

THE MUSEUM OF MODERN ART NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SARAH NEWMAYER, PUBLICITY DIRECTOR

February 26, 1942.

TO Art Editors
City Editors
Photography Editors
Feature Editors

Dear Sirs:

You are invited to come or send a representative to a

Press Preview of
PHOTOGRAPHS OF THE CIVIL WAR AND THE AMERICAN FRONTIER

Monday, March 2
2 to 6 P. M.

at the Museum of Modern Art
11 West 53 Street.

The exhibition will open to the public Tuesday, March 3.

For further information please telephone me at Circle 5-8900.

Sincerely,



Sarah Newmeyer
Publicity Director

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

FOR IMMEDIATE RELEASE

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MUSEUM OF MODERN ART OPENS EXHIBITION OF PHOTOGRAPHS OF THE
CIVIL WAR AND THE AMERICAN FRONTIER

Deceiving the enemy with such devices as dummy tanks, periscopes, false air fields and gun emplacements to draw enemy fire and distract attention from actual concentration of supplies and weapons is a trick that did not originate either with the Allies or the Axis forces in this second world war. It is a military stratagem that probably goes back at least as far as the Trojan Horse. It was also used very effectively in our own Civil War when the Yankees would sometimes take an apparently well guarded position such as at Centreville, Virginia, and find that it had been guarded only by "Quaker" guns: large tree trunks set up as cannons in false emplacements.

The "Quaker" guns of Centreville are shown in a photograph included in the Exhibition of Photographs of the Civil War and the American Frontier, the work of fourteen American photographers, which will open to the public Tuesday, March 3, at the Museum of Modern Art, 11 West 53 Street, and remain on view through April 5. Although there are many remarkable pictures of the Civil War among the hundred photographs which compose the exhibition, there are also early frontier photographs of expeditions into New Mexico and Arizona, Yellowstone Park, Custer's Expedition, the Union Pacific Railroad, and the Alaska Railroad.

One section of the exhibition will consist of twenty prints made especially for the Museum recently from original Brady negatives now in the files of the Signal Corps, U. S. Army, in the National Archives, Washington, D. C. An unusual section of the exhibition will be a row of six stereoscope viewers mounted on a long shelf in a convenient position for visitors to use in looking at old stereoscope pictures taken around 1870. These stereoscopic viewers, immensely popular in America in the last half of the nineteenth century, are made on exactly the same model as the one said to have been invented in the 50's by Oliver Wendell Holmes. The stereographs are of the Union Pacific Railroad by John Carbutt; a stereograph by W. H. Illingworth, photographer on Custer's Expedition to the Black Hills of Dakota Territory in 1874; Jackson's first photographs of Mammoth

Hot Springs, Yellowstone.

In addition to the one hundred photographs which will be hung in the exhibition other photographs will be shown by means of photographic albums exhibited in the show. One of these is a large volume with original albumen prints by T. H. O'Sullivan. The pages of this album will be turned page by page so that each day a new photograph will be revealed.

The photographs in the exhibition have been selected by Ansel Adams, noted California photographer who is Vice-Chairman of the Museum's Photography Committee. Mr. Adams comments on the exhibition as follows:

"In this exhibition we have brought together some of the photographs of the Civil War by Matthew Brady and his associates, and some of the photographs by those hardy men who, following the Civil War, turned their lenses on the vast spaces of the West - the American Promised Land.

"The 'Frontier' is not limited by any specific boundary of time - O'Sullivan in the Colorado in the 1870's, Jackson in the Northwest in the 1870's and 1880's, the building of the Alaska railroad in the early 1900's - all were 'Frontier' photographic material. New territories made new problems, new problems required new solutions.

"These men had no time or inclination for self-conscious 'art'; hence, a virile quality of art was achieved as is often the case when expression depends on function. The perception and technique were usually adequate - at times inspired - and the severities of the environment and the limitations of equipment and materials only served to strengthen and clarify the photographic concept.

"In this exhibition we have made no effort to give historical evaluations or to make comprehensive selection of the work of fifty years; it is planned to suggest the product of a most vital era of American photography. Above all these photographs indicate the positive value and importance of the simple, straightforward approach to the medium, and will undoubtedly give encouragement and confidence in contemporary photographers who, possessing miraculous equipment and materials, seek expression of their experiences in a difficult and uncertain time."

When the Civil War broke out Matthew B. Brady (1823-1896), a fashionable portraitist with studios in New York and Washington, conceived the idea of making a photographic record of the battlefields and of the personnel. He himself was at Bull Run and narrowly escaped with his life. He employed other photographers and his idea was also carried out independently by Alexander Gardner (1821-1882). Gardner's work will be shown in the exhibition by the two albums of original albumen prints which he published: Photographic Sketchbook of the War. Gardner published not only prints from his own negatives but those of other workers.

At the close of the war, many of the Civil War photographers followed the westward expeditions of the Army engineers and the railroad builders. Gardner followed with his camera the building of the

Union Pacific Railroad. T. H. O'Sullivan accompanied the U. S. Army Engineer Corps Exploration West of the 100th Meridian during the years 1871-1873. Another important photographer of the American Frontier was John K. Hillers, who accompanied the Powell Surveys of the Colorado River region.

William H. Jackson, oldest living American photographer, who will be ninety-nine years of age on April 4, is represented in the exhibition by an official government album of photographs lent by Horace Albright, and by seven large prints (16 x 24") lent by the Edison Institute, Dearborn, Michigan. These prints were made by Mr. Jackson years ago from the 14 x 18" negatives he took of the almost unknown wilderness that is now called Yellowstone Park. In fact, Yellowstone was made a national park largely on the evidence of the photographs Mr. Jackson brought back.

Jackson began his photographic career as a retoucher. The Civil War interrupted this work when he joined the Rutland (Vermont) Light Guard. After the war he went West, bullwhacking from the 1866 railhead of the Union Pacific Railroad at St. Joe to Salt Lake City. He went on to California and finally set up a photographic studio in Omaha. He soon met Ferdinand V. Hayden, first United States Geologist, and it was with this explorer that he made his many trips through the Yellowstone country in the years 1869-1878.

The exhibition is not limited to the nineteenth century. In the early years of the twentieth century the West was still a frontier land and there will be a number of photographs of the Southwest Indians taken by Ben Wittick. Perhaps our last frontier is Alaska; new prints from original negatives in the National Archives have been made of the Alaska Engineering Commission, showing the construction of the Alaska Railroad in 1917.

The photographers, only two or three of whom are still alive, represented in the exhibition are: H. C. Barley, Matthew B. Brady, John Carbutt, E. S. Curtis, H. A. Doerr, Alex Gardner, John K. Hillers, W. H. Illingworth, William Henry Jackson, H. G. Kaiser, T. H. O'Sullivan, Simeon Schwemberger, Townsend, and Ben Wittick.

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PHOTOGRAPHS OF THE CIVIL WAR AND THE AMERICAN FRONTIER

March 3 - April 5, 1942

THE CIVIL WAR

BRADY, Matthew B. 1823-1896.

The Useless Signals. original print. Collection of The Museum of Modern Art.

Ruins of Richmond. original print. Collection of The Museum of Modern Art.

Richmond, Va. original print. Lent by the Metropolitan Museum of Art.

Men at Drill. original print. Lent by the Metropolitan Museum of Art.

Keystone Battery, Pennsylvania Light Artillery. original print. Lent by A. Hyatt Mayor.

The following 22 are modern prints from original negatives in U. S. Army Signal Corps Files. The National Archives.

General David B. Birney.

Abraham Lincoln, c. 1863.

General George A. Custer and Wife.

General Willis A. Gorman and Wife.

Admiral Samuel F. Dupont.

General Robert E. Lee.

General Ulysses S. Grant at Cold Harbor, Va. 1864.

General Ulysses S. Grant.

General Edward O. C. Ord and Family.

General George A. Custer

Quartermaster's Headquarters at City Point, Va. 1864-1865

Encampment.

Hospital Grounds.

Two-hundred pound gun on Morris Island.

John Burns Cottage at Gettysburg, Pa.

Landing on James River, 1865.

Deserted Camp and Wounded Zouave Soldier.

Inside Confederate Lines, Petersburg, Va.

Professor Mailefort and Naval Officers at Torpedo Station on the James River, 1865.

Gunboat Mendota on James River.

Landing on James River, in 1865.

Transport Steamer "Bridgeport" on Tennessee River.

Plates from Sketchbook of the War, 2 volumes illustrated with original photographs by various photographers. The Museum of Modern Art, gift of Ansel Adams, in memory of Albert H. Bender.

The following plates will be shown:

- GARDNER, Alexander. Home of a Rebel Sharpshooter, Gettysburg, 1863.
GARDNER, Alexander. Pontoon Bridge Across the Potomac at Berlin. 1862
GARDNER, Alexander. Scouts and Guides to the Army of the Potomac, Berlin, 1862.
GARDNER, Alexander. Pontoon Bridge Across the Potomac at Berlin, 1862
GARDNER, Alexander. Ruins of Arsenal, Richmond, Va. 1863.
BARNARD & GIBSON. Stone Church, Centreville, Va. 1862
BARNARD & GIBSON. Quaker Guns, Centreville, Va. 1862.
WOOD & GIBSON. Inspection of Troops at Cumberland Landing - 1862.
O'SULLIVAN, T. H. Wagon Park, Brandy Station, Va. - 1863.
O'SULLIVAN, T. H. Pontoon Boat, Brandy Station, Va.
O'SULLIVAN, T. H. Pontoon Bridge across the Rappahannock, 1863.
BARLEY, H. C. Cutting Grade on Tunnel Mountain near White Pass Alaska - c. 1908. Lent by Dr. Robert Taft. Modern print from original negative. Alaska Engineering Commission Files, The National Archives.
CARBUTT, John. Man on Roadbed. Stereograph.
CARBUTT, John. Landing of the U.P.R.R. excursionists at Omaha, 1866. Stereograph. Lent by Dr. Robert Taft.

- CARBUTT, John. T. C. Durant, Esq., and Department heads at the U.P.R.R. Excursion of 1866. Stereograph. Lent by Dr. Robert Taft.
- CURTIS, E. S. Hotally Nez, Navajo Medicine Man. c 1900. From the Samuel E. Day Collection: courtesy of Mr. Day.
- D'HEUREUSE. Canon Pass Toll Gate, 1864. Lent by Francis P. Farquhar.
- D'HEUREUSE. Dr. Stark and Indians, Fort Mojave, Calif. c. 1863. Lent by Francis P. Farquhar.
- D'HEUREUSE. Capt. Atchison, his orderly, and clerk in the rear of his official dwelling at Fort Mojave, Calif. c. 1863. Lent by Francis P. Farquhar.
- D'HEUREUSE. John Moss and Piute Chief Tercherrum, Mojave Region, Calif. c. 1863. Lent by Francis P. Farquhar.
- D'HEUREUSE. Quartermaster's Dept. at New San Pedro, Calif., c. 1863. Lent by Francis P. Farquhar.
- DOERR, H. A. Texas Cowboy. Stereograph. Lent by Dr. Robert Taft.
- HILLERS, John K. Ions Peak, Utah. Lent by Francis P. Farquhar.
- HILLERS, John K. El Capitan, Yosemite Valley. Lent by Francis P. Farquhar.
- HILLERS, John K. Canon of the Colorado. c.1872. Lent by W.H. Jackson
- HILLERS, John K. Tewa. c. 1880. Lent by Laboratory of Anthropology, Santa Fe, New Mexico.
- HILLERS, John K. Terraced Houses at Wolpi, c. 1880. Lent by Laboratory of Anthropology, Santa Fe, New Mexico.
- ILLINGWORTH, W. H. Custer's Expedition. Stereograph. Lent by Dr. Robert Taft.
- JACKSON, Wm. H. Brook Cliffs, Green River. Lent by Edison Institute Dearborn, Michigan.
- JACKSON, Wm. H. Dale Creek Bridge, U.P.R.R., 1878. Lent by Edison Institute, Dearborn, Michigan.
- JACKSON, Wm. H. Mariposa Grove, Big Trees. Lent by Edison Institute Dearborn, Michigan.
- JACKSON, Wm. H. Pueblo of Laguna, 1884. Lent by Edison Institute, Dearborn, Michigan.
- JACKSON, Wm. H. El Capitan, Yosemite. Lent by Edison Institute, Dearborn, Michigan.
- JACKSON, Wm. H. Crow Buttes, Nebraska. Lent by Edison Institute, Dearborn, Michigan.
- JACKSON, Wm. H. Approaching Hell Gate, Colorado Midland R. R. Lent by Edison Institute, Dearborn, Michigan.
- JACKSON, Wm. H. La Bonte Creek, a tributary of the N. Platte, near Ft. Laramie, c. 1870. Lent by W. H. Jackson.
- JACKSON, Wm. H. Garden of the Gods, Colorado. Lent by W. H. Jackson.
- JACKSON, Wm. H. Cliff Ruin, Mesa Verde. Lent by W. H. Jackson.
- JACKSON, Wm. H. Devil's Gate on the Sweetwater, c. 1870. Stereograph Lent by W. H. Jackson.
- JACKSON, Wm. H. Profile Rocks of Pleasant Park, near Denver, 1874. Stereograph. Lent by W. H. Jackson.
- JACKSON, Wm. H. A Corner of my Gallery in Omaha, 1868. Stereograph. Lent by W. H. Jackson.
- JACKSON, Wm. H. Basins of the Gardiner River, Hot Springs, 1871. Stereograph. Lent by W. H. Jackson.
- JACKSON, Wm. H. Album: "Photographs of the Yellowstone National Park and Views in Montana and Wyoming Territories" 1873. Lent by Horace Albright.
- JOHNSON, Charles G. Part I of an Album: "History of the Territory of Arizona. 1868." Lent by Francis P. Farquhar.
- The following 2 are modern prints from original negatives in the Alaska Engineering Commission Files, The National Archives.
- KAISER, H. G. Mile 88, Trestle over Turnagain Arm Tide Flats, c. 1919.
- KAISER, H. G. Quartz from the Latest Strike in the Willow Creek District brought in to Andrews, c. 1917.
- KING, Clarence Headquarters of Survey, Arizona, 1866. Lent by Francis P. Farquhar.
- KING, Clarence Indians, Arizona, 1866. Lent by Francis P. Farquhar.
- KING, Clarence Indians, Arizona, 1866. Lent by Francis P. Farquhar.
- O'SULLIVAN, T. H. The Photographer at Pinogana. Stereograph. Lent by W. H. Jackson.
- O'SULLIVAN, T. H. and BELL, W. Album: "Photographs of the Western Territory of the United States." 1871-73. Museum of Modern Art, gift of Ansel Adams, in memory of Albert H. Bender
- RUSSELL, A. J. Echo City from North. c. 1868. Collection of the Museum of Modern Art. Gift of the Union Pacific Railroad.

- RUSSELL, A. J. Construction Train, Bear River, 1868. Collection of the Museum of Modern Art. Gift of Union Pacific Railroad.
- RUSSELL, A. J. Dale Creek Bridge, 1867. Collection of the Museum of Modern Art. Gift of Union Pacific Railroad.
- RUSSELL, A. J. Hanging Rock, Echo City, 1868. Collection of the Museum of Modern Art. Gift of Union Pacific R.R.
- RUSSELL, A. J. Granite Canon Embankment, 1867. Collection of the Museum of Modern Art. Gift of Union Pacific R.R.
- SCHWEMBERGER, Simeon An Election, St. Michaels, Arizona, 1906.
From the Samuel E. Day Collection, courtesy of Mr. Day.
- TABOR Chapel, Yosemite Valley, c. 1880. Lent by Francis P. Farquhar.
- TOWNSEND Horse and Buggy. Stereograph. Lent by Dr. Robert Taft.
- WATKINS, C. E. Carmel Mission, Calif. Lent by Francis P. Farquhar.
- WATKINS, C. E. Del Monte Lodge, Calif. Lent by Francis P. Farquhar.
- WITTICK, Ben Day's Trading Post at Chin Lee, Canon de Chelle, New Mexico, 1902. From the Samuel E. Day Collection, courtesy of Mr. Day.
- WITTICK, Ben Group of Government Employees at Fort Defiance, Arizona, 1900. From the Samuel E. Day Collection, courtesy of Mr. Day.
- WITTICK, Ben Shalako Dance, Zuni Pueblo, New Mexico, 1897. From the Samuel E. Day Collection, courtesy of Mr. Day.
- WITTICK, Ben Two Navajo Thieves. Modern Copy: courtesy of John Gaw Meem and the Laboratory of Anthropology, Santa Fe, New Mexico.
- The following are 5 modern prints by Ansel Adams from original negatives in the Laboratory of Anthropology, Santa Fe, N. M.
- WITTICK, Ben. Interior of Mission, Arizona.
- WITTICK, Ben Photographers Studio, Arizona.
- WITTICK, Ben A Trip to Zuni: Zuni Pueblo
- WITTICK, Ben A Trip to Zuni: Shepherds Hut
- WITTICK, Ben A Trip to Zuni: Zuni Pueblo
- UNKNOWN Borax Wagon, Death Valley, Calif, c. 1890. Lent by Francis P. Farquhar.
- UNKNOWN Snowshed leading into tunnel at mile 48.1, c. 1919. Modern print from original negative in Alaska Engineering Commission Files, The National Archives.
- UNKNOWN Indian on Horseback, Battle of Wounded Knee. Lent by Dr. Robert Taft.
- UNKNOWN Scene of Battle of Wounded Knee. Lent by Dr. Robert Taft.
- UNKNOWN Album: "Pacific Coast Scenery, published by Thomas Houseworth & Co., San Francisco, 1872." Lent by Francis P. Farquhar.