

WALKER EVANS

January 26 - April 11, 1971

Checklist

PHOTO-MURAL: Penny Picture Display, Savannah, Georgia, 1936 (Same as No. 76)

1. Painted Hand, near Sandusky, Ohio, c.1947 (70.1394)
2. Interior near Copake, New York, 1933 (70.1357)
3. New York State Farm Interior, 1931 (70.1389)
4. Cary Ross' Bedroom, New York, 1932 (70.1354)
5. Interior, c.1931 (70.1404)
6. Hudson Street Boarding House Detail, New York, 1931 (70.1386)
7. Farmer of Somerstown Road, near Ossining, New York, 1931 (70.1400)
8. Hotel, Saratoga Springs, New York, 1931 (70.1446)
9. Interior of Alabama Sharecropper's House, 1935 (70.1378)
10. Interior, Storrs House, Hartford, Connecticut, c.1933 (SC/P-65)
11. Church Organ, Rural Alabama, 1936 (71.19)
12. Apartment of Walker Evans, New York, c.1938 (71.4)
13. Interior Detail, West Virginia Coal Miner's House, 1935 (70.1391)
14. Housing Development, New York, c.1940 (71.31)
15. Portuguese Interior, Truro, Massachusetts, 1931 (70.1372)
16. Interior, c.1931 (70.1376)
17. Kitchen, Truro, Massachusetts, 1931 (70.1358)

PHOTO-MURAL: Interior near Copake, New York, 1933 (Same as No. 2)

18. Roadside Gas Sign, 1924 (70.1390)
19. Joe's Auto Graveyard, Pennsylvania, 1936 (215.70)
20. Bucket-Seat Model T, Alabama Town, 1936 (70.1343)
21. Tuscaloosa Wrecking Company, Alabama, 1936 (SC/P-131)
22. Parked Car, Small Town Main Street, 1932 (70.1384)
23. Westchester, New York, Farmhouse, 1931 (404.38.18)
24. Roadside View, Alabama Coal Area Company Town, 1936 (70.1371)

PHOTO-MURAL: Roadside Gas Sign, 1924 (Same as No. 17)

25. Tin Relic, 1930 (70.1370)
26. Junked Auto, Cape Cod, c.1930 (70.1363)

27. Stamped Tin Relic, 1929 (70.1375)
  28. Brooklyn Bridge, New York, 1929 (210.70)
  29. Ossining, New York, 1931 (SC/P-441)
  30. Detail of Frame House in Ossining, New York, 1931 (70.1405)
  31. Doorway, 204 West 13th Street, New York, c.1931 (SC/P-402)
  32. Maine Pump, 1933 (SC)
  33. Louisiana Plantation House, 1935 (70.1374)
  34. The Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, March, 1935 (70.1328)
  35. Uncle Sam Plantation, Convent, Louisiana, March, 1935 (SC/P-131)
  36. Somerstown Road, Ossining, New York, 1931 (SC/P-343)
  37. New Bedford, Massachusetts, 1931 (SC/P-555)
- PHOTO-MURAL: Junked Auto, Cape Cod, c.1930 (Same as No. 26)
38. Torn Movie Poster, 1930 (70.1396)
  39. Street Musician, Chicago, n.d. (394.56)
  40. Couple at Coney Island, New York, 1928 (71.25)
  41. Old Wallabout Market, Brooklyn, 1930 (SC/P-528)
  42. South Street, New York, 1932 (386.41)
  43. Havana Policeman, 1932 (71.23)
  44. Posed Portraits, New York, 1931 (404.38.10)
  45. American Legionnaire, 1936 (32.41)
  46. The Grand Man, n.d. (71.39)
  47. Citizen in Downtown Havana, 1932 (70.1392)
  48. Street Scene, New York, 1936 (70.1353)
  49. Posed Portraits, West Street, New York, 1934 (71.12)
  50. Alabama Town, 1936 (71.8)
  51. Woman and Children, Havana, 1932 (71.27)
  52. People in Summer, New York State Town, 1930 (71.24)
  53. Unknown Portrait Studio, n.d. (71.20)
  54. Street Scene, New York, 1936 (70.1330)
  55. Girl in Fulton Street, New York, 1929 (70.1308)
  56. Dock Workers, Havana, 1936 (70.1359)
  57. Dock Workers, Havana, 1932 (70.1362)
  58. Coal Dock Worker, 1932 (216.70)
  59. Dock Worker, Havana, 1932 (70.1356)
  60. Coal Dock Worker, Havana, 1932 (71.17)
  61. Stevedore, Havana, 1932 (71.18) -

62. Coal Dock Worker, Havana, 1932 (71.16)

PHOTO-MURAL: Torn Movie Poster, 1930 (Same as No. 38)

63. Battlefield Monument, Vicksburg, Mississippi, 1936 (71.13)

64. Stables, Natchez, Mississippi, March, 1935 (70.1334)

65. Gravestone, Louisiana, 1935 (SC/P- )

66. Outdoor Advertising Sign near Baton Rouge, Louisiana, 1935 (SC/P- )

67. Coal Miner's House, Scott's Run, West Virginia, 1935 (SC/P-370)

68. Lunch Wagon Detail, New York, 1931 (SC)

69. Shoe-Shine Chairs, Chicago, c.1946 (70.1449)

70. Baggage Wagons, Galena, Illinois, 1947 (SC/P-274(11))

71. Courtyard, Havana, 1932 (70.1365)

72. Brooklyn Outskirts, c.1933 (71.6)

73. Street Scene, Brooklyn, c.1931 (70.1352)

74. Sidewalk and Shopfront, New Orleans, 1935 (293.63)

75. Furniture Store Sign near Birmingham, Alabama, 1936 (70.1340)

76. Penny Picture Display, Savannah, Georgia, 1936 (1458.68)

77. Billboard Painters, Florida, c.1934 (70.1320)

78. Corrugated Tin Facade, 1936 (70.1319)

79. New York City, 1929 (71.30)

80. Bowery Lunchroom, New York, c.1933 (70.1316)

81. License Photo Studio, New York, 1934 (2686.67)

82. Bowery Flop House Entrance, New York, 1934 (70.1355)

83. Store Window, Brooklyn, c.1931 (70.1368)

84. Gas Station, Reedsville, West Virginia, 1936 (70.1329)

85. Gas Station, Reedsville, West Virginia, 1936 (70.1346)

86. Roadside Stand near Birmingham, 1936 (299.63)

87. West Village, New York, 1934 (70.1306)

88. Building with Numerals, Denver, Colorado, c.1968 (70.1399)

89. Waterfront Poolroom, New York, 1933 (70.1312)

90. Signs, Beaufort, South Carolina, 1936 (SC/P- )

PHOTO-MURAL: Outdoor Advertising Sign near Baton Rouge, Louisiana, 1935 (Same as No. 66)

91. Iron Chair, 1934 (SC/P-349)

92. Interior Detail of Portuguese House, 1930 (301.63)

93. 222 Columbia Heights, Brooklyn, n.d. (SC/P-321)

94. Iron Chair, 1934 (SC/P-346)

95. Gothic Gate Cottage near Poughkeepsie, New York, 1931 (1228.69)

96. Belle Grove Plantation, White Chapel, Louisiana, March, 1935 (SC/P-166)

PHOTO-MURAL: Negro Church, South Carolina, 1936 (Same as No. 101)

97. Cottage at Ossining Camp Woods, New York, 1930 (404.38.14)
98. Cottage at Ossining Camp Woods, New York, 1930 (SC/P-395)
99. Shack, Hale County, Alabama, 1936 (71.5)
100. Country Church, Alabama, 1936 (71.9)
101. Negro Church, South Carolina, 1936 (1457.68)
102. Country Schoolhouse, Alabama, 1936 (71.11)
103. Greek Temple Building, Natchez, Mississippi, 1936 (70.1393)
104. Church of the Nazarene, Tennessee, 1936 (70.1380)
105. Frame Building, Charleston, South Carolina, 1935 (71.14)
106. Frame Houses in Virginia, 1936 (1464.68)
107. Hardware Store, Southern Town, 1936 (70.1349)
108. Company Store, Hecla, West Virginia, 1936 (70.1350)
109. Store Building, Vicksburg, Mississippi, 1936 (70.1341)
110. Selma, Alabama, 1936 (SC/P-183)
111. House, Cherry Valley, New York, 1931 (70.1382)
112. Doorway, Cherry Valley, New York, 1931 (70.1381)
113. Ossining, New York, 1931 (SC/P-173)
114. Doorway, Nyack, New York, c.1931 (SC/P-320)
115. Fulton Market Area, New York, c.1934 (70.1364)
116. Rooming House, Chicago, 1946 (317.63)
117. New Orleans Boarding House, 1935 (300.63)
118. New Orleans House, March, 1935 (71.10)
119. Birmingham Boarding House, 1936 (302.63)
120. Country Store and Gas Station, Alabama, 1936 (1460.68)
121. Roadside Store between Tuscaloosa and Greensboro, Alabama, 1936 (70.1339)
122. Country Store near Moundville, Alabama, 1935 (70.1379)
123. Abandoned Buildings, Hale County, Alabama, 1936 (70.1336)
124. Kitchen Wall, Alabama Farmstead, 1936 (70.1325)
125. Alabama Tenant Farmer's Wife, 1936 (SC)
126. Cabin, Hale County, Alabama, 1936 (70.1342)
127. Sharecropper's Family, Hale County, Alabama, 1936 (70.1315)
128. Bed, Tenant Farmhouse, Hale County, Alabama, 1936 (70.1333)
129. Sharecropper, Hale County, Alabama, 1936 (70.1322)
130. Landlord, Hale County, Alabama, 1936 (71.21)
131. Hale County, Alabama, 1936 (70.1327)
132. Sharecropper, Hale County, Alabama, 1936 (70.1321)

133. Kitchen Corner, Tenant Farmhouse, Hale County, Alabama, 1936 (70.1344)
134. Sharecropper's Family, Hale County, Alabama, 1936 (385.41)
135. School with Separate Bell, Alabama, 1936 (70.1337)
136. Sharecropper in Cotton Field, 1936 (70.1388)
137. Fireplace, Tenant Farmhouse, Hale County, Alabama, 1936 (70.1345)
138. Sharecropper's Wife, Hale County, Alabama, 1936 (70.1361)
139. Child's Grave, Hale County, Alabama, 1936 (70.1351)

PHOTO-MURAL: Kitchen Wall, Alabama Farmstead, 1936 (Same as No. 124)

140. African Mask, 1934 (MOMA Library, Pl. 185)
141. African Mask, 1934 (MOMA Library, Pl. 55)
142. African Mask, 1934 (MOMA Library, Pl. 101)
143. African Sculpture, "God of War," Dahomey, 1934 (MOMA Library, Pl. 170)
144. Minstrel Showbill, 1936 (298.63)
145. Shoeshine Sign in a Southern Town, 1936 (70.1360)
146. Barber Shop, Southern Town, 1936 (70.1347)
147. Barber Shop, Southern Town, 1936 (70.1318)
148. Negro Barber Shop Interior, Atlanta, 1936 (1459.68)
149. Star Pressing Club, Vicksburg, Mississippi, 1936 (70.1369)
150. Showbill, Demopolis, Alabama, 1936 (70.1338)
151. Sidewalk in Vicksburg, Mississippi, 1936 (1456.68)
152. Showbill and Minstrel Poster, Demopolis, Alabama, 1936 (70.1387)

PHOTO-MURAL: Shoeshine Sign in a Southern Town, 1936 (Same as No. 145)

153. Main Street Block, Selma, Alabama, 1936 (1463.68)
154. Schoolhouse, Lunenburg, Nova Scotia, 1969 (71.40)
155. Post Office, Sprott, Alabama, 1936 (70.1323)
156. Crane House, Somers, New York, c.1934 (SC/P-139)
157. Stamped-Iron Front, Galena, Illinois, 1946 (71.28)
158. Mining Town, West Virginia, 1936 (70.1317)
159. Selma, Alabama, 1936 (71.22)
160. Phillipsburg, New Jersey, 1935 (70.1335)
161. Landscape, Gulf Coast, Louisiana, 1936 (SC/P- )
162. Main Street, Saratoga Springs, New York, 1931 (1230.69)
163. Factory Street in Amsterdam, New York, 1930 (404.38.1)
164. Easton, Pennsylvania, 1936 (70.1324)
165. Part of Phillipsburg, New Jersey, 1936 (214.70)
166. Houses and Billboards, Atlanta, 1936 (303.63)

167. Street and Graveyard in Bethlehem, Pennsylvania, 1936 (304.63)
168. View of Easton, Pennsylvania, 1936 (70.1385)
169. Bethlehem, Pennsylvania, 1936 (70.1326)
170. Subway Portrait, 1941 (466.66)
171. Subway Portrait, 1941 (469.66)
172. Subway Portrait, 1941 (470.66)
173. Subway Portrait, 1941 (465.66)
174. Subway Portrait, 1941 (471.66)
175. Subway Portrait, 1941 (463.66)
176. Subway Portrait, 1941 (472.66)
177. Subway Portrait, 1941 (462.66)

PHOTO-MURAL: Houses and Billboards, Atlanta, 1936 (Same as No. 166)

178. Bedroom, Shrimp Fisherman's House, Biloxi, Mississippi, c.1945 (70.1331)
179. Cast Iron Front, Lower Manhattan, c.1963 (70.1447)
180. Cast Iron Fronts, New York, c.1963 (71.26)
181. Column Base, Lower Manhattan, c.1963 (70.1448)
182. Trash, 1962 (71.29)
183. Trash Can, New York, c.1968 (SC/P-286(9))
184. The Shoppers, Randolph Street, Chicago, 1947 (70.1309)
185. Corner of State and Randolph Streets, Chicago, 1946 (70.1366)
186. Corner of State and Randolph Streets, Chicago, 1946 (70.1314)
187. State and Randolph Streets, Chicago, 1946 (71.41)

PHOTO-MURAL: Bedroom, Shrimp Fisherman's House, Biloxi, Mississippi, c.1945 (Same as No.

188. Jack Heliker's Bedroom Wall, Cranberry Island, Maine, 1969 (70.1367)
189. The Child's Room, Stockbridge, Massachusetts, 1951 (70.1311)
190. The Home Organ, Chester, Nova Scotia, 1968 (SC/P-369(5))
191. Shore near Blue Rocks, Nova Scotia, 1969 (70.1397)
192. Guthrie, Kentucky, New Year's Day, 1970 (70.1310)
193. Anna Maria Island, Florida, 1968 (70.1307)
194. Mary Frank's Bed, New York, c.1969 (70.1402)
195. The Parlour Chairs, Oldwick, New Jersey, 1958 (70.1401)
196. Interior, Cranberry Island, Maine, c.1965 (70.1395)
197. Highland Lighthouse at North Truro, Massachusetts, 1967 (70.1398)
198. Bedroom, Shrimp Fisherman's House, Biloxi, Mississippi, c.1945 (70.1348)
199. Stove, Heliker House, Cranberry Island, Maine, 1969 (70.1313)

200. Bedroom Dresser, Shrimp Fisherman's House, Biloxi, Mississippi, c.1945 (70.1332)

201. Bedroom Dresser, Newcastle, Maine, c.1967 (SC/P-270(6))

202. Bedroom, Shrimp Fisherman's House, Biloxi, Mississippi, c.1945 (70.1373)

PHOTO-MURAL: Guthrie, Kentucky, New Year's Day, 1970 (Same as No. 192)

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Additional information available from Elizabeth Shaw, Director, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Tel: (212) 956-7501 (7296).

# The Museum of Modern Art

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## Walker Evans

IN THE LATE TWENTIES, after studying literature at Williams College and the Sorbonne, Walker Evans committed himself to photography. Within five years he had established the beginnings of a radical new spirit in American photography, characterized by candor, economy, and intellectual precision. Evans photographed subjects which had not been considered relevant for the serious photographer: the signs and symbols of the commercial environment, the monuments of an anonymous architecture, the detritus of the industrial landscape. Perhaps more than any other figure, Evans has defined in his work the essence of the documentary aesthetic—in which the poetic uses of pure fact have been exploited in a new and profoundly challenging way. His work has made its impact not only on subsequent photography, but on modern literature, film, and the traditional visual arts.

The concept of photography that Evans evolved in the years around 1930 was original and exacting. He thought of photography as a way of preserving segments out of time itself, without regard for the conventional structures of picture building. Nothing was to be imposed on experience; the truth was to be discovered, not constructed. It was a formulation that freed Evans' intuitions, and saved him from too solicitous a concern for the purely plastic values that were of central importance to modern painters.

Evans' style rested on two seemingly contradictory tenets. One was an uncompromising acceptance of precise and literal photographic description. The other was a faith in the validity of his intuitions. As Evans remembers his thought of the time, he wanted his work to be "literate, authoritative, transcendent." The photographer must define his subject with an educated awareness of what it is and what it means; he must describe it with such simplicity and sureness that the result seems an unchallengeable fact, not merely the record of a photographer's opinion; yet the picture itself should possess a taut athletic grace, an inherent structure, that gives it a life in metaphor.

It has been supposed that Evans' work is basically concerned with the causes of social reform—presumably because his pictures have often dealt with humble people and their works. But if his subjects are often humble, they are almost never ordinary; it is above all quality that he demands of them. His idea of quality is not a sentimental one, and cannot be reduced to hortatory slogans. The subject gets no credit for being either grand or modest, esoteric or vulgar, old or new.

(more)



It gets credit only for being good: meaning full of the record of life, or failure, or promise, or style. Evans' work is concerned with purifying not institutions but experience.

It is difficult to know now with certainty whether Evans recorded the America of his youth, or invented it. Beyond doubt, the accepted myth of our recent past is in some measure the creation of this photographer, whose work has persuaded us of the validity of a new set of clues and symbols bearing on the question of who we are. Whether that work and its judgment was fact or artifice, or half of each, it is now part of our history.

Individually, the photographs of Walker Evans evoke an incontrovertible sense of specific places. Collectively, they evoke the sense of America.

—John Szarkowski