

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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DIOGENES WITH A CAMERA IV, latest in the series of photography was organized by Edward Steichen, will be on view at the Museum of Modern Art, 11 West 53 Street, from April 4 through June 3 in the Auditorium Gallery. The exhibition is composed of microscopic photographs of water by the German poet and scientist Gustav Schenk, aerial views of the land by William Garnett, photographs taken in a French monastery by Marie-Jean Beraud-Villars and of the death of the Weehawken Ferry, by Shirley Burden.

"The legend of Diogenes walking about in the daytime with a lantern in his perennial search for truth has been the basis for the Diogenes series of exhibitions wherein the symbol of the lantern has been replaced by the camera," Mr. Steichen says. "In DIOGENES WITH A CAMERA IV, four photographers with greater divergence in subject matter and concept than any we have shown in this series are exhibited together in demonstration of photography as an art form."

The 28 photographs by Schenk of water studies such as the interior of a drop of water, were taken with the cooperation of the firm of Böhme Fettchemie of Dusseldorf, Germany. The German photographer used the microscope and the camera to scrutinize the tensions provoked when a tiny drop of water is violently agitated.

"Unsuspected rhythms are brought into being," Mr. Steichen points out. "Forms, patterns, shapes which leap and dance are created. These are photographed by ultra rapid speed light and magnified several hundred times."

"In contrast to Schenk's dramatic magnification of the minute, William Garnett has taken his camera up into the sky, over mountains, deserts and dunes to look upon the earth's surface and bring back images of a new and spectacular beauty," Mr. Steichen says. Mr. Garnett's photographs were taken while he was on a Guggenheim fellowship. Garnett, who pilots the plane from which he takes his aerial shots, is represented by 20 pictures, including views of Death Valley in California, sandbars in the Colorado River and erosion and dry wash near the Salton Sea.

In another part of the gallery, 27 photographs by Marie-Jean Beraud-Villars taken in a French monastery reveal the spirit of religious devotion that permeates the daily lives and ordinary duties of the people who live there. "This photo-

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grapher," Mr. Steichen says, "has created a beautiful pictorial poem and expression of the spiritual dignity, serenity and faith as she experienced it in the monastic world."

"Again in contrast to the swift and microscopic studies of a drop of water, to the camera's sweeping look over the face of the slow-formed earth, to the spiritual and timeless beauty of human faith, is the passing of an era in transportation, the death of the Weehawken Ferry as seized in a brilliant photographic essay by Shirley Burden," Mr. Steichen comments.

Mr. Burden, who lives on the West Coast, has selected the significant details to document the end of the ferry -- an empty store front, vacant windows, the deserted ferry house with its ornate decoration making it look even more empty, a battered sign -- twenty-five photographs which at once record an event and evoke a feeling in the spectator.

Publicity prints and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, Circle 5-8900.