

FOR IMMEDIATE RELEASE**The Museum of Modern Art**For Immediate Release
December 22, 2000**THE MUSEUM OF MODERN ART ANNOUNCES MAJOR ACQUISITION
OF WORKS BY AMERICAN PHOTOGRAPHER LEE FRIEDLANDER****Acquisition of 1,000 Prints Spanning Artist's Career Signals MoMA's
Commitment
to Artist**

New York, December 22, 2000 - Glenn D. Lowry, Director of The Museum of Modern Art, announced today that MoMA has reached an agreement with American photographer Lee Friedlander to acquire 1,000 prints spanning his career. Selected to complement more than 200 prints steadily acquired by the Museum since 1964, the acquisition includes 868 prints ranging from the late 1950s to the present. In addition, over the next five years, 132 prints representing current and future work will be selected by the Museum.

Mr. Lowry noted, "Lee Friedlander has been a leading figure in American art for four decades. The Museum's unwavering commitment to his work began at the outset of his career, and this major acquisition makes MoMA the essential resource for his extraordinary and influential achievement."

Peter Galassi, Chief Curator of the Department of Photography stated, "For a high level of quality sustained over a large and complex body of work, the photography of Lee Friedlander already rivals the work of Eugène Atget - and he shows no sign of slowing down anytime soon. It simply is not possible to represent the depth of this achievement in two dozen or even two hundred prints, no matter how well chosen. The Museum is deeply grateful to have been able to acquire directly from the photographer an unparalleled collection of outstanding prints that embody the fullness of his career - to date and into the future."

Born in 1934 in Aberdeen, Washington, Lee Friedlander began making photographs in the mid-1950s, and soon moved to the New York City area, where he still lives. His work of the 1960s radically broadened photography's artistic potential by adapting the objective posture of the documentary tradition to frankly personal aims. The exhibition *New Documents*, organized by John Szarkowski at The Museum of Modern Art in 1967, recognized Friedlander, together with Diane Arbus and Garry Winogrand, as a leading figure of a new generation of photographers. Friedlander's Pop-flavored wit and lusty exploration of what he called the American "social landscape" were encapsulated in *Self Portrait* (1970). Thereafter, his style grew ever more supple and transparent, even as he pursued a playful dialogue with a broad range of modern art - as if open-eyed curiosity about the world and sophisticated affection for the wiles of picture-making were one and the same thing. Since the early 1970s, Friedlander has often worked in extended series of pictures on a chosen theme, eventually to be edited and collected in book form. The

Museum's acquisition enables in-depth study of this essential dimension of Friedlander's work by including, for example, 100 prints from *The American Monument* (1976) and the entire body of 198 prints constituting *Factory Valleys* (1982).

The Museum has presented four one-person exhibitions of Friedlander's work - *Gatherings* (1972); *Lee Friedlander* (organized in 1974 for an extended international tour); *Nudes* (1991); and *Letters From the People* (1994) - and has included his photographs in countless group exhibitions and collection installations. A major Friedlander retrospective will be organized by the Museum following the completion of its current building project.

The National Gallery of Art, Washington, D.C., today announced a related acquisition of Friedlander's work.

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