

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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THERESE BONNEY ON EVE OF EXHIBITION AT MUSEUM OF MODERN ART

HONORED BY CARNEGIE GRANT TO CONTINUE RECORDING WAR

HISTORY WITH CAMERA IN EUROPE

While assisting with preparations to open her exhibition of two hundred photographs, War Comes to the People: History Written with the Lens by Therese Bonney at the Museum of Modern Art, 11 West 53 Street, Wednesday, December 11, Miss Bonney received word from Dr. Waldo G. Leland, Director of the American Council of Learned Societies, of a grant from funds provided by the *Carnegie Corporation of New York. The grant will enable her to return immediately to Europe to continue her self-assignment to record with her camera what war does to the people. She is making every effort to reach France by Christmas, particularly anxious to do this because last year she photographed the people of Finland at their grim Christmastide.

On the day of her arrival she will begin Europe in the Winter, the second volume of her camera history. How many volumes she will complete before the end no one knows, she least of all. She is not going as just another war photographer. She is not interested in what the war does to or with soldiers. She will focus her lens on the aftermath of war--its effect on people, their lives, their homes, their possessions, their hope and their despair.

In the dangers of modern warfare, where no rules or precedents hold and the home fires become the battle front, Miss Bonney relies on "hunches" which so far have led her with remarkable timing and accuracy to the high point of events just as they occur. That sixth sense which often guides an ace news reporter to the

* NOTE TO EDITOR: If desired, the authenticity of this announcement may be checked with Mr. Charles Dollard, Carnegie Corporation of New York, 522 Fifth Avenue, Vanderbilt 6-5525, from whom we received permission to make the first announcement of the grant.

scene in advance of unexpected action took Miss Bonney to Finland in the summer of 1939 to photograph the land where she sensed trouble was brewing. At this same time several other journalists were being sent to the Balkans, sure that war would first break out there. She was the only foreign journalist allowed at the great Finnish manoeuvres where, early in August, she photographed Field Marshal Mannerheim's review of Finnish troops. This was four months before the fateful November 30 when incredible war broke out with such suddenness that the rest of the world was stunned. But Miss Bonney saw the shadow of the coming war in the eyes of an old woman watching the gala troop manoeuvres on that day early in August. So she waited and continued to photograph a land at peace preparing for war.

Miss Bonney was therefore the first foreign correspondent in Finland before the outbreak of the Finnish-Soviet War. In addition, then and later, she was the only woman photographer on the entire Western and Finnish fronts. After the dismal peace forced on Finland she returned to France and later was in Belgium just before the attack on that country. The first day of the German invasion of the low countries, May 10, at midnight, she was in Ardennes on the French-Belgian border. She followed the retreat of the French Ninth Army down the Meuse and, camera in hand, pursued the ever-shifting front from Laon to Beauvais, from Rheims to Le Havre, from Le Havre to Nantes.

Last July she brought back with her to New York 10,000 negatives of a story never before so graphically told--the effect in all its tragic, moving detail of total war on the people of three countries. From these 10,000 negatives 200 have been chosen for the exhibition at the Museum of Modern Art. This is another edition of the Therese Bonney exhibition To Whom the Wars are Done, now being shown in the Library of Congress, Washington, D. C. The Museum exhibition will be open to the public from Wednesday, December 11, through Sunday, January 5. Museum hours are from 10 A.M. to 6 P.M. daily, including Saturdays; from 12 Noon to 6 P.M.

Sundays. On Wednesdays the Museum is open from 10 A.M. to 10 P.M.

Therese Bonney was born in Syracuse, New York, and was graduated from the University of California in 1916. She received a Masters degree from Harvard in 1917. In 1921 she passed her examination for Doctor of Letters at the Sorbonne with the highest honors given. She was at that time one of ten Americans who received the degree and the youngest ever to be received by that University as candidate for a Doctor's degree. In the next few years she wrote for the French and American press and translated and sold two French and one Spanish play for the American stage.

In 1922 she founded the first American illustrated press service in Europe. Her service has produced 100,000 photographic negatives covering contemporary art, architecture, science and fashion in France, and news and industrial pictures of life in many other European countries. In 1934 she was decorated with the Legion of Honor in a public ceremony at the Louvre in Paris. In January 1940 Field Marshal Mannerheim bestowed upon her the decoration of The White Rose of Finland.

She was the only foreigner to be given carte blanche by Marshal Mannerheim at the front during the entire Finnish-Soviet War. She had an audience with Queen Mother Elizabeth of Belgium forty-eight hours before the invasion. She received the only carte blanche for the French front granted by General Weygand, with military, gas and telephone privileges, signed by Weygand himself. She worked in close collaboration with Anne Morgan and the American Red Cross, and was the only journalist at the Belgian-French border on May 10 to follow the 9th Army retreat. She was at Tours when the French Government arrived and left, and at Bordeaux when the government fell.

Now with the opportunity to return to Europe to carry on her great task of recording living history with the camera lens Miss Bonney has fetched the whole circle round: from scholar to war photographer to scholar again. In announcing the grant the Carnegie Corporation and the American Council of Learned Societies pointed out that assurances had been received from several scholars to the effect that "Miss Bonney's work represents a real contribution to the raw material of scholarship." It was stipulated in the grant that copies of each photograph taken by Miss Bonney should be deposited in the Library of Congress and should be permanently accessible to American scholars.