

# The Museum of Modern Art

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## The Photo Essay Opens at The Museum of Modern Art March 16

The Photo Essay, an exhibition reviewing the results of four decades of experiment in a new medium will be on view at The Museum of Modern Art from March 16 through May 16.

More than 45 essays from American and European publications have been selected to trace the development of the 20th century picture story: an amalgam of photographs, text and graphics, produced by the collaboration of many people. Subjects range from political leaders - Roosevelt, Mussolini, Hitler - to the wars in Korea and in Spain, from effects of hunger, old-age and drought, to a famous cathedral in France and a famous bridge in San Francisco.

The essays are all shown as they originally appeared: in German weeklies in the late 1920s and since in such magazines as Life, Fortune, Look and the Ladies Home Journal in this country; Picture Post in England and Paris-Match in France. A wall of the gallery is devoted to a sampling of two-page color spreads, but most of the essays are shown in full. One essay, Charles Harbutt's "Blind Boys Play," is shown in detail, from the photographer's first contact sheets followed by the enlargements and sketched layouts, to the final piece as it appeared in Jubilee, September 1962. A rear projection slide machine, operating continuously, shows 20 essays in enlargement.

The exhibition was selected by John Szarkowski, Director of the Museum's Department of Photography. John Morris, Graphics Editor for The Washington Post was a special consultant.

In the wall label for the show, Mr. Szarkowski points out that in its early years the photo essay used the approach of the news reporter. Its function was to tell the story. During the decade after World War II the photographer became an individual observer, and emphasis shifted to the quality of his personal vision. The subject of these essays was often not the exterior event but the photographer's more...

reaction to it. In the essays of recent years the art director has become increasingly important; visual delight has often become an end in itself, at the expense of other levels of content.

Today, he adds, some essay photographers are questioning the premise of the picture story and suggesting that perhaps the picture should be judged for its intrinsic meaning and not just as one element in a unified statement.

Although the photo essay was not invented by one man or in one place, a remarkable confluence of talent in Germany during the late 1920s gave focus and impetus to the idea. Among the early works in the show are a photo-story on "Hitler's Take-over," which appeared in the Berliner Illustrierte Zeitung in 1935 with photographs by Martin Munkacsi, and a story on Munich's "Fasching" festival, photographed by Alfred Eisenstadt in 1933 for the Munchener Illustrierte.

When Hitler took power in the 1930s, these men and such editors as Stefan Lorant and Kurt Safransky, were forced westward where they helped create, first in England and then in America, magazines in which pictures came first. Soon the public became familiar, through the photo essay, with the faces of the famous and infamous, with the scenes of battle and famine, of liberation and celebration.

By the end of World War II the novelty of straight picture reporting had faded, and television could now provide much of the same material, faster. The magazines responded to this change with stories which tried to go beyond the events, to touch the underlying meanings. A pivotal essay in this period was W. Eugene Smith's "Country Doctor," which appeared in Life in 1948 and was an unresolved mixture of past and future styles.

Examples from the '50s on view include John Vachon's "The Sioux Indians," published in Look; Howard Sochurek's "Air Age" in Life; Henri Cartier-Bresson's "Everything Goes on in a Roman Piazza" in Life; Elliott Erwitt and Lucien Nau's "Le Duel de Moscou" (Nixon visit to Russia) in Paris-Match; and Burt Glinn's "What ~~Was~~ Sammy Davis Jr. Run" in Esquire.

Brian Brake's photographs of a "Monsoon" are shown as they were published in the

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fall of 1961 by four magazines in four countries: Life in America, The Queen in England, Paris-Match in France, and Epoca in Italy.

The exhibition was installed by Kathleen Haven, Graphics Coordinator for The Museum of Modern Art.

The Photo Essay will be followed in the summer by a temporary exhibition of Glamour Portraits. In addition to these temporary changing photography shows, a selection of photographs from the Museum's own Collection is permanently on view in the new Edward Steichen Photography Center.

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Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

## CHECKLIST

THE PHOTO ESSAY

March 16 - May, 16, 1965  
Museum of Modern Art, New York



Checklist for THE PHOTO ESSAY

Pg. 1

COMPLETE ESSAYS (WALL MATERIAL)

1. Blind Boys Play. JUBILEE, September, 1962  
Photographers: Charles Harbutt (Magnum)  
Editor: Edward Rice
2. "Notre Dame de la Grande Trappe" in Soligny.  
BERLINER ILLUSTRIRTE ZEITUNG, January 6, 1929  
Photographer: André Kertész  
Editor: Kurt Safransky
3. Prize-fight. MÜNCHENER ILLUSTRIRTE, September 22, 1929  
Photographers: Scheid and Dephot-Man  
Editor: Stefan Lorant
4. Behind Closed Doors. FORTUNE, September, 1932  
Photographer: Dr. Erich Salomon  
Art director: Eleanor Treacy  
Managing Editor: Ralph McA. Ingersoll
5. Pension. FORTUNE, January, 1933  
Photographers unknown  
Art director: Eleanor Treacy  
Managing Editor: Ralph McA. Ingersoll
6. Fasching. MÜNCHENER ILLUSRIERTE, February 26, 1933  
Photographer: Alfred Eisenstaedt  
Editor: Stefan Lorant
7. Mr. G. MÜNCHENER ILLUSTRIRTE, March 5, 1933  
Photographer unknown  
Editor: Stefan Lorant
8. Mussolini. What is He Planning?  
WEEKLY ILLUSTRATED, August 4, 1934  
Photographer: Felix H. Man  
Editor: Stefan Lorant

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9. Hitler's Take-over.

BERLINER ILLUSTRIRTE ZEITUNG, March 26, 1935

Photographer: Martin Munkacsi

Editor: Kurt Safransky

10. Franklin Roosevelt's Wild West.

LIFE, November 23, 1936

Photographer: Margaret Bourke-White

Art director: Howard K. Richmond

Managing Editor: John Shaw Billings

11. Chamberlain and the Beautiful Llama.

LILLIPUT, London, July, 1938

Photographer unknown

Editor: Stefan Lorant

12. Golden Gate Bridge. LIFE, May 31, 1937

Photographer: Peter Stackpole

Art director: Howard K. Richmond

Managing Editor: John Shaw Billings

13. Candidate Taft Stumps Florida

LIFE, February 19, 1940

Photographer: Robert Capa

Art director: Peter Piening

Managing Editor: John Shaw Billings

14. The Lindy Hop. LIFE, August 23, 1943

Photographer: Gjon Mili

Art director: Charles Tudor

Managing Editor: John Shaw Billings

## Checklist for THE PHOTO ESSAY

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Complete Essays (wall material) continued

15. Rodeo. LOOK, January 22, 1946  
Photographer: Hy Peskin  
Art director: William E. Fink  
Editorial Director: Daniel D. Mich
16. How America Lives: The Sullivan Struggle.  
LADIES HOME JOURNAL, March, 1948  
Photographer: Fons Iannelli  
Picture Editor: John G. Morris
17. International Brigade, Dismiss!  
PICTURE POST, London, November 12, 1938  
Photographer: Robert Capa  
Editor: Stefan Lorant
18. The Roosevelt Face in the Roosevelt Recession.  
LIFE, January 24, 1938  
Photographer: Thomas D. McAvoy  
Art director: Howard K. Richmond  
Managing Editor: John Shaw Billings
19. And Again! Back to School.  
PICTURE POST, London, October 8, 1938  
Photographer: Kurt Hutton  
Editor: Stefan Lorant
20. Country Doctor. LIFE, September 20, 1948  
Photographer: W. Eugene Smith  
Art directors: Charles Tudor, Michael Phillips  
Managing Editor: Joseph J. Thorndike, Jr.

21. Returning of the Austrian Prisoners. HEUTE, 1948

Photographer: Ernst Haas  
Art director: Warren Trabant

22. There Was a Christmas in Korea.

LIFE, December 25, 1950  
Photographer: David Douglas Duncan  
Art director: Charles Tudor  
Managing Editor: Edward K. Thompson

23. Spanish Village. LIFE, April 9, 1951

Photographer: W. Eugene Smith  
Art director: Bernard Quint  
Managing Editor: Edward K. Thompson

24. A Portfolio of Distinguished Britons.

LIFE, January 14, 1952  
Photographer: Alfred Eisenstaedt  
Art director: Bernard Quint  
Managing Editor: Edward K. Thompson

25. Hunger. LOOK, February 10, 1953

Photographer: Werner Bischof (Magnum)  
Art director: Merle Armitage  
Executive Editor: William Lowe

26. Everything Goes on in a Roman Piazza.

LIFE, July 20, 1953  
Photographer: Henri Cartier-Bresson (Magnum)  
Art director: Bernard Quint  
Managing Editor: Edward K. Thompson

27. Old Age. LIFE, July 23, 1959

Photographer: Cornell Capa (Magnum)  
Art directors: Charles Tudor, David Stech  
Managing Editor: Edward K. Thompson

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Checklist for THE PHOTO ESSAY

Complete Essays (wall material) continued

Pg. 3

28. The Sioux Indians. LOOK, April 19, 1955  
Photographer: John Vachon  
Art director: Allen Hurlburt  
Producer: Thomas B. Morgan  
Editorial Director: Daniel D. Mich
29. Air Age: Man's High New Realm.  
LIFE, June 18, 1956  
Photographer: Howard Sochurek  
Art directors: Charles Tudor, David Stech  
Managing Editor: Edward K. Thompson
30. Image of Japan. LOOK, September 10, 1963  
Photographer: Art Kane  
Art director: Allen Hurlburt  
Editorial Director: Daniel D. Mich
31. Cutting the Waves for a Classic Cup.  
LIFE, August 24, 1962  
Photographer: George Silk  
Art director: Bernard Quint  
Managing Editor: George P. Hunt
32. Ominous Spectacle of Birmingham.  
LIFE, May 17, 1963  
Photographer: Charles Moore  
Art directors: Bernard Quint, David Stech  
Managing Editor: George P. Hunt
33. Ku Klux Klan. PARIS-MATCH, September 14, 1963  
Photographer: Paul Gelinas  
Editorial Director: Roger Thérond
34. The Segs. ESQUIRE, January, 1964  
Photographer: Carl Fischer  
Graphics Editor: David November  
Editor: Harold Hayes

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35. The Lash of Success. LIFE, November 16, 1962  
Photographer: Grey Villet  
Art directors: Bernard Quint, Robert Clive  
Managing Editor: George P. Hunt
36. Le Duel de Moscou. PARIS-MATCH, August 8, 1959  
Photographers: Elliott Erwitt (Magnum) and Lucien Nau  
Editorial Director: Gaston Bonheur  
Editor-in-chief: Roger Théron
37. What Makes Sammy Davis, Jr., Run?  
ESQUIRE, October, 1959  
Photographer: Burt Glinn (Magnum)  
Art director: Robert Benton  
Features Editor: Clay Felker
38. The Way-Out Way of Life. LOOK, September 25, 1962  
Photographer: Cal Bernstein  
Art director: Allen Hurlburt  
Producer: George T. Harris  
Editorial Director: Daniel D. Mich
39. Limbo. PAGEANT, November, 1957  
Photographer: Simpson Kalisher  
Art director: Conrad Wienk  
Executive Editor: Sey Chassler
40. The Congressional. FORTUNE, November, 1955  
Photographer: Robert Frank  
Art director: Leo Lionni  
Managing Editor: Hedley Donovan
41. The Real West Side Story.  
LOOK, February 16, 1960  
Photographer: Paul Fusco  
Art director: Allen Hurlburt  
Producer: Thomas B. Morgan  
Editorial Director: Daniel D. Mich

Checklist for THE PHOTO ESSAY  
Complete Essays (wall material) continued

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42. Chartres. LIFE, December 15, 1961  
Photographer: Gjon Mili  
Art director: Bernard Quint  
Managing Editor: George P. Hunt
43. Christmas at Cuzco. VOGUE, December, 1949  
Photographer: Irving Penn  
Art director: Alexander Liberman
44. Il Monsone. EPOCA, October 1, 1961  
Photographer: Brian Brake (Magnum)  
Managing Editor: Nando San Pietro  
Layout: Alberto Guerri
45. Mousson. PARIS-MATCH, September 23, 1961  
Photographer: Brian Brake (Magnum)  
Editorial Director: Gaston Bonheur  
Editor-in-chief: Roger Thérond
46. Monsoon. LIFE, September 8, 1961  
Photographer: Brian Brake (Magnum)  
Art director: ~~Bernard Quint~~  
Managing Editor: George P. Hunt
47. The Monsoon. THE QUEEN, October 11, 1961  
Photographer: Brian Brake (Magnum)  
Editor-in-chief: Jocelyn Stevens
48. Ballad of the Bird. ESQUIRE, December, 1957  
Photographer: Saul Leiter  
Art director: Henry Wolf
49. Ballet Folklorico. AMERYKA (Polish Edition), No. 73, 1965  
Photographer: Herbert M. Migdoll  
Art director: Mona Bennett

EAST PROJECTOR

1. Maine Winter. LIFE, February 12, 1945  
 Photographer: Kosti Ruohomaa (Black Star)  
 Art director: Bernard Quint  
 Managing Editor: Daniel Longwell
2. Displaced Germans Pour Unwelcome into Berlin.  
 LIFE, October 15, 1945  
 Photographer: Leonard McCombe  
 Art director: Charles Tudor  
 Managing Editor: Daniel Longwell
3. Bad Boy's Story. LIFE, May 12, 1947  
 Photographer: Ralph Crane  
 Art director: Bernard Quint  
 Managing Editor: Joseph J. Thorndike, Jr.
4. Harlem Gang Leaders. LIFE, November 1, 1948  
 Photographer: Gordon Parks  
 Art director: Bernard Quint  
 Managing Editor: Joseph J. Thorndike, Jr.
5. Spain. LIFE, April 4, 1949  
 Photographer: Dmitri Kessel  
 Art director: Charles Tudor  
 Managing Editor: Joseph J. Thorndike, Jr.
6. Childbirth. U. S. CAMERA, 1949  
 Photographer: Wayne Miller (Magnum)  
 Editor: Tom Maloney
7. Nurse Midwife. LIFE, December 3, 1951  
 Photographer: W. Eugene Smith  
 Art director: Bernard Quint  
 Managing Editor: Edward K. Thompson



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7. Nurse Midwife. LIFE, December 3, 1951  
 Photographer: W. Eugene Smith  
 Art director: Bernard Quint  
 Managing Editor: Edward K. Thompson

8. A New Way to Look at the U. S.

LIFE, April 14, 1952

Photographer: Margaret Bourke-White

Art director: Charles Tudor

Managing Editor: Edward K. Thompson

9. People in Russia: Travel in the U. S. S. R., Part I

LIFE, January 17, 1955

Photographer: Henri Cartier-Bresson (Magnum)

Art director: Bernard Quint

Managing Editor: Edward K. Thompson

10. Isles of Romance in the South Seas.

LIFE, January 24, 1955

Photographer: Eliot Elisofon

Art director: Bernard Quint

Managing Editor: Edward K. Thompson

11. The Magic of Color in Motion, Part I

LIFE, August 11, 1958

Photographer: Ernst Haas (Magnum)

Art director: Charles Tudor

Managing Editor: Edward K. Thompson

12. Spectacle of Spooks to Be Wary of on Halloween.

LIFE, October 31, 1960

Photographer: George Silk

Art director: Bernard Quint

Managing Editor: Edward K. Thompson

## WEST PROJECTOR

13. Death of a Valley. APERTURE, August 3, 1960  
Photographers: Dorothea Lange and Firkle Jones  
Editor: Minor White  
Layout Consultant: Charles Arnold
14. Seeing Ourselves as an American Sees Us.  
THE QUEEN, August 12, 1961  
Photographer: Bruce Davidson (Magnum)  
Editor-in-chief: Jocelyn Stevens
15. In Tiny Devices, a Revolution.  
LIFE, March 10, 1961  
Photographer: Fritz Goro  
Art director: Bernard Quint  
Managing Editor: Edward K. Thompson
16. The Last of the Barnstormers.  
ESQUIRE, October, 1961  
Photographer: Constantine Manos (Magnum)  
Art director: Robert Benton  
Managing Editor: Harold Hayes
17. Sophia Loren's Villa. LIFE, September 18, 1964.  
Photographer: Alfred Eisenstaedt  
Art director: Bernard Quint  
Managing Editor: George P. Hunt
18. Vietnam War - In Color.  
LIFE, January 25, 1963  
Photographer: Larry Burrows  
Art director: Bernard Quint  
Managing Editor: George P. Hunt
19. Crete. VOGUE, January 15, 1965  
Photographer: Irving Penn  
Art director: Priscilla Peck      Editorial Director: Alexander Liberman
20. La Libération de la France: Ils Débarquent (in part)  
PARIS-MATCH, June 6, 1964  
Photographers unknown  
Editor-in-chief: Roger Théron
21. Drug Addiction (in part)  
LIFE, February 26, 1965  
Photographer: Bill Eppridge  
Art director: Bernard Quint  
Managing Editor: George P. Hunt

Double Page Spreads

Top Row:

1. "30 ans, Brigitte, châteline changée?"  
PARIS-MATCH, October 17, 1964  
Photographer: Ghislain Dussart (Rapho-Guillumette)  
Editor-in-chief: Roger Thérond
2. "Les coupeurs de tête..."  
PARIS-MATCH, June 16, 1962  
Photographer: Tony Saulnier  
Editor-in-chief: Roger Thérond
3. "Face of pleasure"  
LOOK, January 12, 1965  
Photographers unknown  
Art director: Allen Hurlburt
4. "Some leaders are odd and gaudy"  
LIFE, February 19, 1965  
Photographers: James A. Kern and Nina Leen  
Art director: Bernard Quint
5. "Aus dem leben der puppen"  
TWEN, June, 1964  
Photographer unknown  
Art director: Willy Fleckhaus
6. (Archer and warrior)  
HOLIDAY, November, 1960  
Photographer: ErBurt Glinnr (Magnum)  
Art director: Frank Zachary
7. (Braque)
7. (Braque)  
PARIS-MATCH, September 14, 1963  
Photographer: Marc Riboud (Magnum)  
Editor-in-chief: Roger Thérond

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8. "The beauty of Swedish women..."  
LOOK, February 9, 1965  
Photographer: Irving Penn  
Art director: Allen Hurlburt
  9. "Au lieu..."  
PARIS-MATCH, January 11, 1964  
Photographer: Rene Burri (Magnum)  
Editor-in-chief: Roger Thérond
  10. "The face of war"  
THE SUNDAY TIMES MAGAZINE (London), February 23, 1964  
Photographer: Robert Freson  
Editor: Mark Boxer

Second Row:

11. "Boring from below"  
LIFE, May 24, 1963  
Photographer: George Silk  
Art director: Bernard Quint
12. "Spring comes to England"  
LOOK, May 21, 1963  
Photographer: Ernst Haas (Magnum)  
Art director: Verne Noll
13. "'X' The French Power Elite"  
ESQUIRE, July, 1964  
Photographer: Sabine Weiss (Rapho-Guillumette)  
Art director: David November
14. "Irrigated crop land"  
LIFE, January 3, 1955  
Photographer: Margaret Bourke-White  
Art director: Charles Tudor

Second row of the double page spreads continued

15. "One Way"  
LOOK, March 26, 1963  
Photographer: Phillip Harrington  
Art director: Allen Hurlburt
16. "'Je vois!' dit l'enfant"  
PARIS-MATCH, November 28, 1964  
Photographer: Calogero Cascio (Quick)  
Editor-in-chief: Roger Thérond
17. "Russian Orthodoxy"  
LIFE, September 14, 1959  
Photographer: Cornell Capa (Magnum)  
Art director: Bernard Quint
18. "Spectacles..."  
HOLIDAY, July, 1963  
Photographer: Arnold Newman  
Art director: Frank Zachary
19. (Bullfight)  
LIFE, July 29, 1957  
Photographer: Ernst Haas (Magnum)  
Art director: Charles Tudor
20. "Pour Jackie, à Dallas,..."  
PARIS-MATCH, November 21, 1964  
Photograph courtesy of LIFE  
Editor-in-chief: Roger Thérond

21. "Penn's Japan"  
VOGUE, August 15, 1964  
Photographer: Irving Penn  
Art director: Priscilla Peck
22. (Flowers)  
LIFE, April 3, 1964  
Photographer: Farrell Grehan  
Art director: Bernard Quint
23. "Transport.- Discards and Dream"  
LIFE, June 20, 1960  
Photographer: Ralph Crane  
Art director: Bernard Quint
24. "Penn's Japan"  
VOGUE, August 15, 1964  
Photographer: Irving Penn  
Art director: Priscilla Peck
25. "The flames rise" (Nehru's funeral)  
LIFE, June 5, 1964  
Photographer: Eliot Elisofon  
Art director: Bernard Quint
26. (~~Pioneer~~ airmen)  
LOOK, January 12, 1965  
Photographer: Douglas Kirkland  
Art director: Allen Hurlburt
27. (Picasso)  
LOOK, October 13, 1959  
Photographer: David Douglas Duncan  
Art director: Allen Hurlburt
28. "Vorstehtund..."  
TWEN, January, 1965  
Photographer: unknown  
Art director: Willy Fleckhaus

Third row of the double page spreads continued

29. "Campaign to beat all the birds"  
LIFE, February 10, 1961  
Photographer: Howard Sochurek  
Art directors: Charles Tudor, David Stech
30. "Scotland - a seven pound salmon"  
VOGUE, August 15, 1964  
Photographer: Irving Penn  
Art director: Priscilla Peck

Fourth Row:

31. "Ce cowboy de l'Arizona..."  
PARIS-MATCH, July 11, 1964  
Photography: Camera Press  
Editor-in-chief: Roger Thérond
32. "Joy eludes a chant, ..."  
LOOK, July 28, 1964  
Photographer: Paul Fusco  
Art director: Allen Hurlburt
33. (Bombay beach)  
EPOCA, October 8, 1961  
Photographer: Brian Brake (Magnum)  
Editor: Nando San Pietro
34. "Girls grow up fast in the City"  
LOOK, July 28, 1964  
Photographer: Paul Fusco  
Art director: Allen Hurlburt
35. "The magic of this forest floor..."  
LOOK, February 9, 1965  
Photographer: Irving Penn  
Art director: Allen Hurlburt
36. "The amazing laser"  
LIFE, January 11, 1963  
Photographer: Fritz Goro  
Art director: Bernard Quint
37. "Sweetness and Tang"  
LIFE, November 23, 1962  
Photographers: John Loengard and Bert Stern  
Art director: Bernard Quint
38. "Sur sa toile" (Chagall)  
PARIS-MATCH, September 26, 1964  
Photographer: Izis  
Editor-in-chief: Roger Thérond
39. "...to be self-evident..."  
LOOK, January 15, 1963  
Photographer: Art Kane  
Art director: Allen Hurlburt
40. "Danger flare and flight's end"  
LIFE, February 10, 1961  
Photographer: Howard Sochurek  
Art directors: Charles Tudor and David Stech



## Credits for THE PHOTO ESSAY

The photo essay is a collaborative venture - in most cases the product of many talents. It would be impossible to trace, much less credit, the contributions of all who affected the final work. In addition to the photographer, this exhibition credits, when possible, the art director who laid out the essay, and the magazine's directing editor.

### Acknowledgments

The Museum expresses its thanks to the many who assisted in the preparation of this exhibition:

To Mr. John G. Morris, for his invaluable contribution as special consultant for the exhibition;

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The exhibition was installed by Kathleen Haven and directed by John Szarkowski.