

# Memorable Life photographs

Foreword and comment by Edward Steichen

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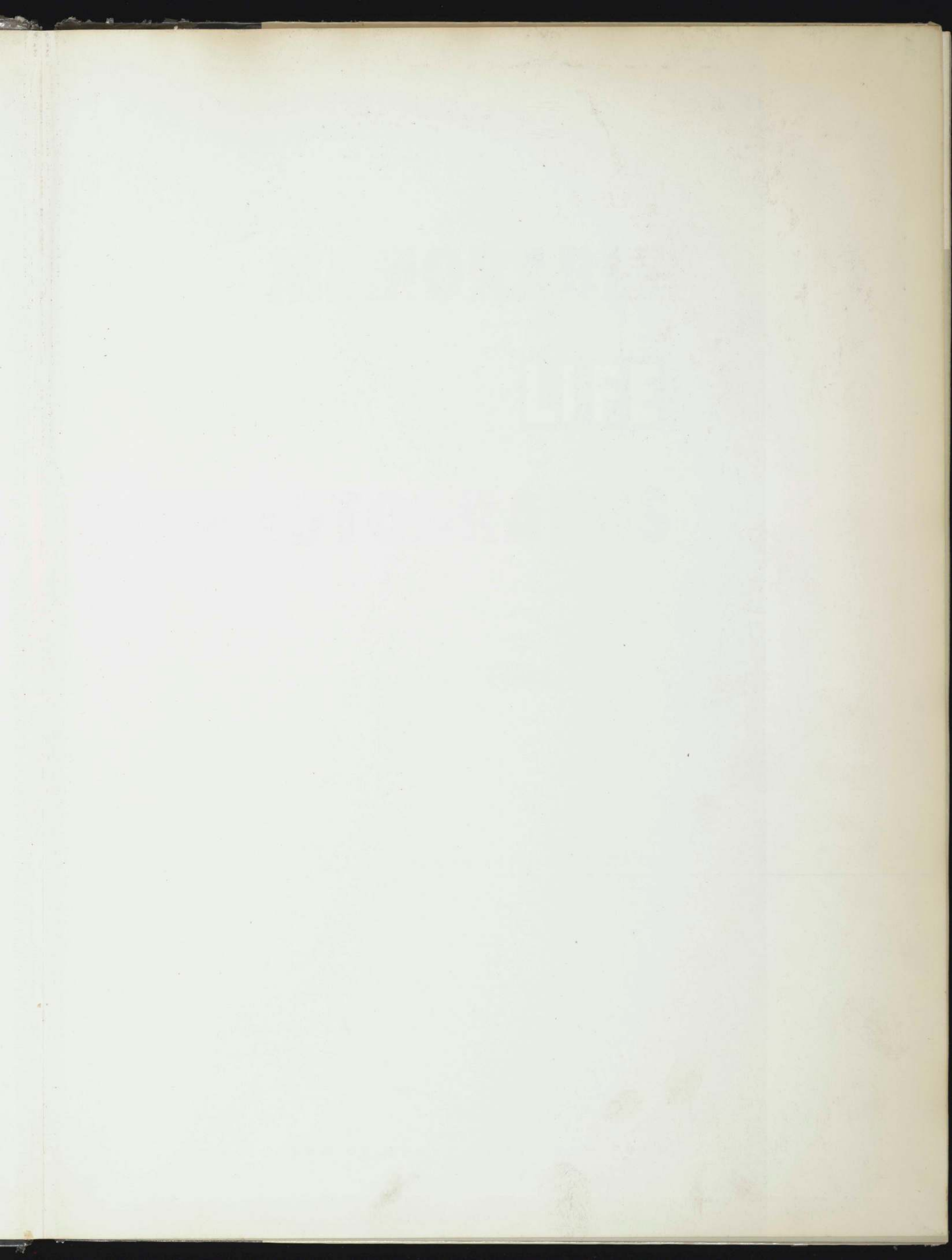


**MEMORABLE LIFE PHOTOGRAPHS**

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**MEMORABLE**

**LIFE**

**PHOTOGRAPHS**

*foreword and comment by EDWARD STEICHEN*

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THE MUSEUM OF MODERN ART • NEW YORK

## **ACKNOWLEDGMENTS**

*This exhibition of photographs from the first fifteen years of LIFE had its original showing at The Museum of Modern Art, New York, in November 1951. The pictures were selected and arranged by Edward Steichen, Director of the Department of Photography of The Museum of Modern Art, with the assistance of LIFE's Exhibitions Department, particularly David Rich, its art director.*

*Cover picture: FRITZ GORO.*

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## FOREWORD

Photographers working in the field of journalism have collectively made a major contribution to the art of photography. While much of their work is routine picture reporting, the best of it shows an exciting and revealing penetration.

Photographic journalism is generally accepted as an authoritative source of visual information about our times. It now regularly reaches audiences all over the world on a scale unheard of a decade or two ago. It is becoming a new force in the molding of public opinion, and in explaining man to man.

The photographs in this exhibition are the products of photographic journalism as practiced by LIFE during the past fifteen years. They were selected to present a cross-section of the quality, range and scope of the work done by photographers on the staff or on special assignment for LIFE.

Since the first issue of the magazine, the lenses of these photographers have looked sharply at many subjects in all corners of the globe. Neither danger, discomfort nor privation has dampened the ardent search for facts. The ultimate product of each photographer's work appears in the pages of the magazine and his ability as a photographer is measured by the overall contribution his work makes to the publication.

I believe it is important for the growth and development of photography that the public—and particularly the vast and growing fraternity of amateur photographers—has an opportunity to see a representative selection of outstanding pictures by these photographers. And it is useful to be able to study them apart from the magazine.

Many of the pictures have an intrinsic value beyond the immediate purpose they have fulfilled. They often manifest new achievements in photography. On occasion they create images that reach into the nebulous and controversial realm of the fine arts.

The prints on the 58 panels of this exhibition represent an impressive range of technical skills and brilliant artistry. The overall focus is on the panorama of time and space, of an historical procession where wisdom and nonsense, the ornery and the holy, the poisons of hate and the selflessness of heroism are all written into the visual record of the world we live in.

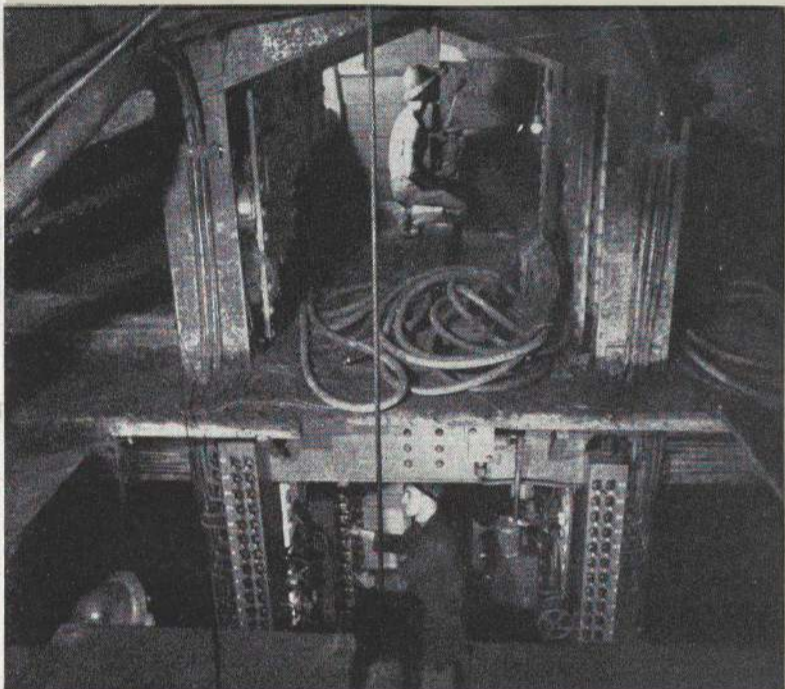
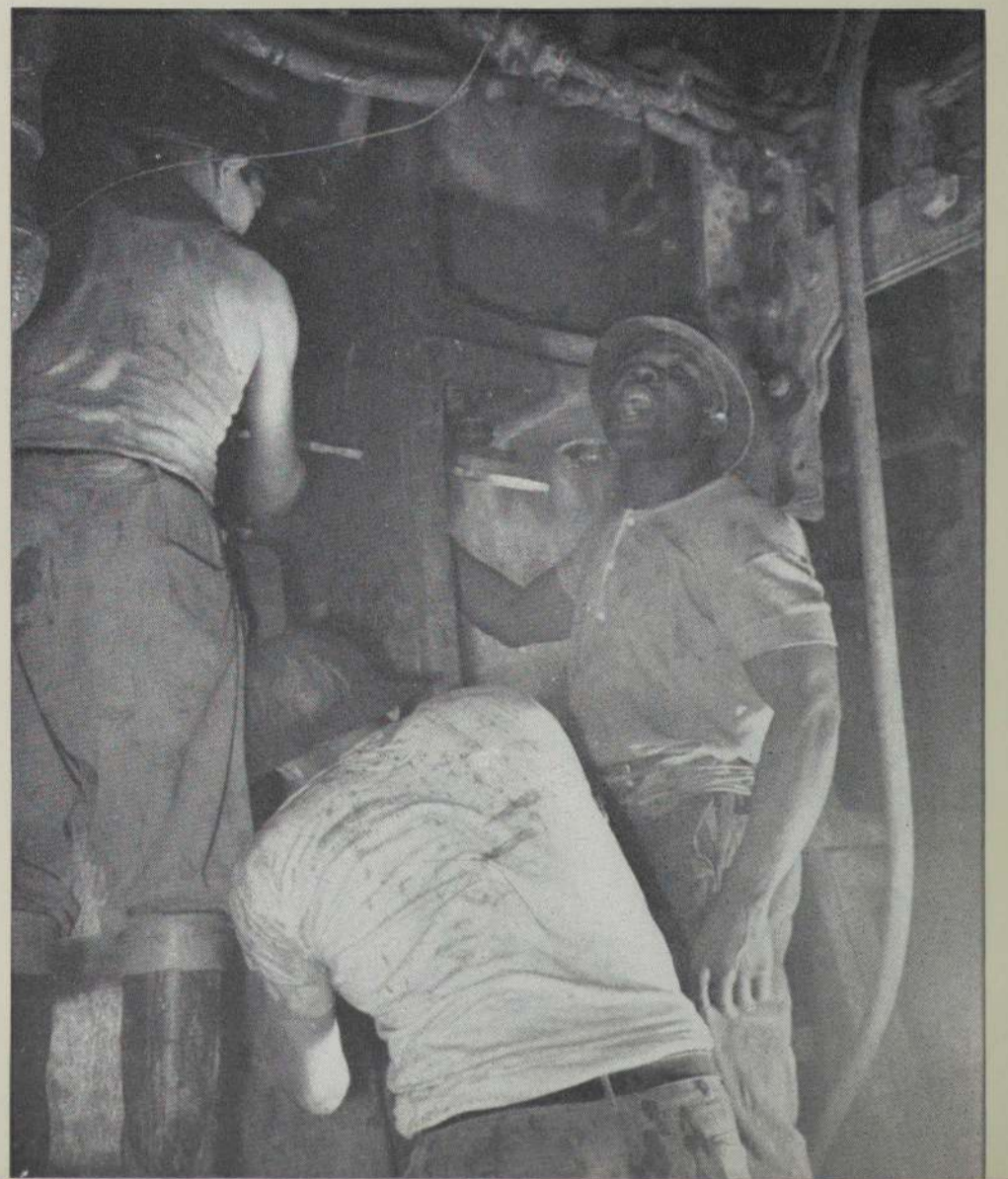
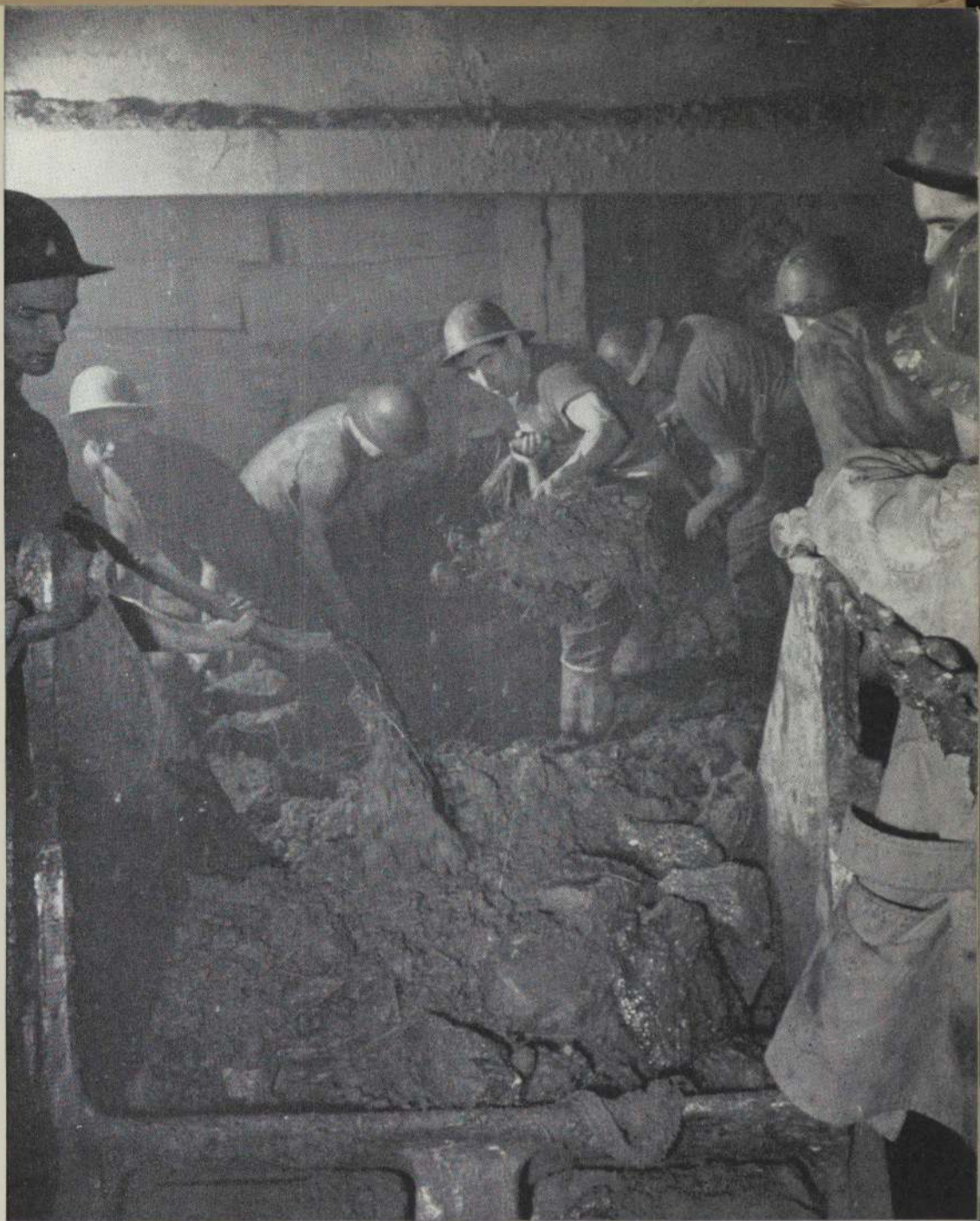
EDWARD STEICHEN



14-11-71

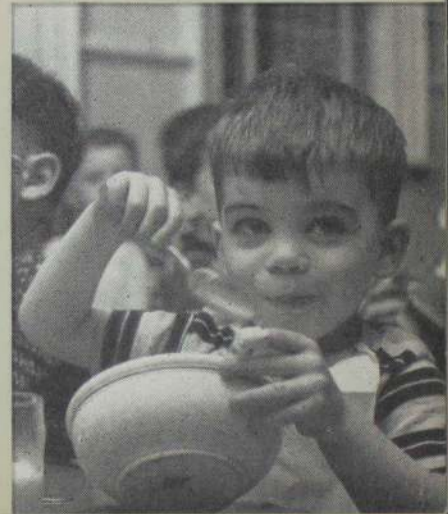
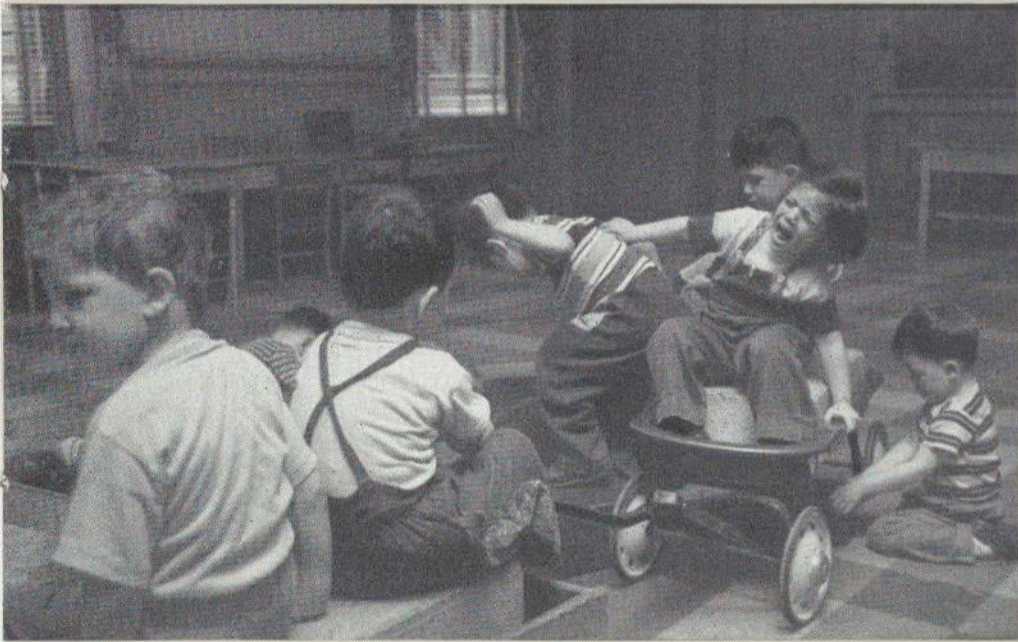
When a photographer makes a series  
or sequence of pictures about an event,  
a place, a person or a process,  
his basic qualities of sensitivity,  
perception and understanding  
are more apparent than  
they are in a single picture.

**CARL MYDANS** *Sandhogs Tunnel under the East River (April 3, 1939)*



*The story of a child.  
The quality and sincerity of the  
photographer's understanding are  
revealed in this precise report of the  
mental re-conditioning  
of a deaf child.*

**VICTOR JORGENSEN** *Lexington School for the Deaf (Sept. 25, 1950)*



*Death of a great man.  
This warmly intimate report of  
a grave historical event  
stands as a peak achievement  
in the art of photography.*

**HENRI CARTIER-BRESSON** *Gandhi's Funeral (Feb. 16, 1948)*



*Boy and girl—  
and a visual love song.*

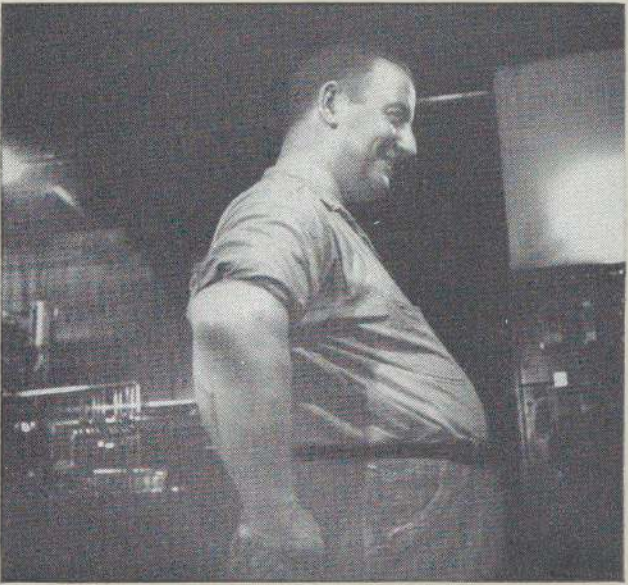
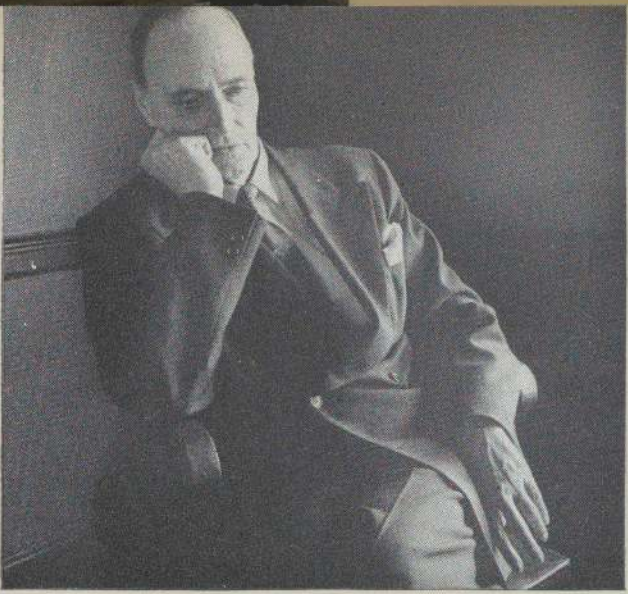
**WAYNE MILLER** *A Marine Comes Home (March 19, 1951)*





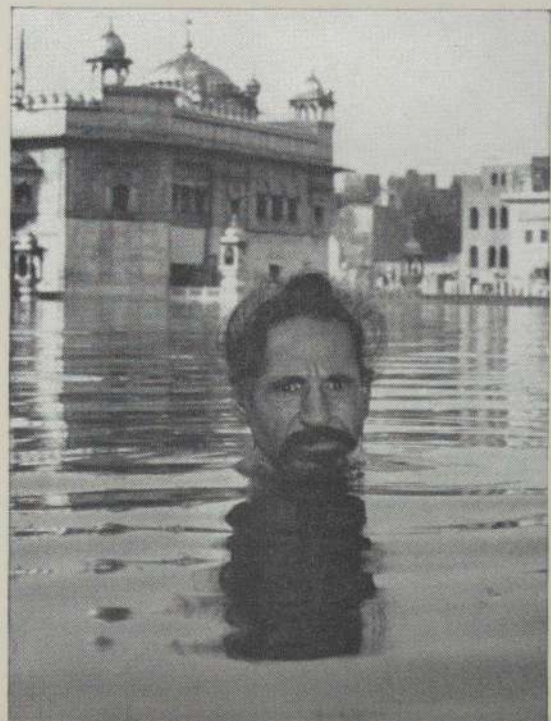
*Americana.*  
*A fine, clean look*  
*at a group of Americans.*

**LISA LARSEN** *Brooklyn Grand Jurors (July 9, 1951)*

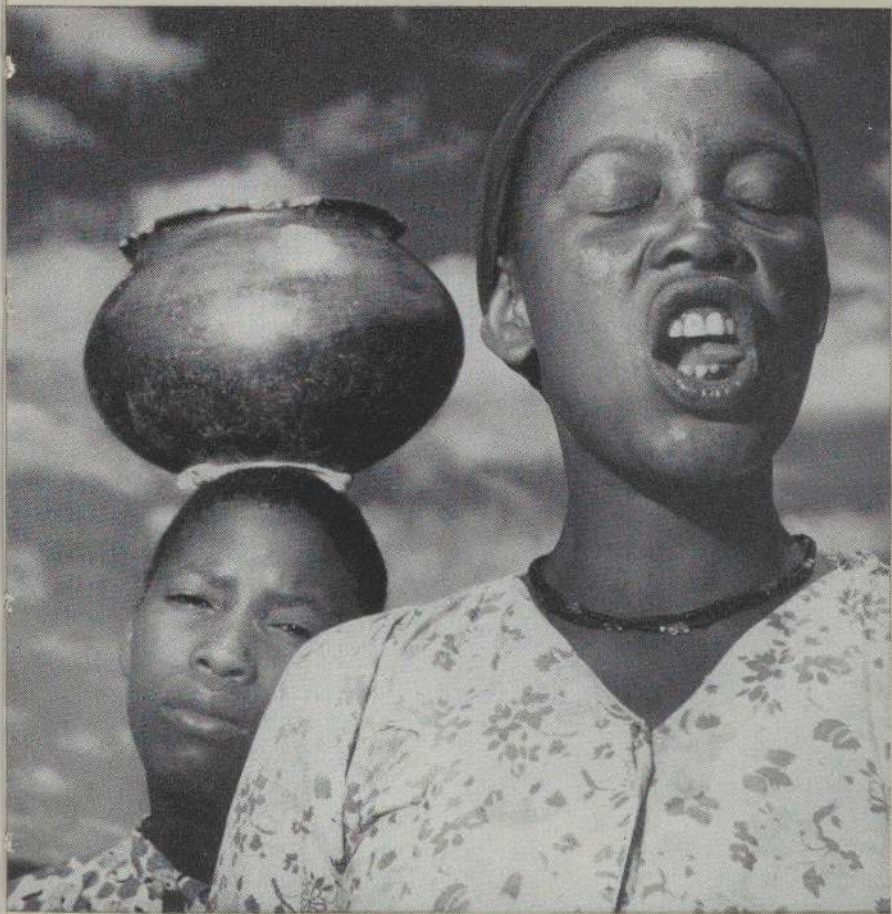
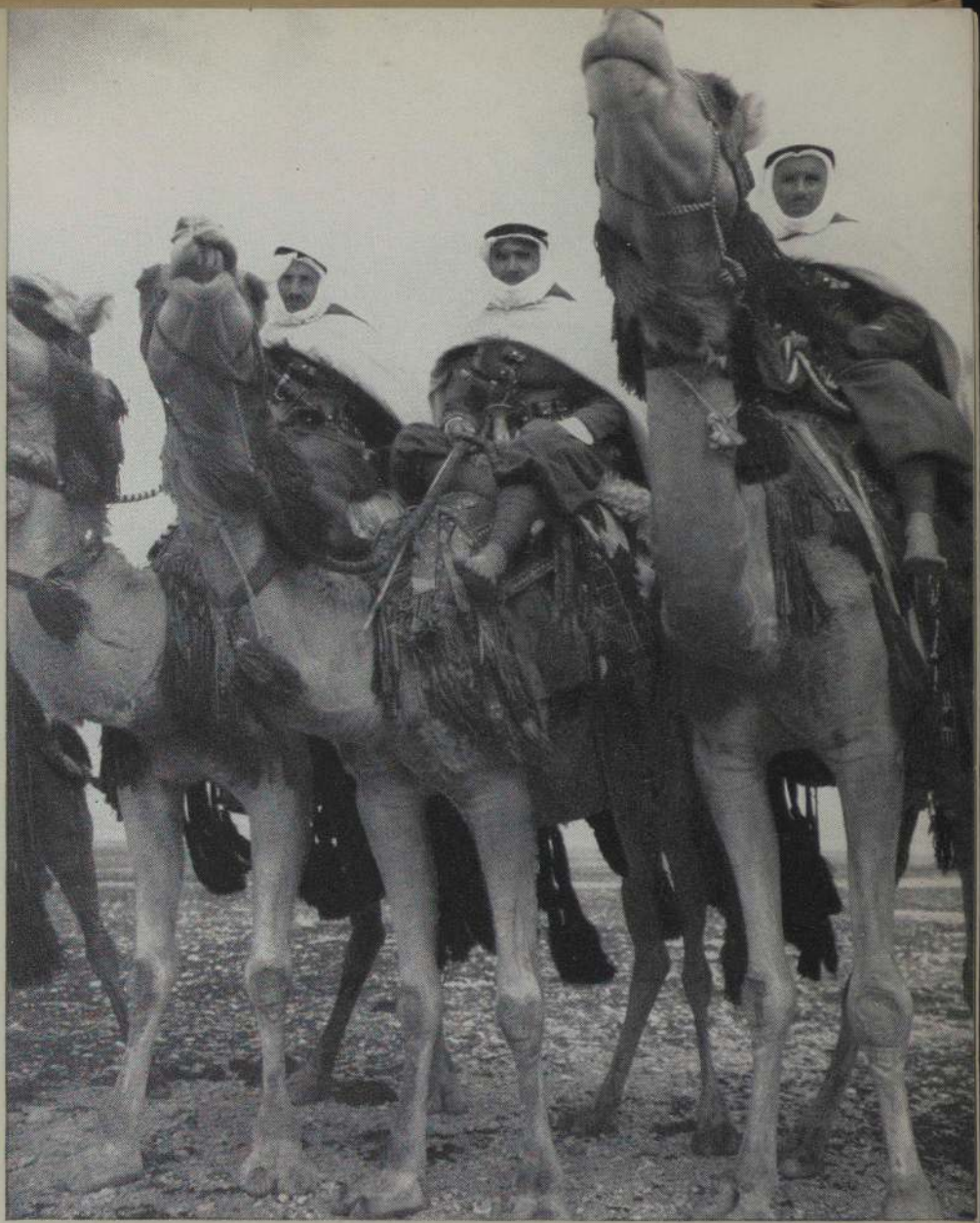


*An exodus seen like  
marching Druid stones by  
an ace among camera reporters.*

**MARGARET BOURKE-WHITE** *Family Fleeing Pakistan (Nov. 3, 1947); Sikh  
Bathing in Sacred Waters (Sept. 9, 1946)*



**MARGARET BOURKE-WHITE** *Bedouin Camel Corps (May 20, 1940)*  
*African Women of Serowe (March 6, 1950)*  
*South African Gold Miners (Sept. 18, 1950)*



**W. EUGENE SMITH** *Spanish Village (April 9, 1951)*



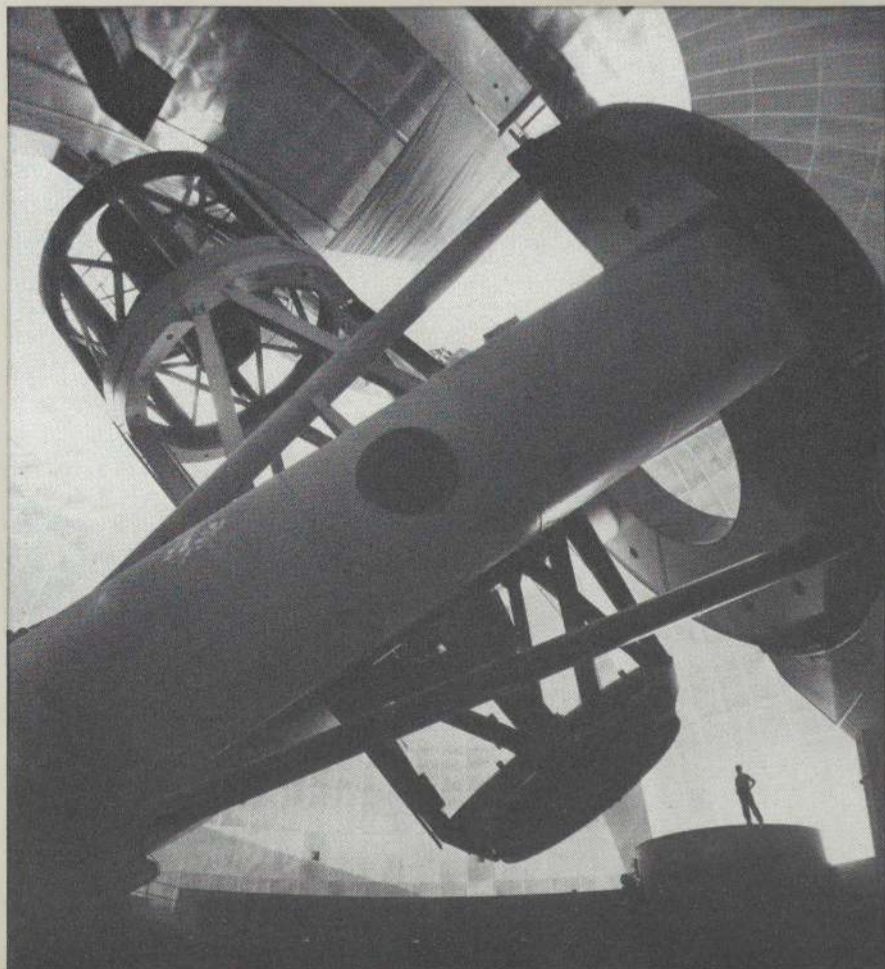
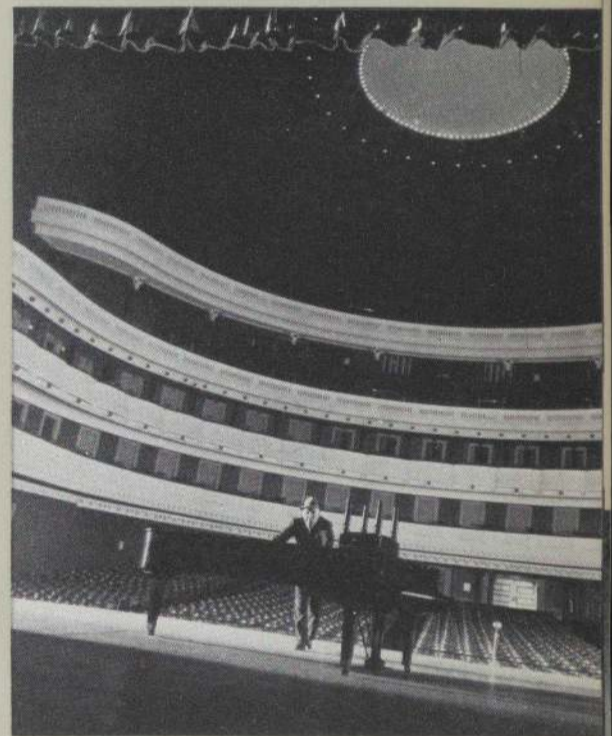
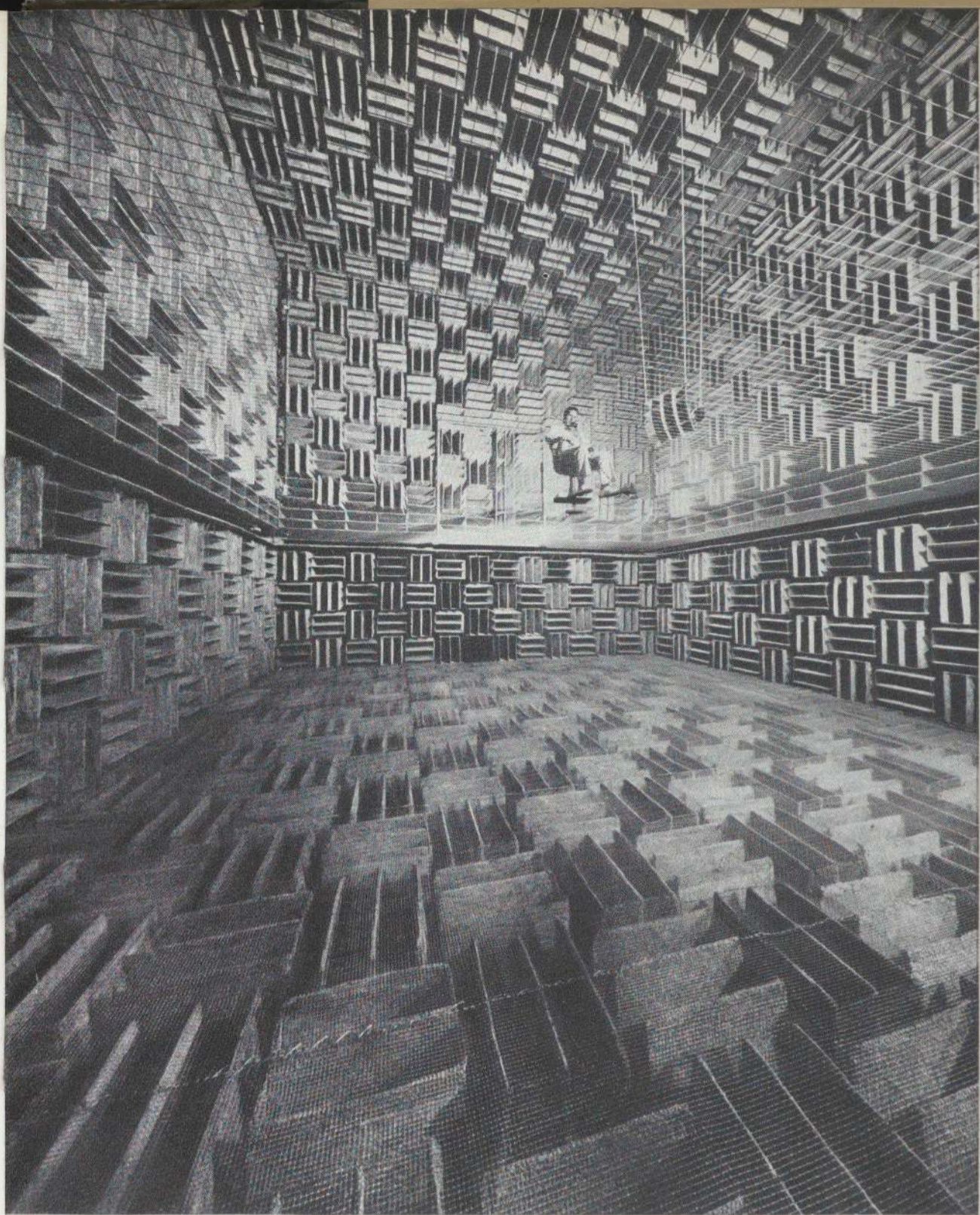


*Dramatic subjects dealing with  
sound and light are rendered and  
expressed in exciting pictorial  
organizations.*

*a* **ERIC SCHAAL** *Soundproof Room of Bell Telephone Co. (Sept. 8, 1947)*

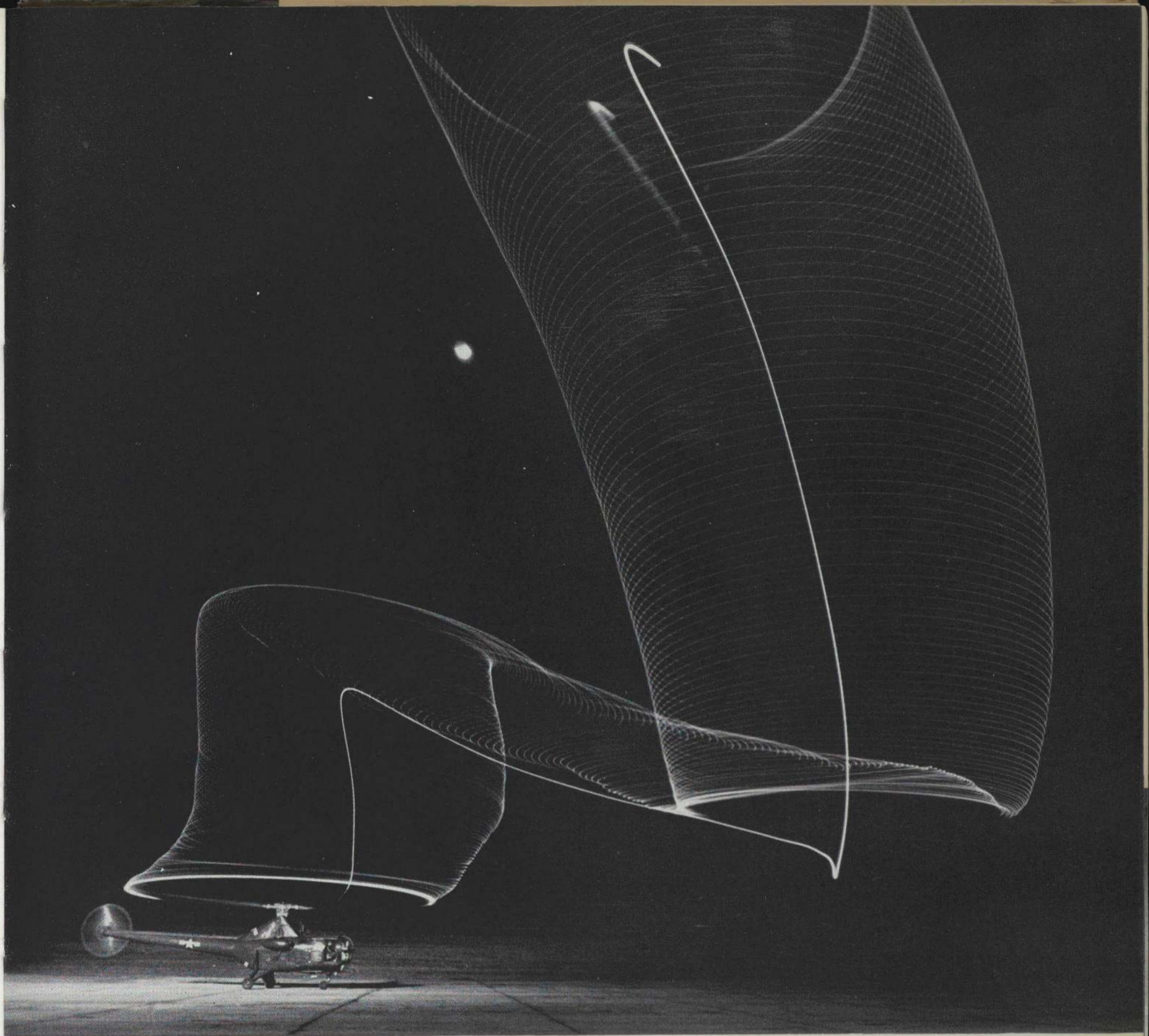
*b* **LISA LARSEN** *Carnegie Hall (Feb. 7, 1949)*

*c* **RALPH CRANE** *World's Biggest Telescope on Mt. Palomar (Dec. 8, 1947)*

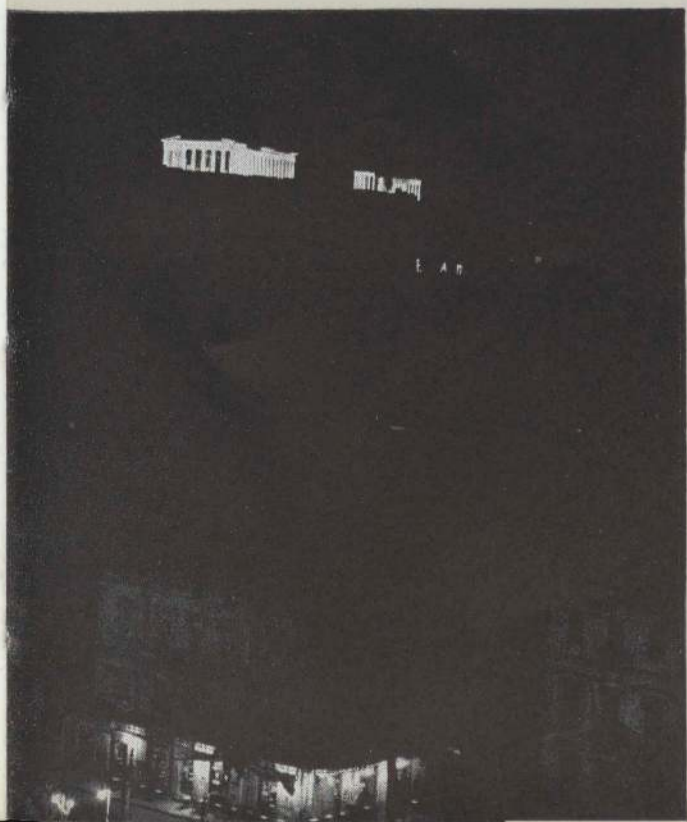


*Forceful design, with patterns of  
light against darkness.*

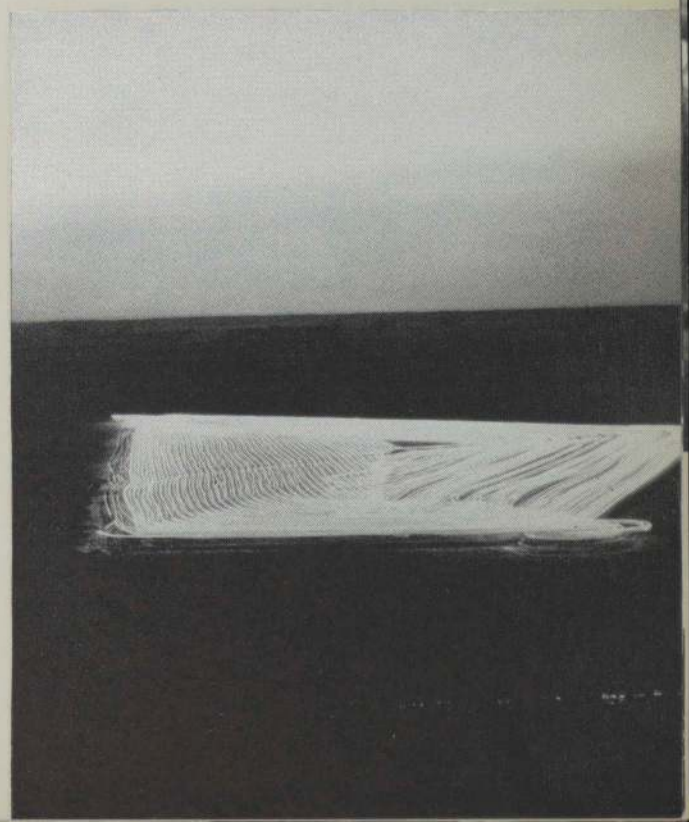
- a* **ANDREAS FEININGER** *Pattern Made by Helicopter Wing Lights (Feb. 28, 1949)*
- b* **DMITRI KESSEL** *Café at Foot of the Acropolis, Athens (Nov. 13, 1944)*
- c* **VORIES FISHER** *Pattern Made by Lights of Tractor Plowing (June 5, 1944)*



a



b

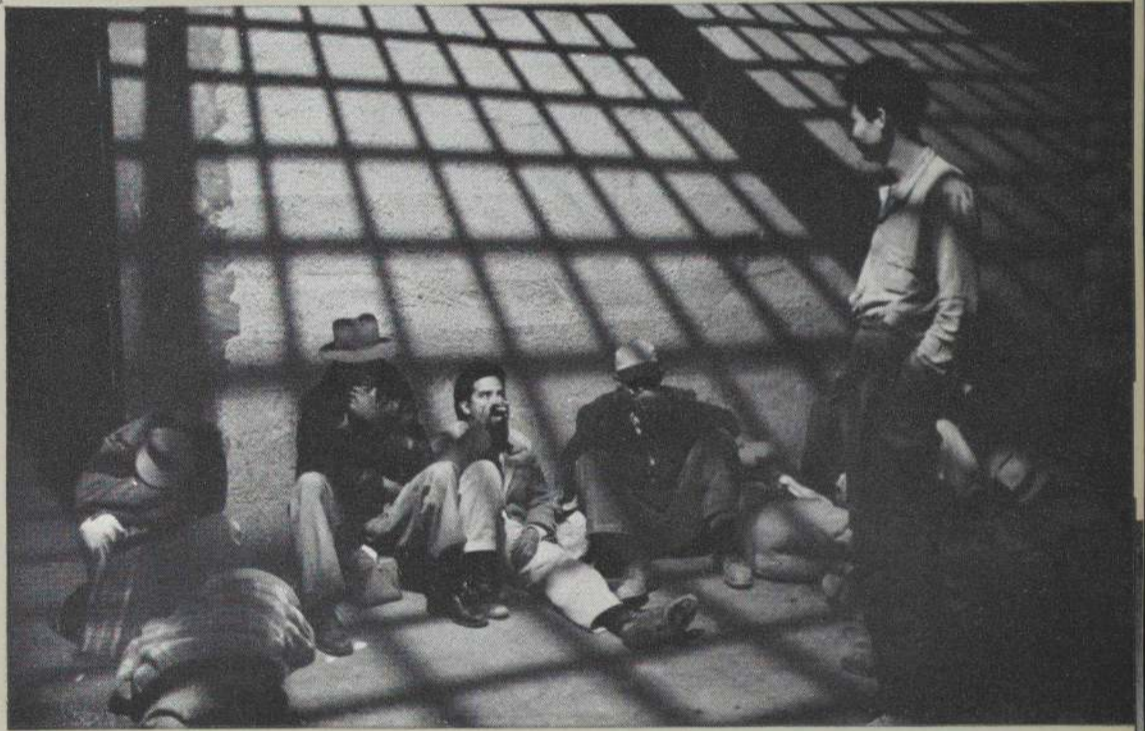
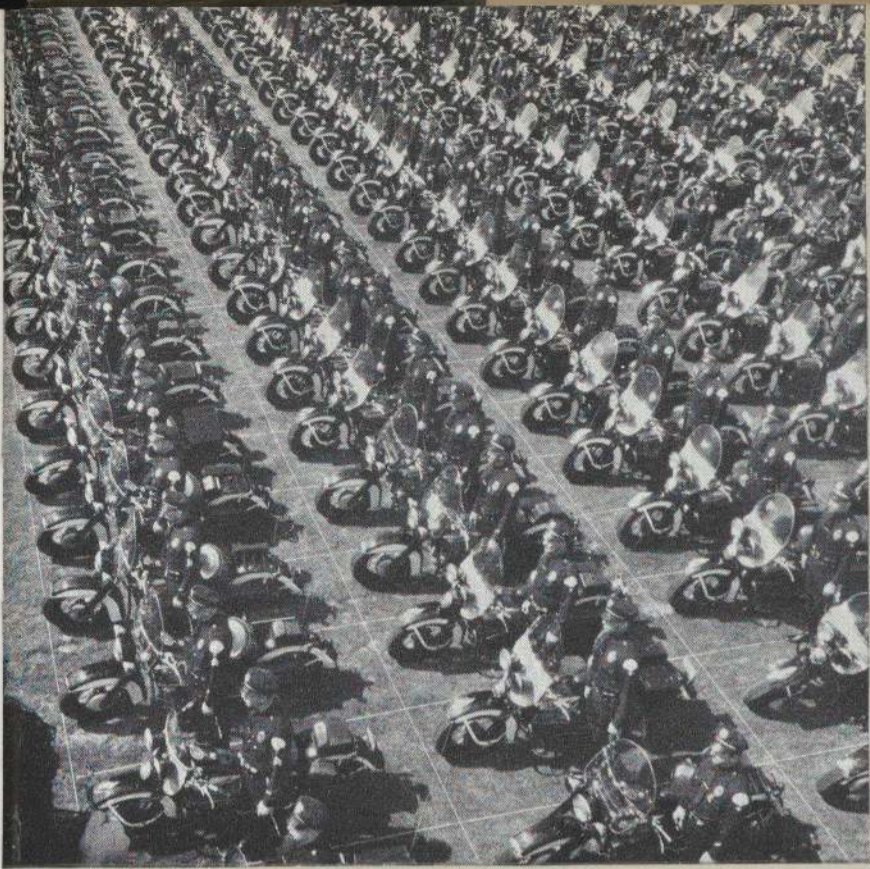


c

*The vigor of diagonals . . .*

*a, b* **LOOMIS DEAN** *Los Angeles Motorcycle Cops (July 11, 1949); Jail at Calexico (May 21, 1951)*

*c* **CHARLES STEINHEIMER** *Mess Hall, San Quentin Prison (Oct. 27, 1947)*



...and man-made abstract patterns  
caught by the camera in war and industry.

**MARGARET BOURKE-WHITE** *Nazi Bombardment of Moscow (Sept. 1,  
1941); Girl Metallurgist (Aug. 9, 1943)*

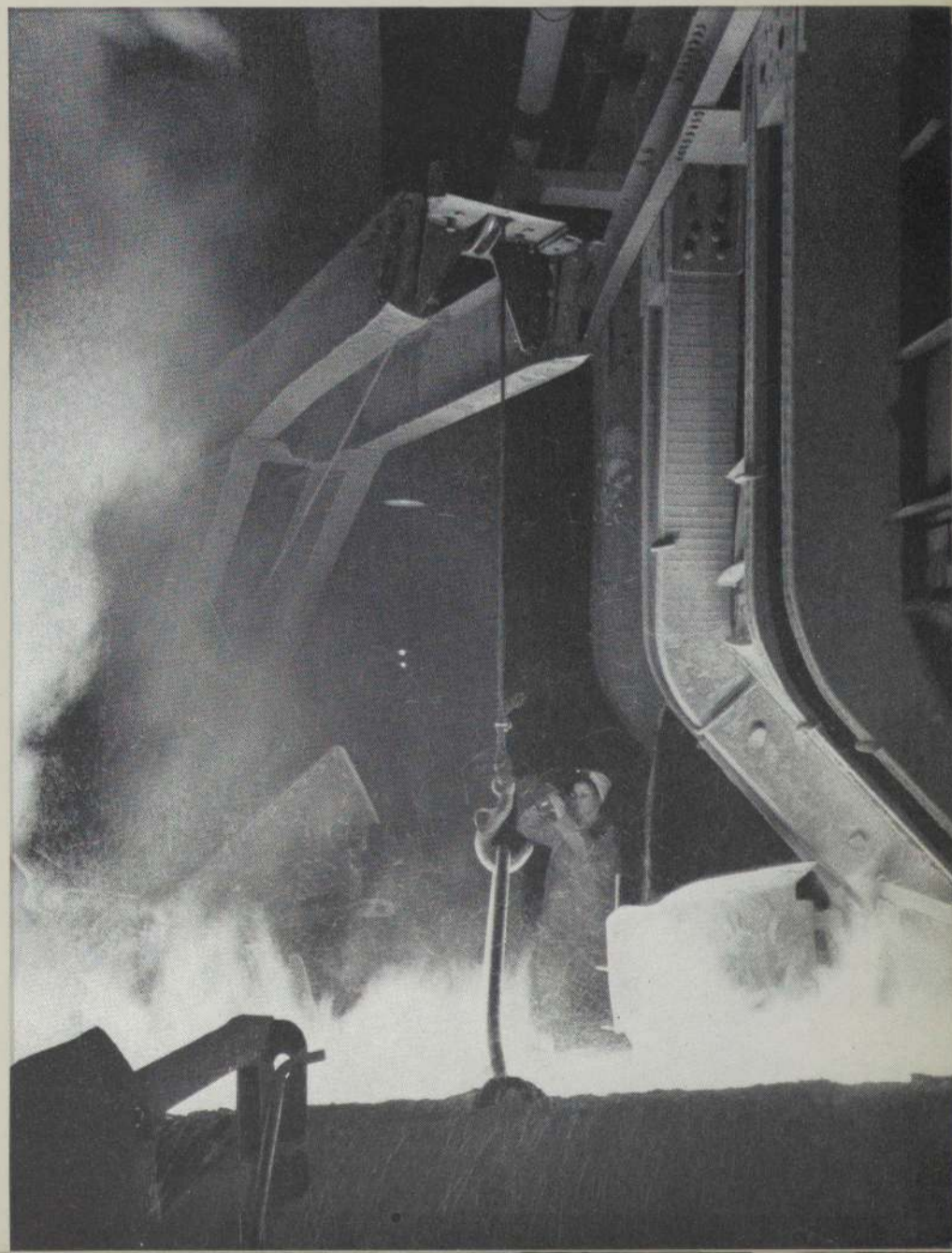




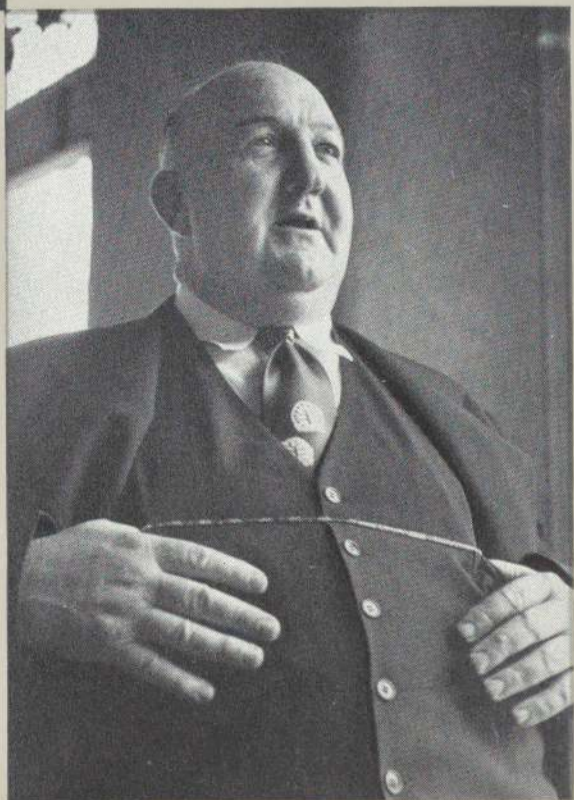
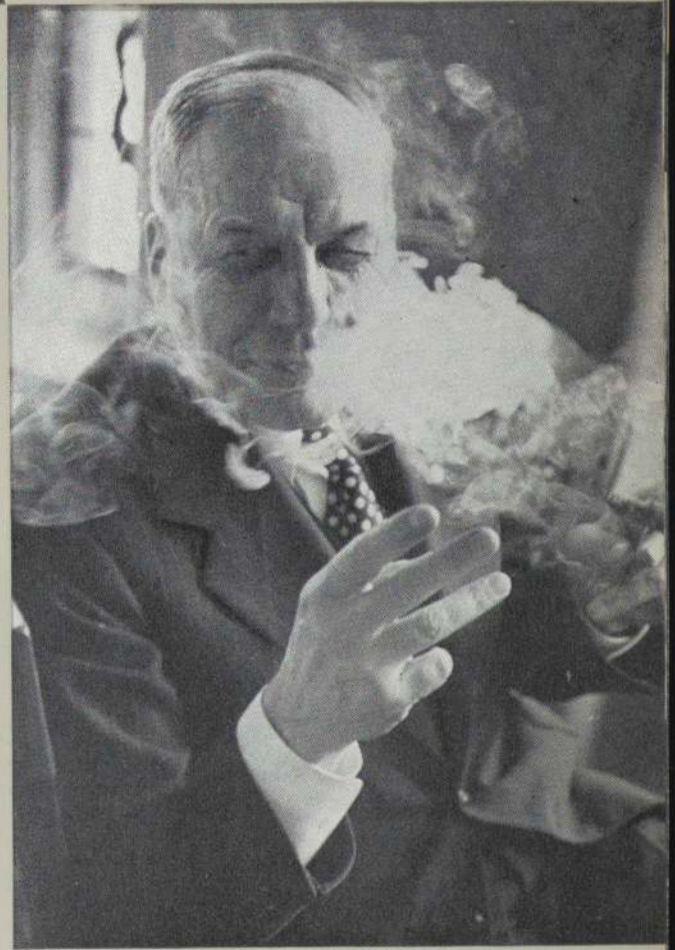
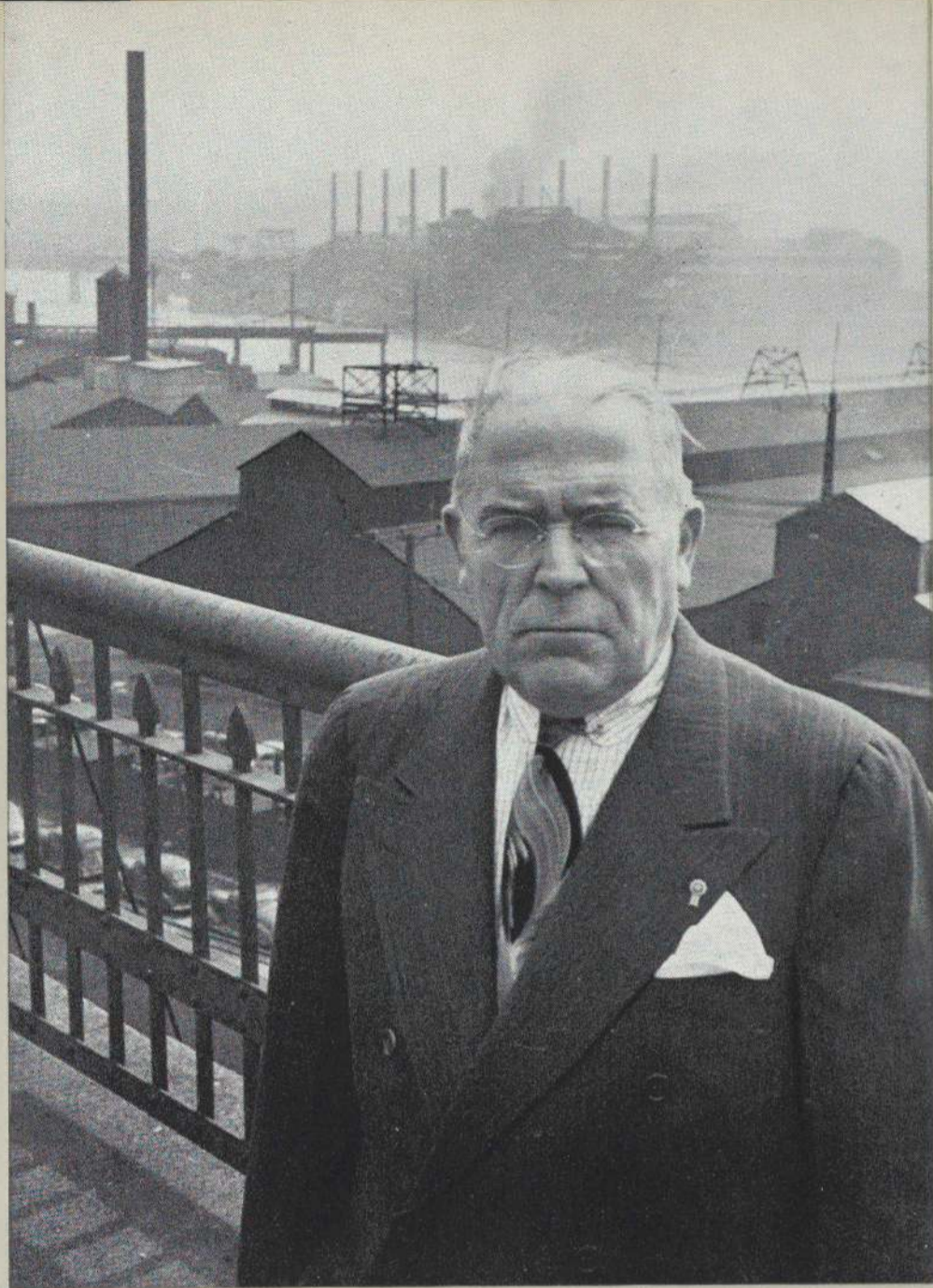
Photo-journalism has moved  
us far away from yesterday's  
stereotyped portraiture.

Portrait photography has become  
a vehicle in the communication of ideas.

The kaleidoscope of faces and  
gestures we see today  
reflects and interprets a period,  
as well as the individual in  
relation to his period.

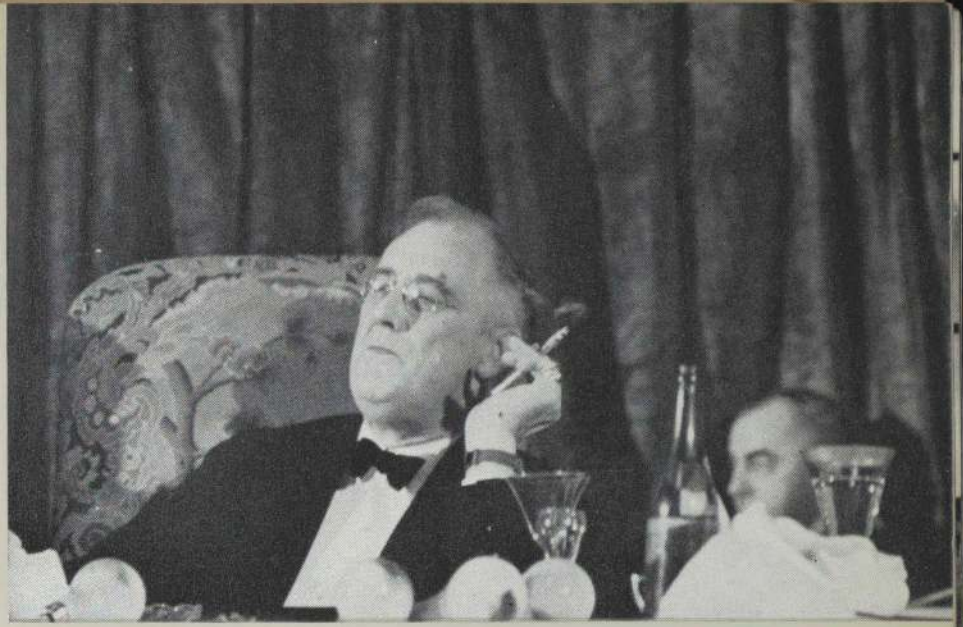
*The faces and attitudes  
of these five politicians give their  
own report to the community.*

**LEONARD Mc COMBE** *Pennsylvania Politicians (May 8, 1950)*



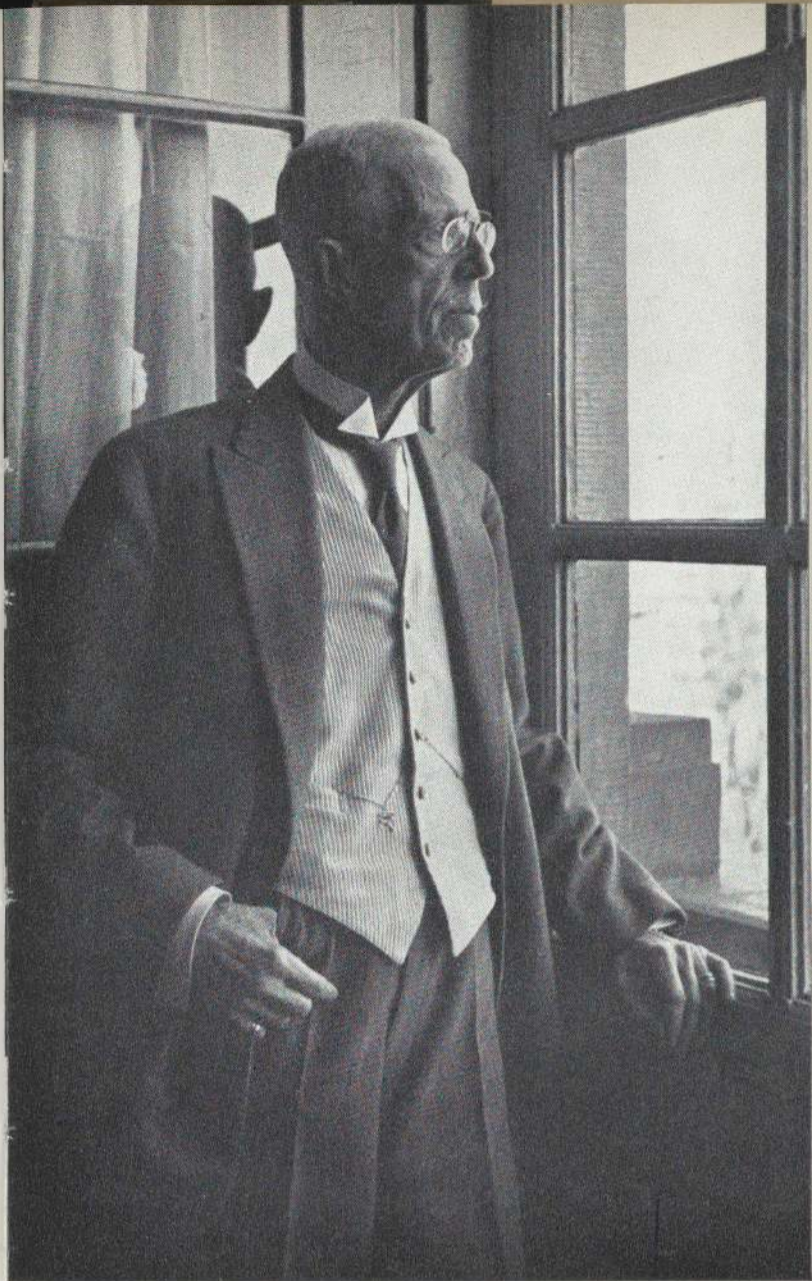
*This lively demonstration of the kinetic  
technique in candid portraiture puts  
us across the table from F.D.R.*

**THOMAS D. Mc AVOY** *President Roosevelt at Jackson Day Dinner (Jan. 24, 1938)*



*Portraits that give an instant,  
powerful insight into the subject —  
the simple dignity of a democratic king,  
the arrogant power of a mayor,  
the bewilderment of a politician,  
the serenity of a distinguished scientist.*

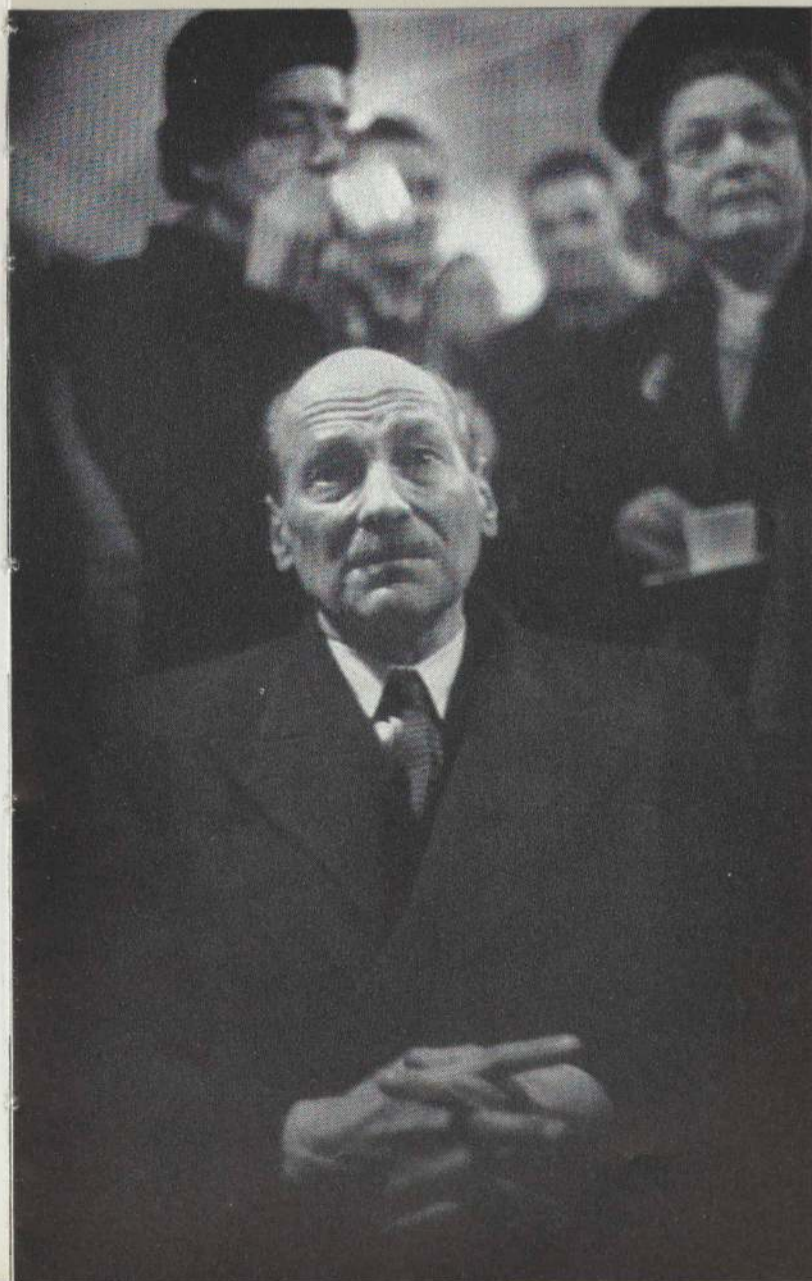
- a* **ALFRED EISENSTAEDT** *King Gustaf of Sweden (July 11, 1938)*
- b* **MARGARET BOURKE-WHITE** *Jersey City's Mayor Hague (Feb. 7, 1938)*
- c* **W. EUGENE SMITH** *Prime Minister Clement Attlee (March 6, 1950)*
- d* **ARNOLD NEWMAN** *Dr. Vannevar Bush (Nov. 14, 1949)*



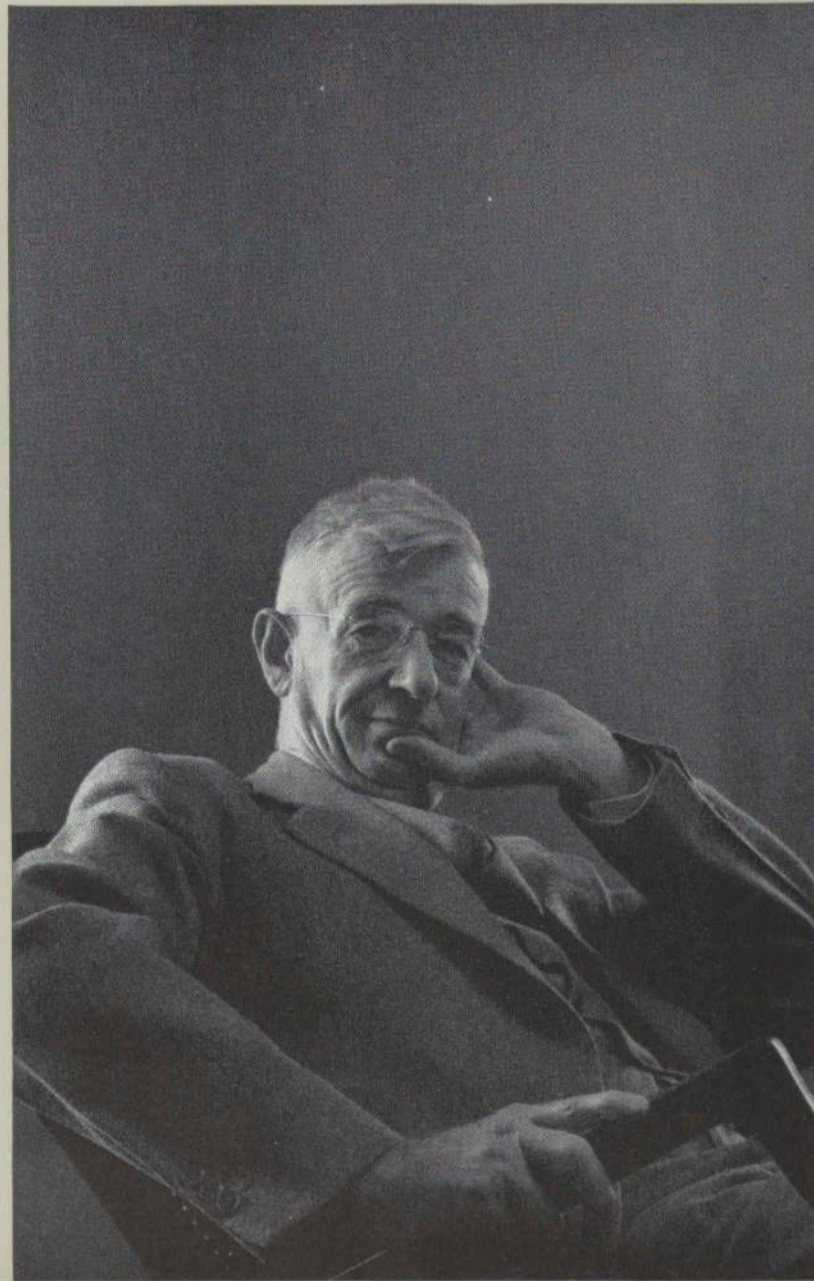
a



b



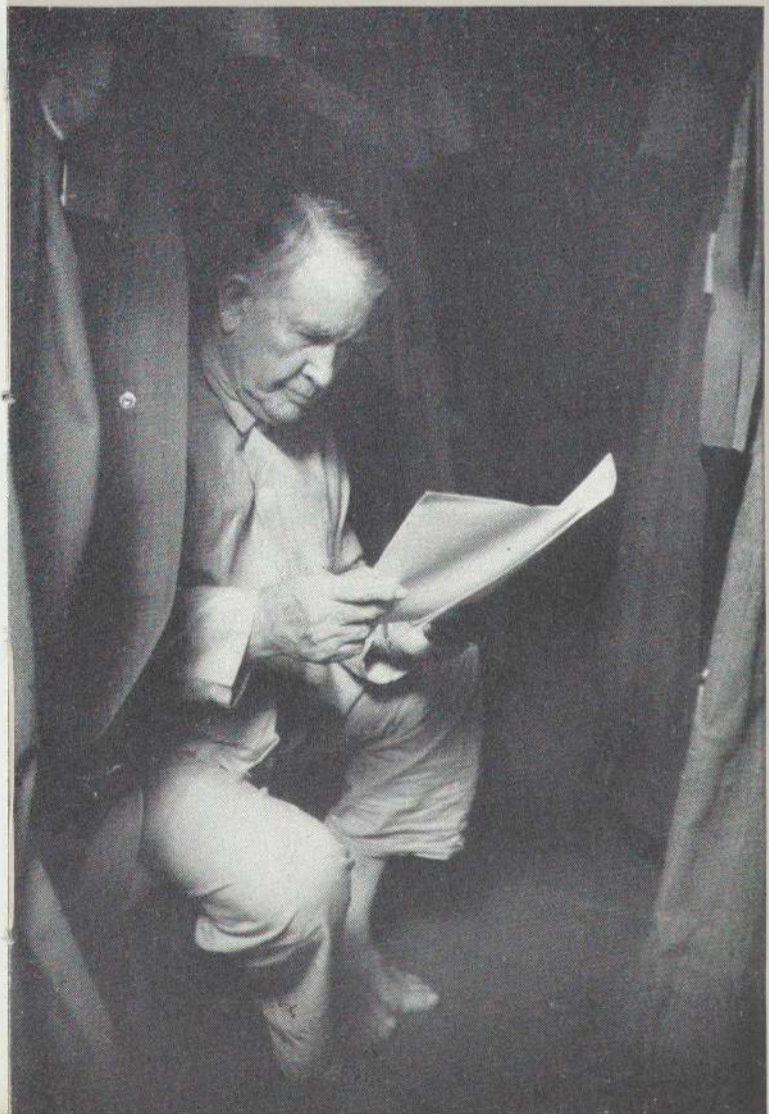
c



d

*Four men, four professions  
— and a new-born baby.*

- a* **GEORGE SILK** *Dr. L. H. Bailey, Botanist (Jan. 17, 1949)*
- b* **LISA LARSEN** *Vice President Alben Barkley (Oct. 23, 1950)*
- c* **HANK WALKER** *U.S. Price Boss Mike Di Salle (March 19, 1951)*
- d* **JOHN SWOPE** *Mary Swope, 76 min. old (March 14, 1949)*
- e* **LISA LARSEN** *Walter Giesecking (Feb. 7, 1949)*





*Names in the news.*

- a* **WILLIAM C. SHROUT** *Fiorello La Guardia (Sept. 29, 1947)*
- b* **HOWARD SOCHUREK** *Syngman Rhee (Oct. 30, 1950)*
- c* **ROBERT CAPA** *General Omar Bradley (June 6, 1944)*
- d* **PETER STACKPOLE** *General Douglas MacArthur (April 30, 1951)*
- e* **J. R. EYERMAN** *Vice Admiral Marc Mitscher (Oct. 23, 1944)*



*The simple human dignity  
of fine portraiture.*

*a* **HANSEL MIETH** *Sara Delano Roosevelt on her 86th Birthday with Franklin  
D. Roosevelt I, II, and III (Oct. 7, 1940)*

*b, c* **HANSEL MIETH and OTTO HAGEL** *Emma Mieth (June 26, 1950)  
Wendell Willkie's Relatives (Aug. 12, 1940)*

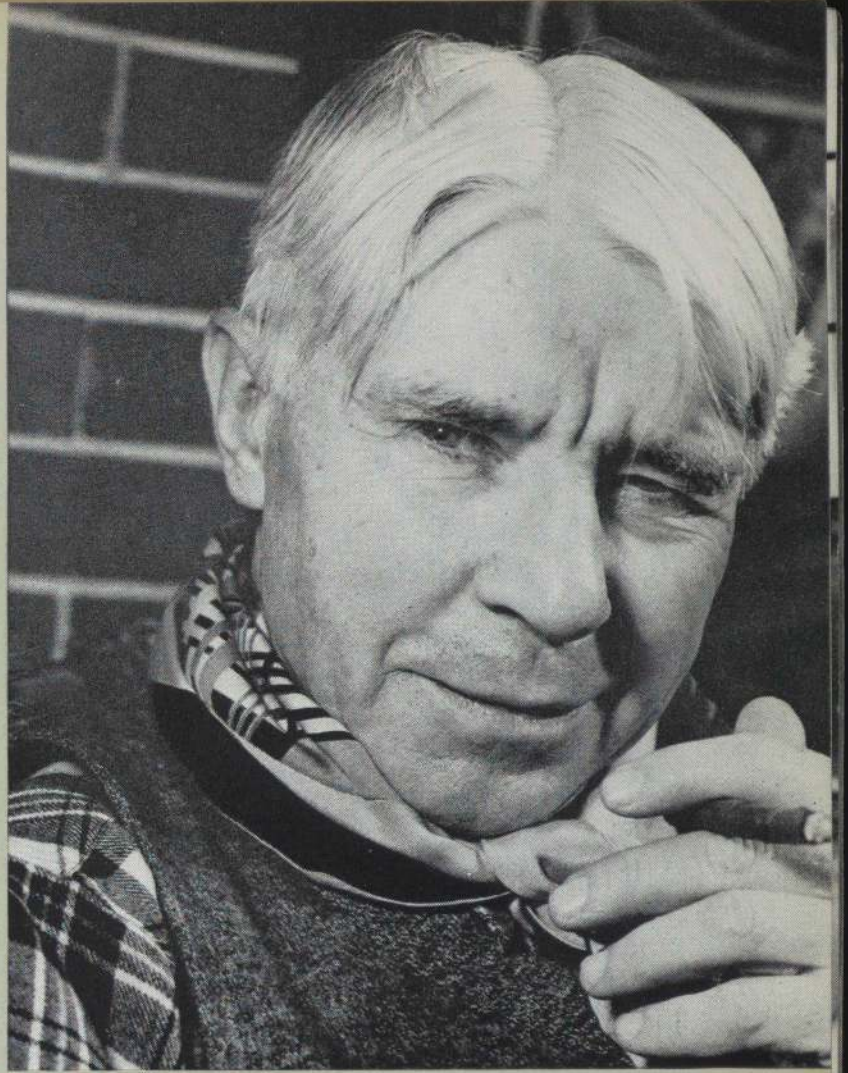


b



*Faces and heads  
that are easy to look at.*

**BERNARD HOFFMAN** *Weimariners—Mother and Son (June 12, 1950)*  
*Carl Sandburg (Feb. 21, 1938); Harold Stassen's*  
*Parents (Nov. 7, 1938)*



*Pompous panoply.*

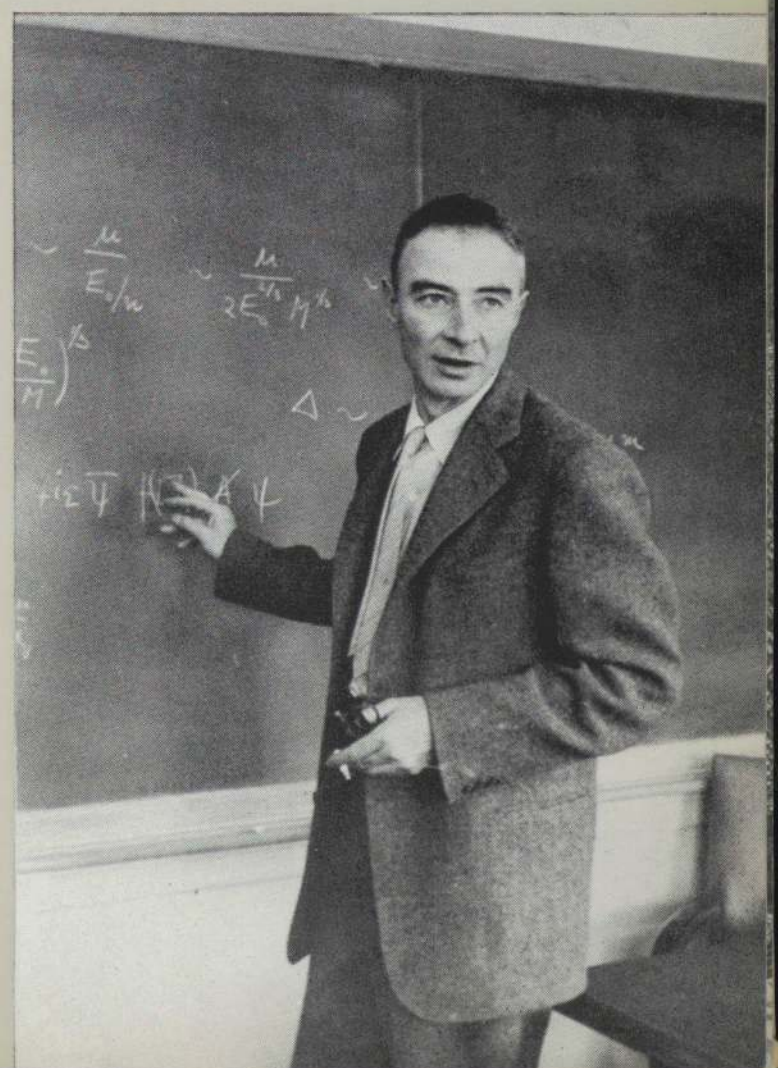
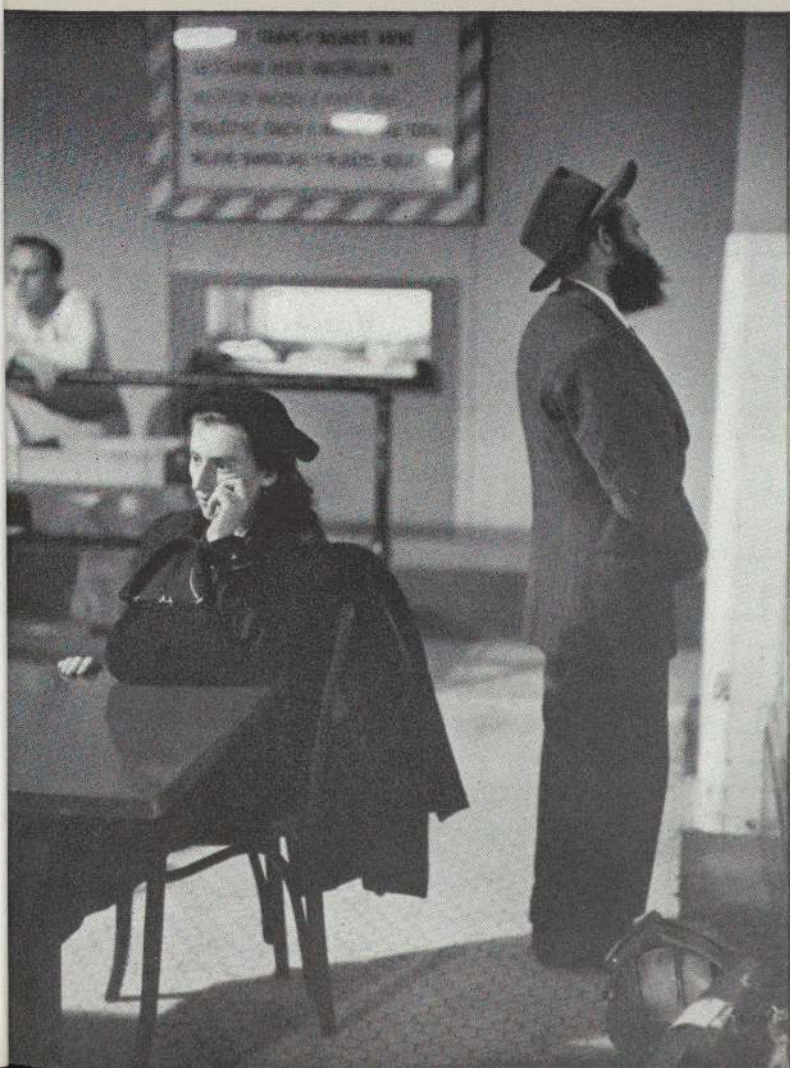
**GISELLE FREUND** *Eva and Juan Perón (Dec. 11, 1950)*





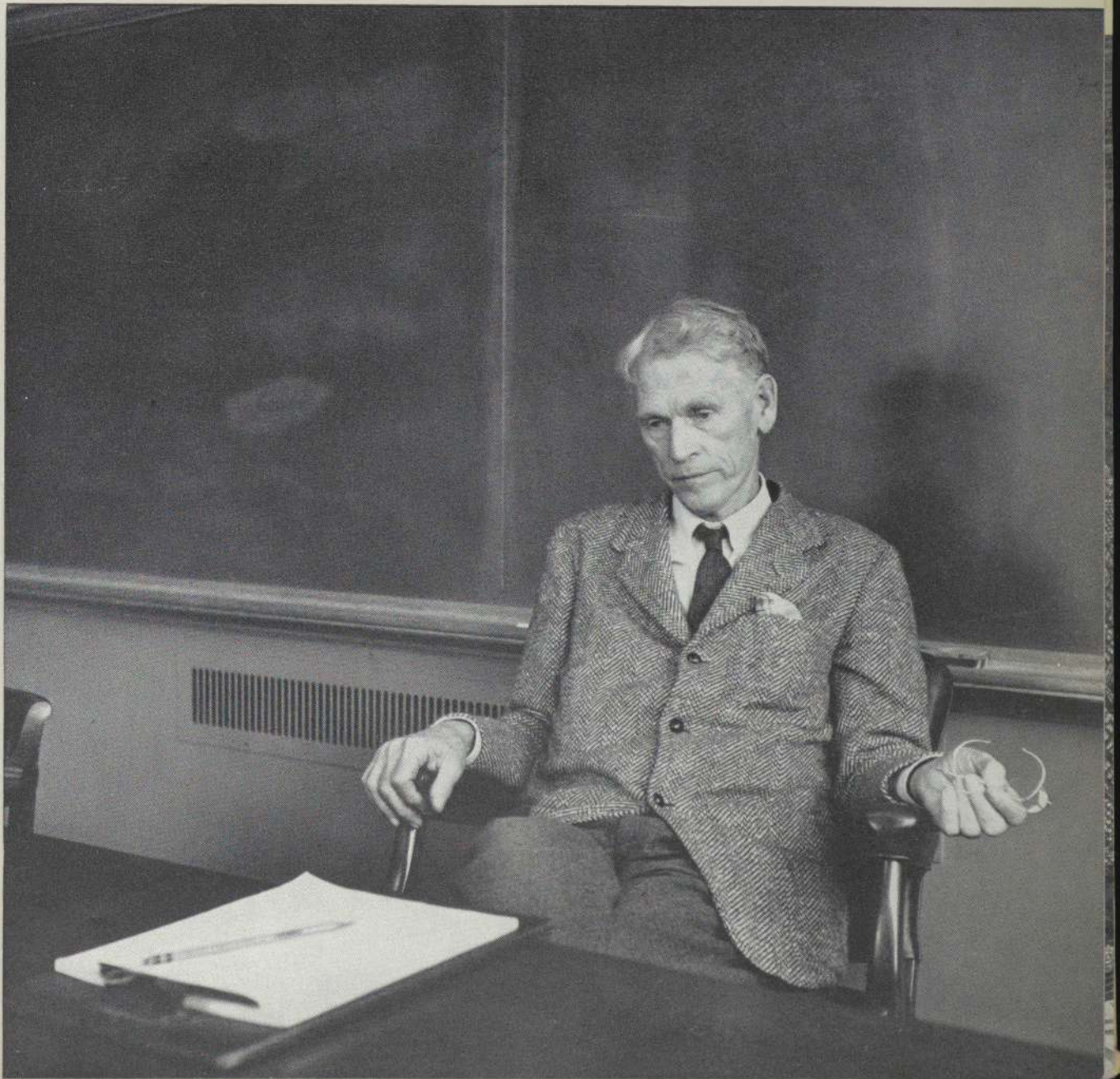
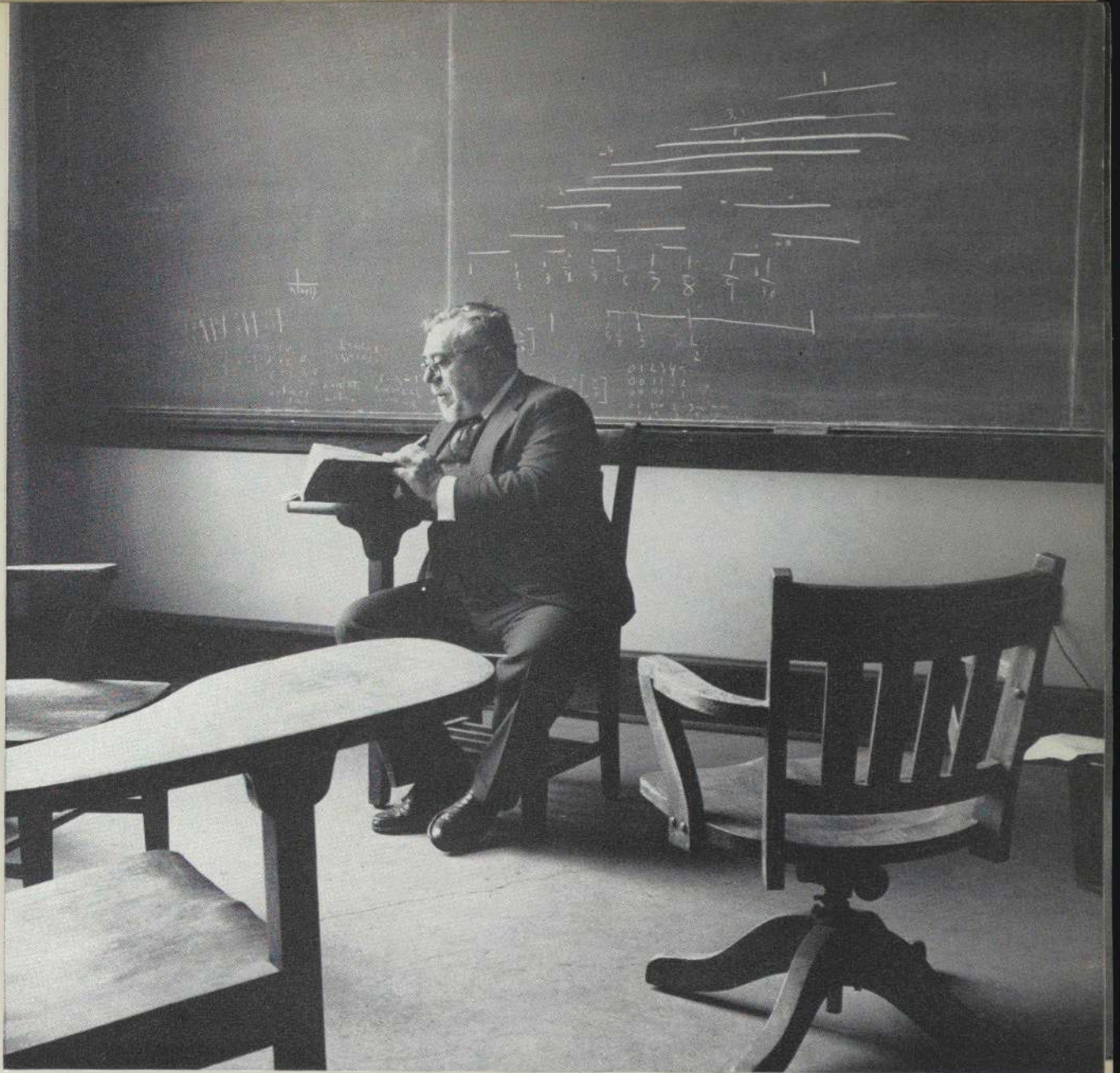
*Portraits of a state of mind —  
sullen defiance,  
the heartache of uncertainty,  
the tranquillity of a great intellect.*

**ALFRED EISENSTAEDT** *Frank Costello at the Kefauver Hearings (March 26, 1951); Ellis Island (Nov. 13, 1950); J. Robert Oppenheimer (Oct. 10, 1949)*



*Two of the finest examples  
of modern portraiture. Two  
mathematicians are objectively  
described and their personalities  
understandingly assessed. The wall  
areas and foreground accessories  
are composed with an acute  
sense of spatial design.*

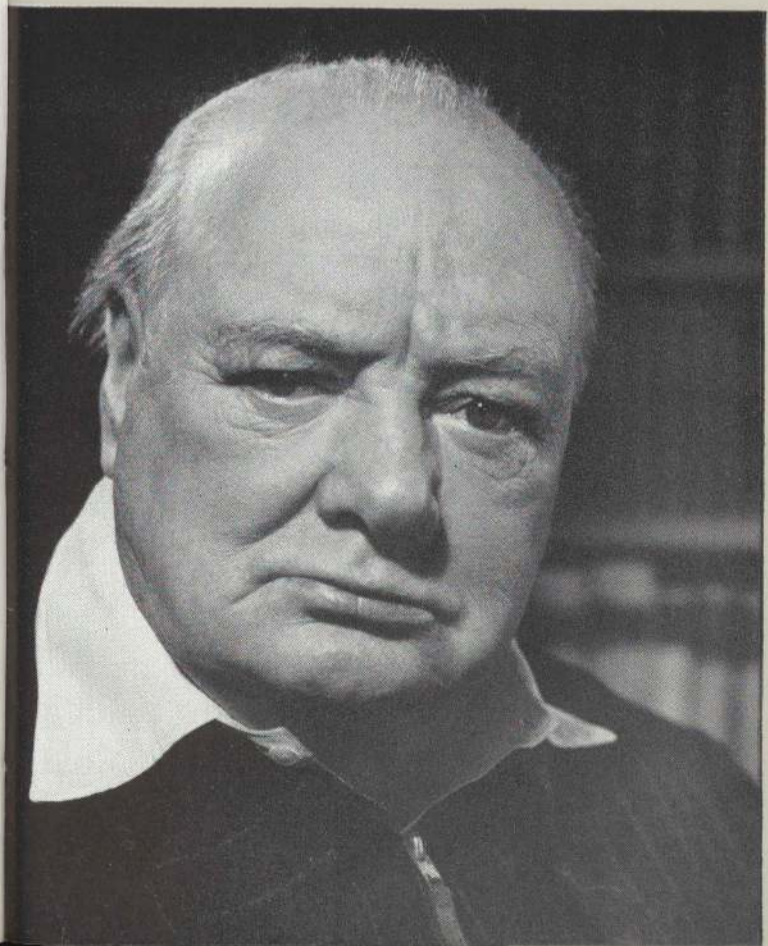
**ALFRED EISENSTAEDT** *Prof. Norbert Wiener, M.I.T. (Dec. 18, 1950)*  
*Prof. Oswald Veblen, The Institute for Advanced  
Study (Dec. 29, 1947)*



Fantasy and the fantastic conform  
to the realism of the camera.

Humor is one of the  
rarest elements to be found  
in photography.

**PHILIPPE HALSMAN** *Salvador Dali (Aug. 9, 1948); Winston Churchill  
(Oct. 8, 1951); Ballet on the Beach (March 22, 1948)*



*Man looms up larger than his works.*

*A swimmer seems to fly.*

*A skater whirls through space.*

*a* **GEORGE STROCK** *Looking Up from an Excavation for a N. Y. Skyscraper (June 12, 1950)*

*b* **HERBERT GEHR** *Underwater Photograph of Swimmer (Jan. 20, 1941)*

*c* **VICTOR JORGENSEN** *Ice Skater (March 14, 1949)*



a



b

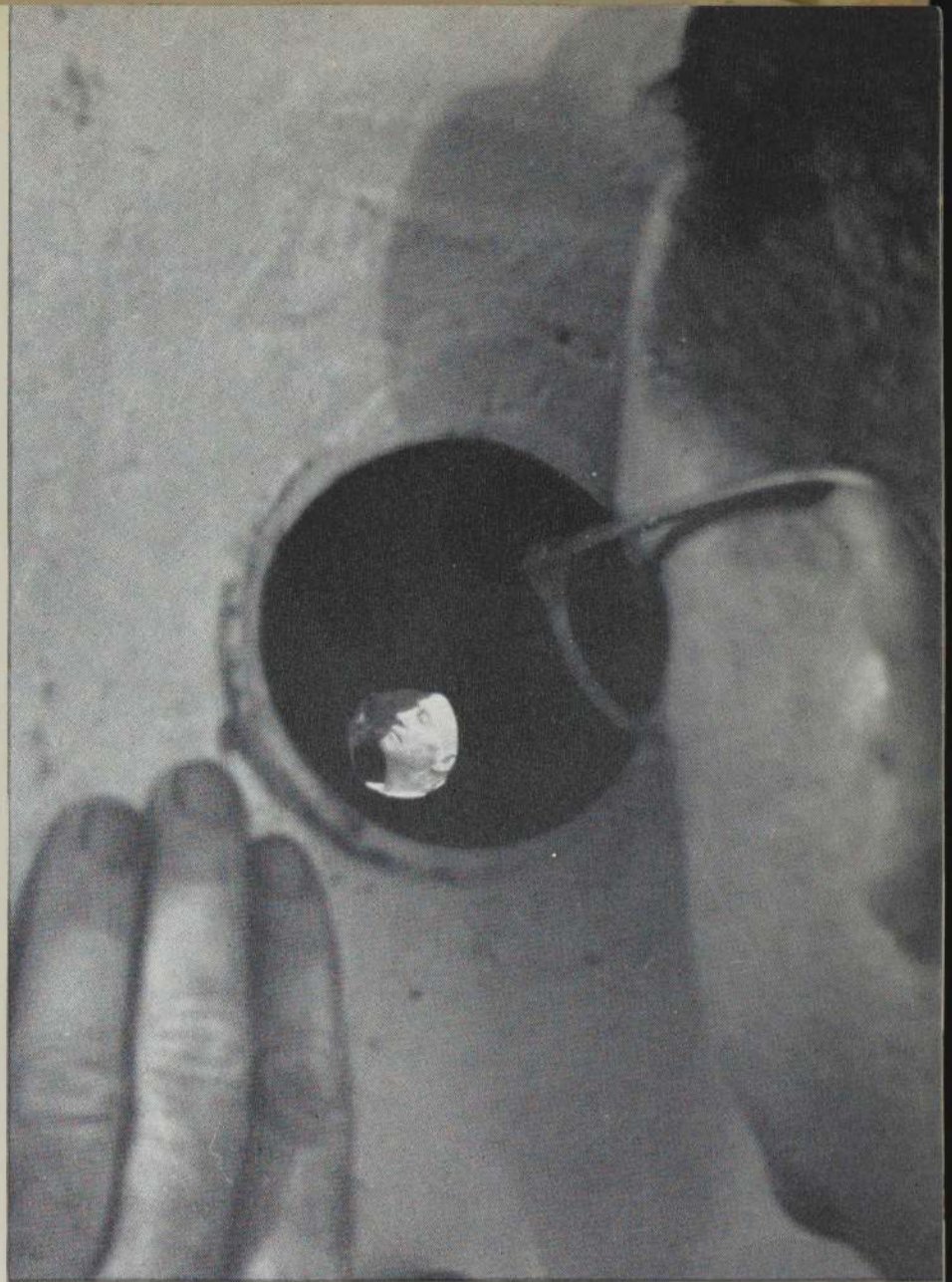
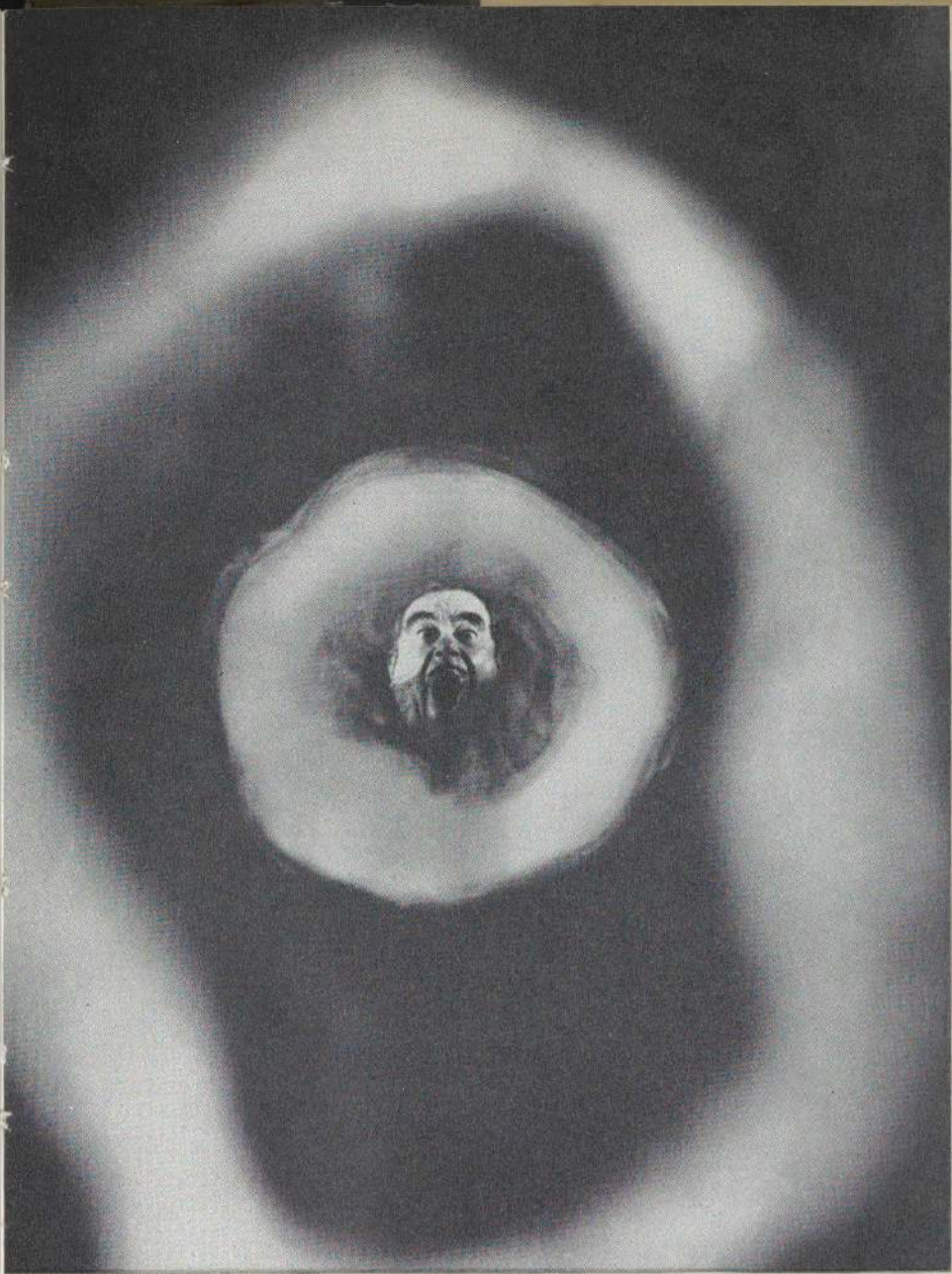


c



*Fantastic similarities  
with fundamental differences.*

- a* **HOWARD SOCHUREK** *Champion Smoke-ring Blower (Jan. 16, 1950)*
- b* **GORDON COSTER** *25-million-volt Cancer Treatment (Sept. 5, 1949)*
- c* **FRANK SCHERSHEL** *Shriner E. W. Shepherd (May 16, 1938)*
- d* **ELIOT ELISOFON** *African Congo King (March 31, 1947)*



Landscape is more than beautiful  
scenery. Photography makes it a link  
between man and the land  
he inhabits.

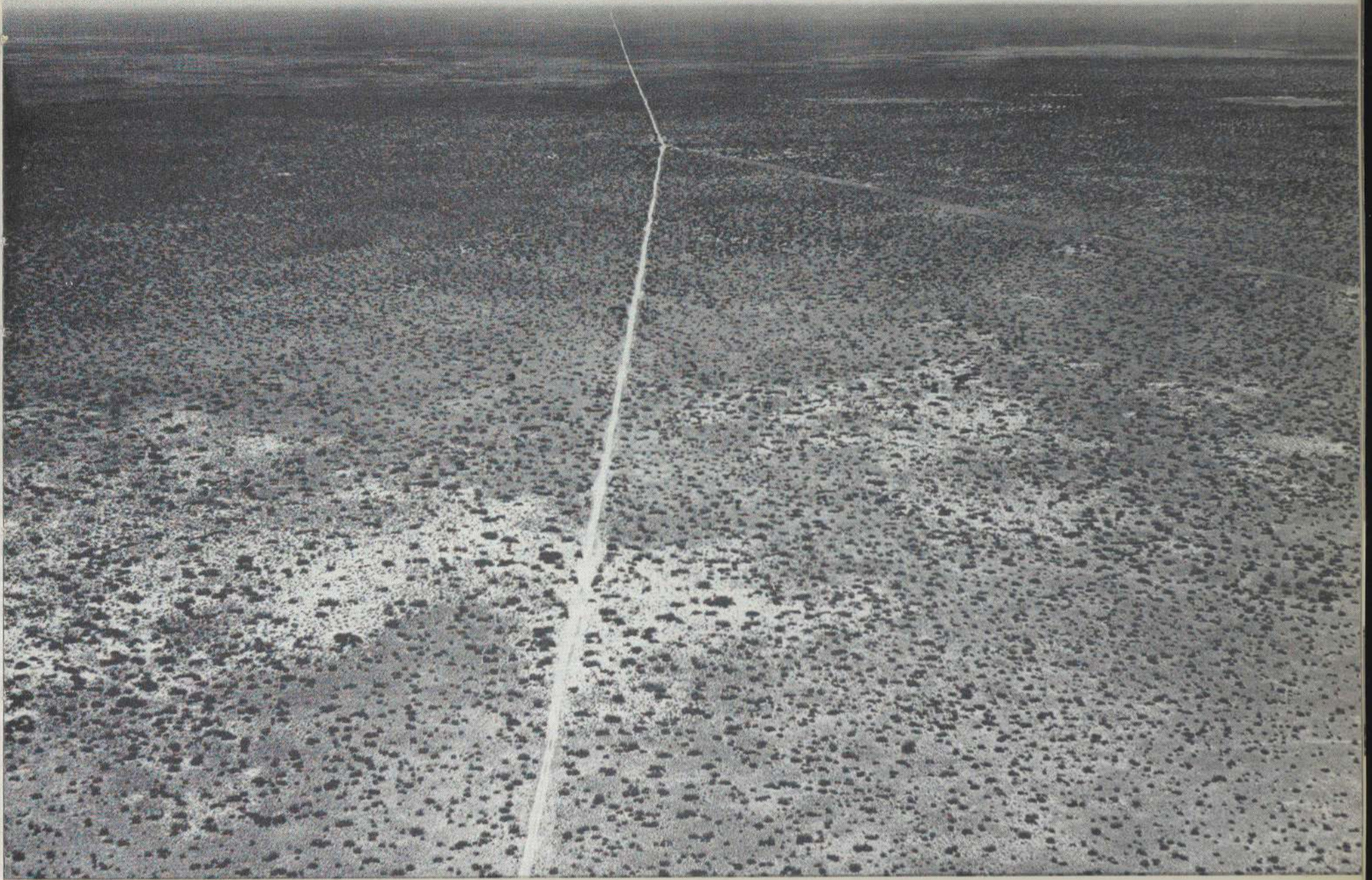
●  
*Here winter and summer are  
remembering Willa Cather.*

**DAVID E. SCHERMAN** *Nebraska—Willa Cather Country (March 19, 1951)*



*Landscape from the sky  
opens new horizons in our  
concept of the earth.  
A road rips through the desert;  
a great river bisects  
a continent . . .*

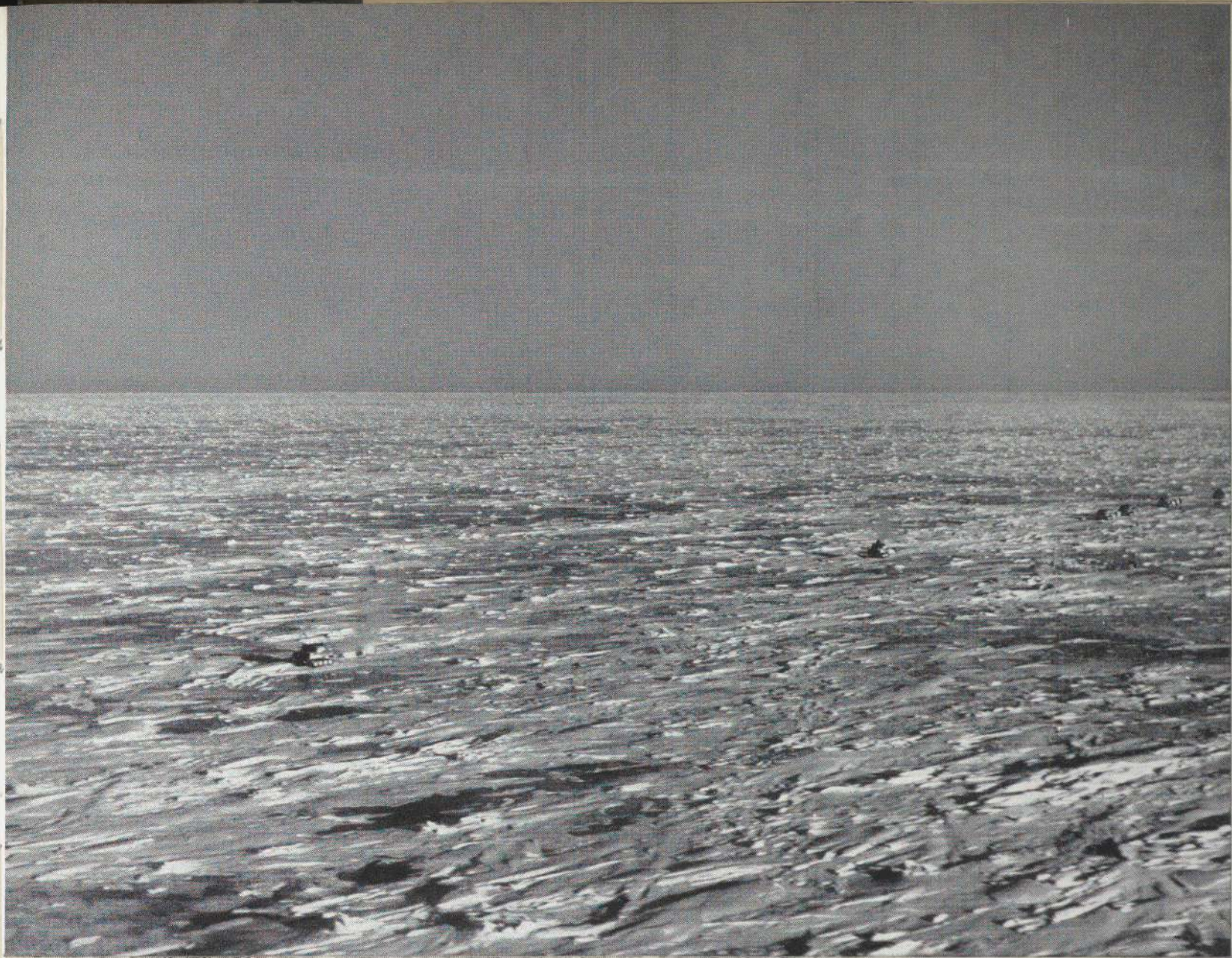
**DAVID E. SCHERMAN** *Desert Highway (Sept. 16, 1940); The Mississippi  
River (Sept. 16, 1940)*



*giant military machines look like  
little beetles in the trackless Arctic;  
a glacial river creeps out  
of the mountains . . .*

*a* **WALLACE KIRKLAND** *Canadian Army Arctic Maneuvers (March 11, 1946)*

*b* **BRADFORD WASHBURN** *Barnard Glacier (Sept. 2, 1946)*



a

b





*a network of tributaries feeds  
a great river.*

*a* **MARIE HANSEN** *Headwaters of the Missouri River (Aug. 30, 1943)*

*b* **JOE SCHERSHEL** *Wheat Harvesting (June 27, 1949)*



a

b



*The gentle nostalgia of country lanes  
and a peaceful river of great  
memories — measured against the  
urgent rivers and surging  
traffic of great cities.*

*a, c* **OTTO HAGEL** *Banks of the Concord River (Oct. 14, 1940)*  
*Detroit Parking Lots (Oct. 23, 1939)*

*b* **ANDREAS FEININGER** *Wacker Drive, Chicago (July 17, 1944)*



a



b

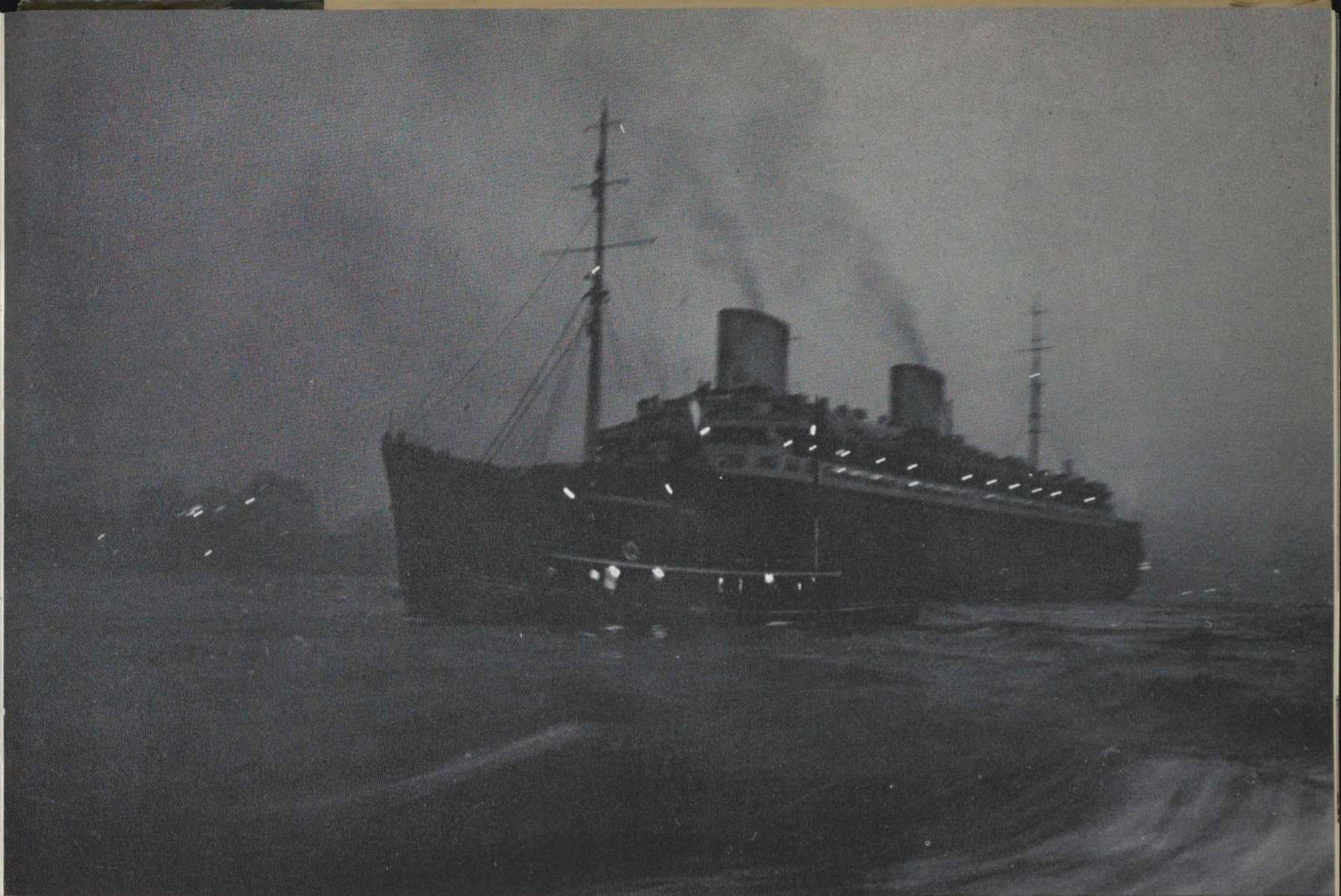


c

*The dark and pulsating power of a  
great ship is contrasted with the dark  
and cool headstones of quiet graves.*

*a* **SAM SHERE** *S.S. Europa (Oct. 8, 1945)*

*b* **NINA LEEN** *Sleepy Hollow Churchyard (Oct. 30, 1944)*



a



b

*A forest of derricks  
sucking up oil; a forest  
of cars and people.*

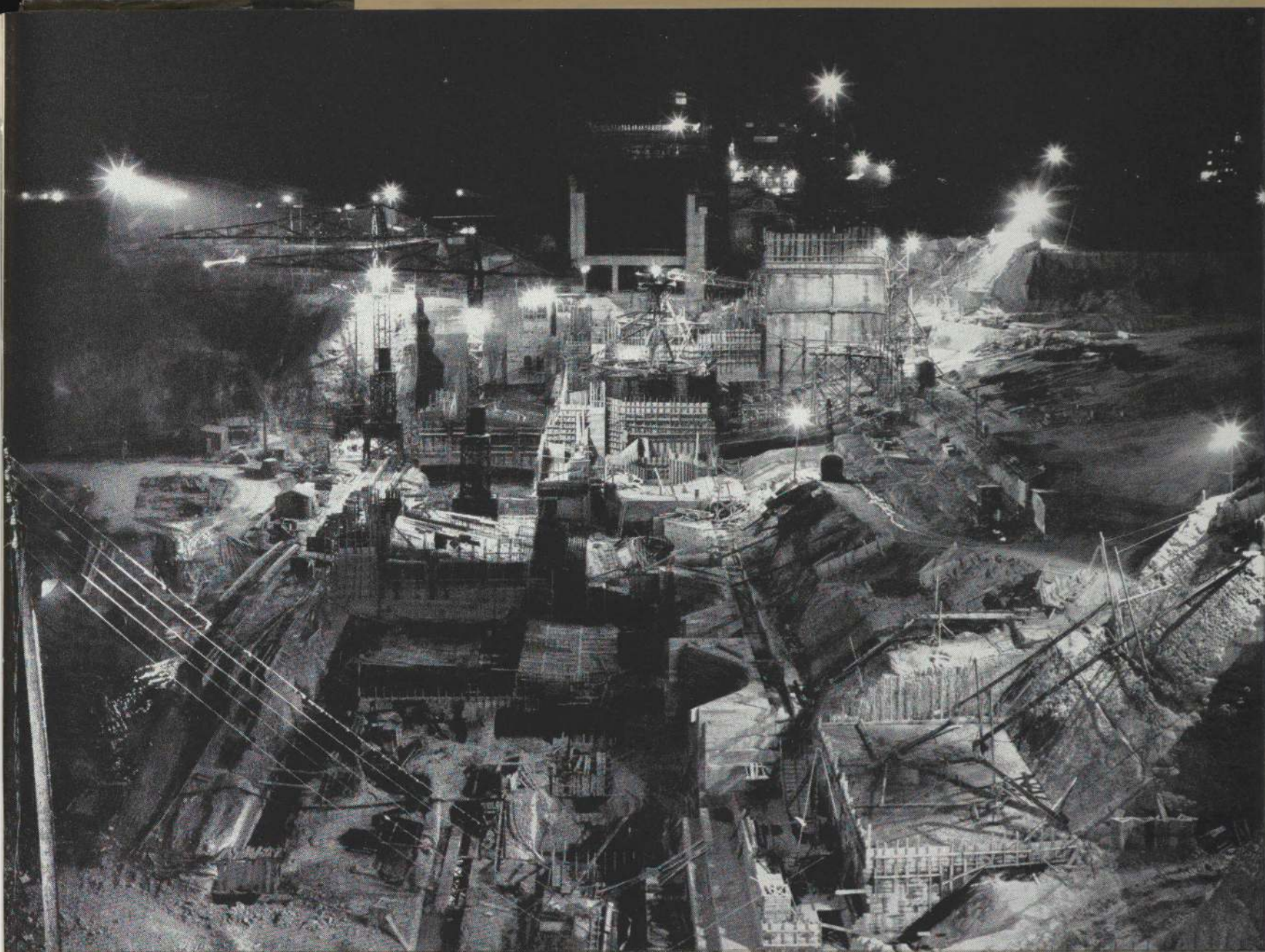
**ANDREAS FEININGER** *California Oil Derricks (July 5, 1948) ; N.Y. Traffic (Dec. 18, 1950)*





*Clutter.*

**DMITRI KESSEL** *Construction of Rhône River Dam (June 26, 1950)*  
*Bomber Crew Shack in the Aleutians (March 13, 1944)*

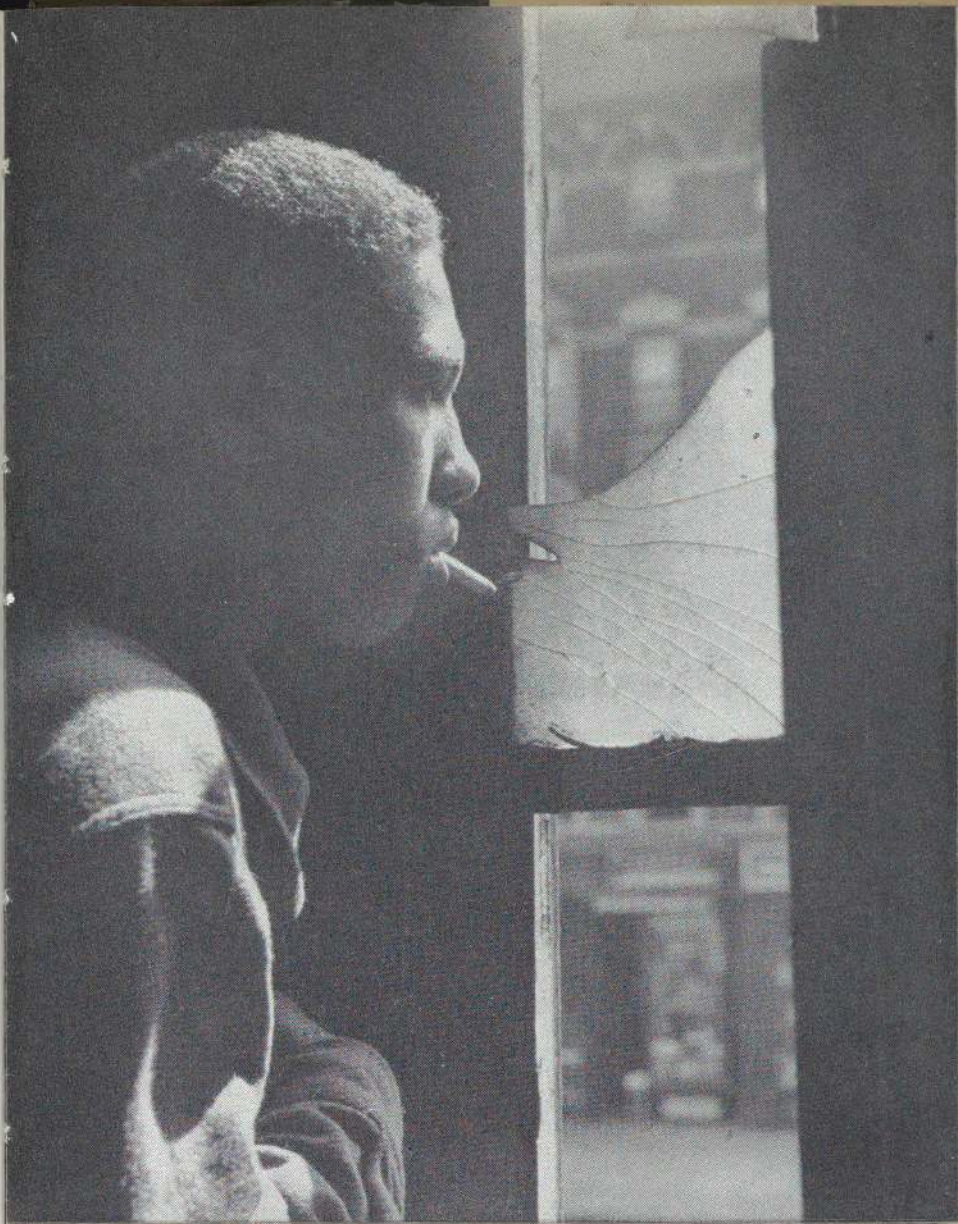


The journalist-photographer  
can comment as well as report.

His intellectual and  
emotional reactions may even  
take his personal comment  
to the point of  
becoming a crusade.

●  
*Comment on social  
and personal problems . . .*

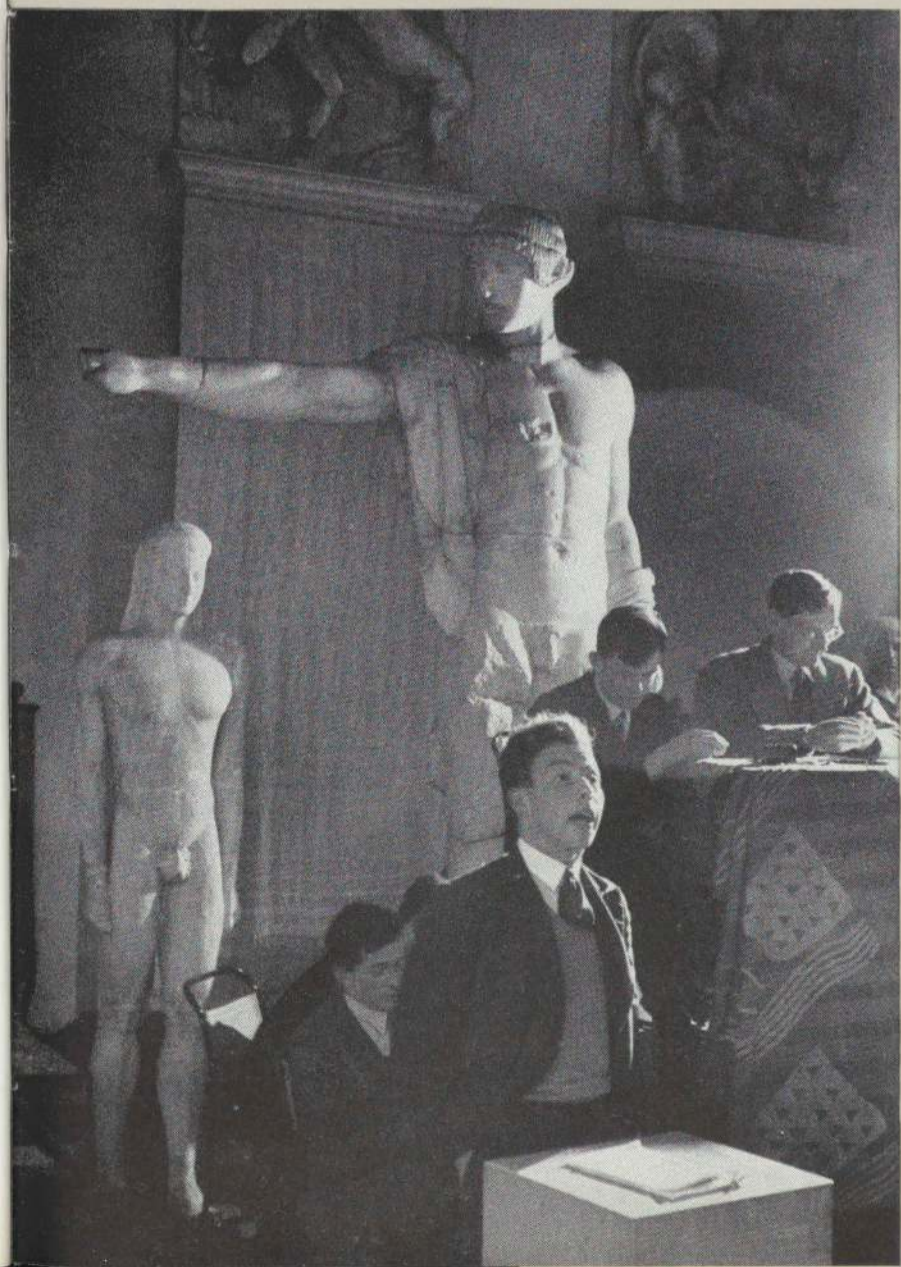
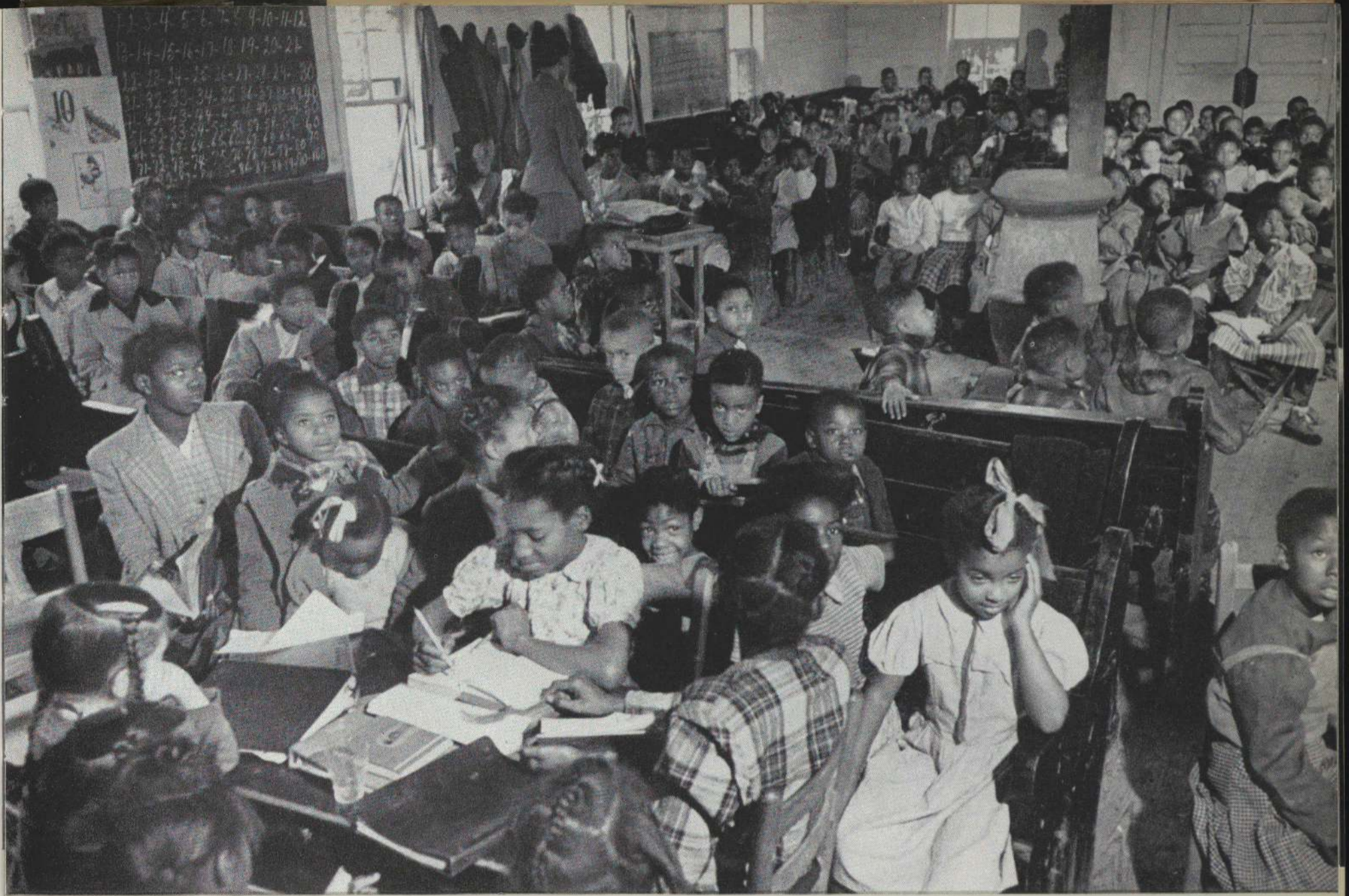
- a* **GORDON PARKS** *Trapped Harlem Gang Leader (Nov. 1, 1948)*
- b* **THOMAS Mc AVOY** *Marian Anderson at the Lincoln Memorial (April 24, 1939)*
- c* **GEORGE SILK** *Young Soldier Off to War (April 16, 1951)*
- d* **LISA LARSEN** *4-H Boy After Selling his Calf (Oct. 10, 1949)*



*contrasting situations . . .*

*a* **EDWARD CLARK** *Children in West Memphis Church School (March 21, 1949)*

*b, c* **CORNELL CAPA** *British Public School Debating Class (April 2, 1951)*  
*Rudy Vallee (March 21, 1949)*

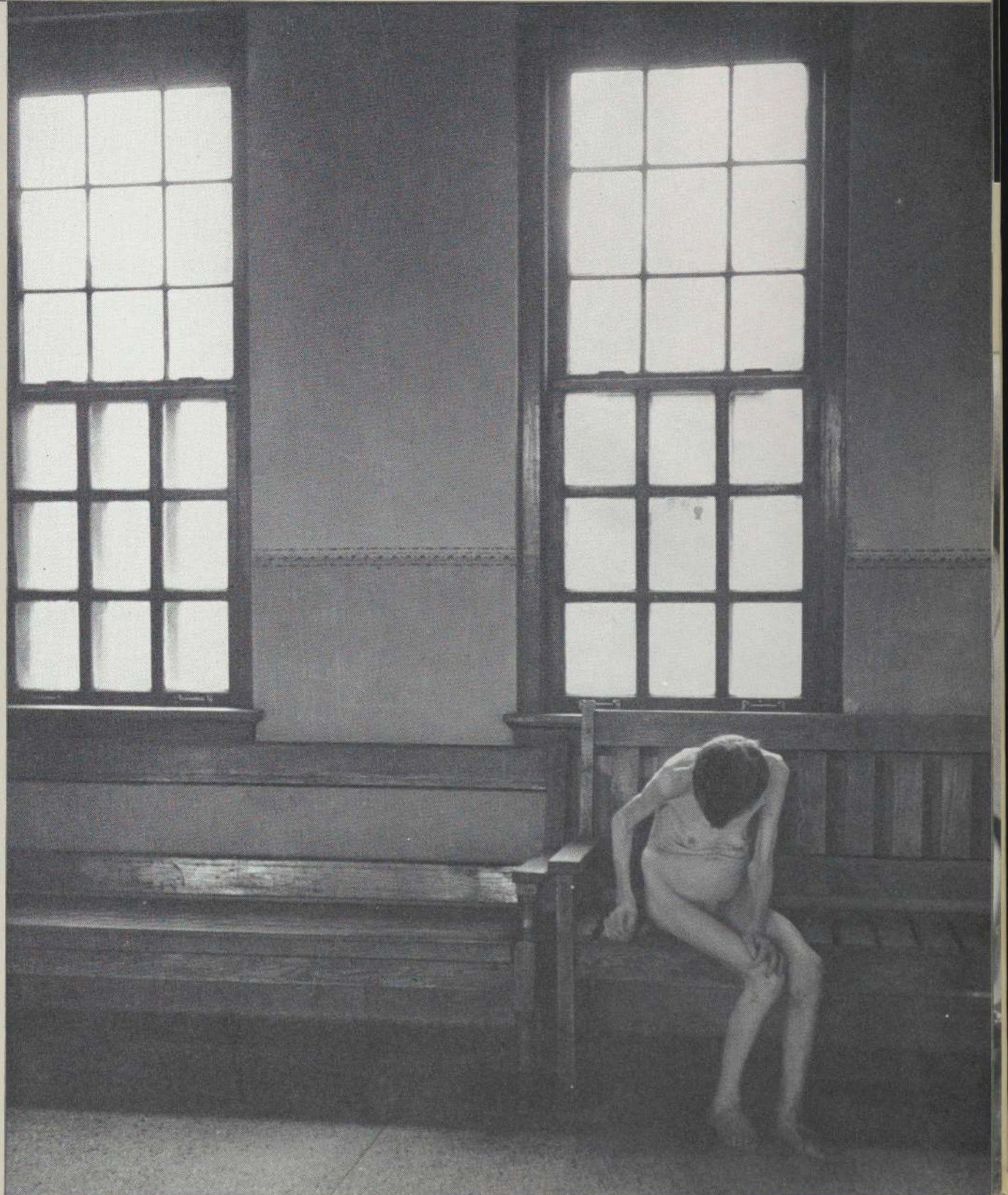


*nakedness . . .*

*a* **WAYNE MILLER** *Canadian Doukhobor Cultists (May 8, 1950)*

*b* **JOHN PHILLIPS** *Gypsy Rose Lee (Jan. 6, 1941)*

*c* **JERRY COOKE** *Insane Asylum (May 6, 1946)*

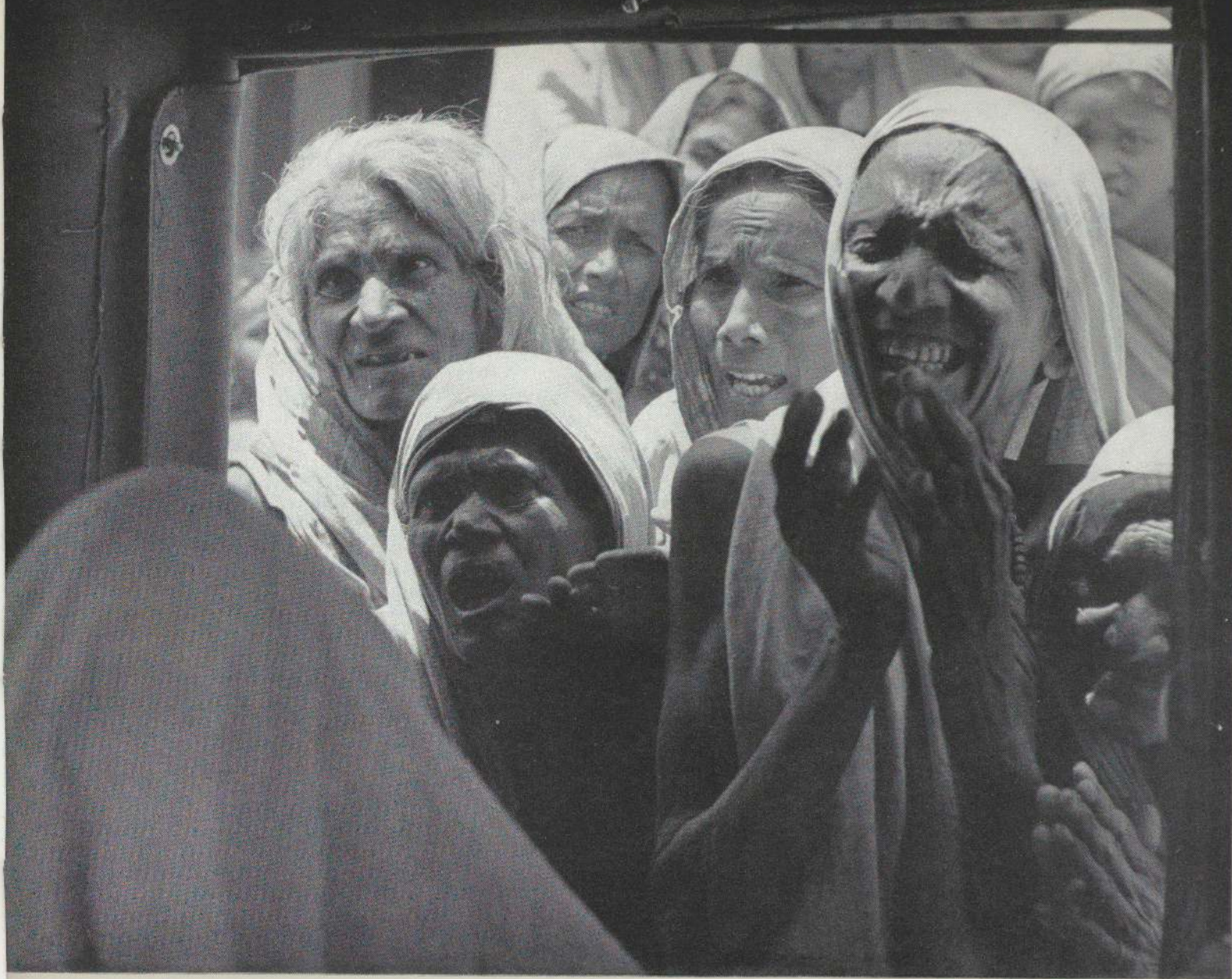




anguish . . .

*a* **WERNER BISCHOF** *Indian Women Plead for Food (May 28, 1951)*

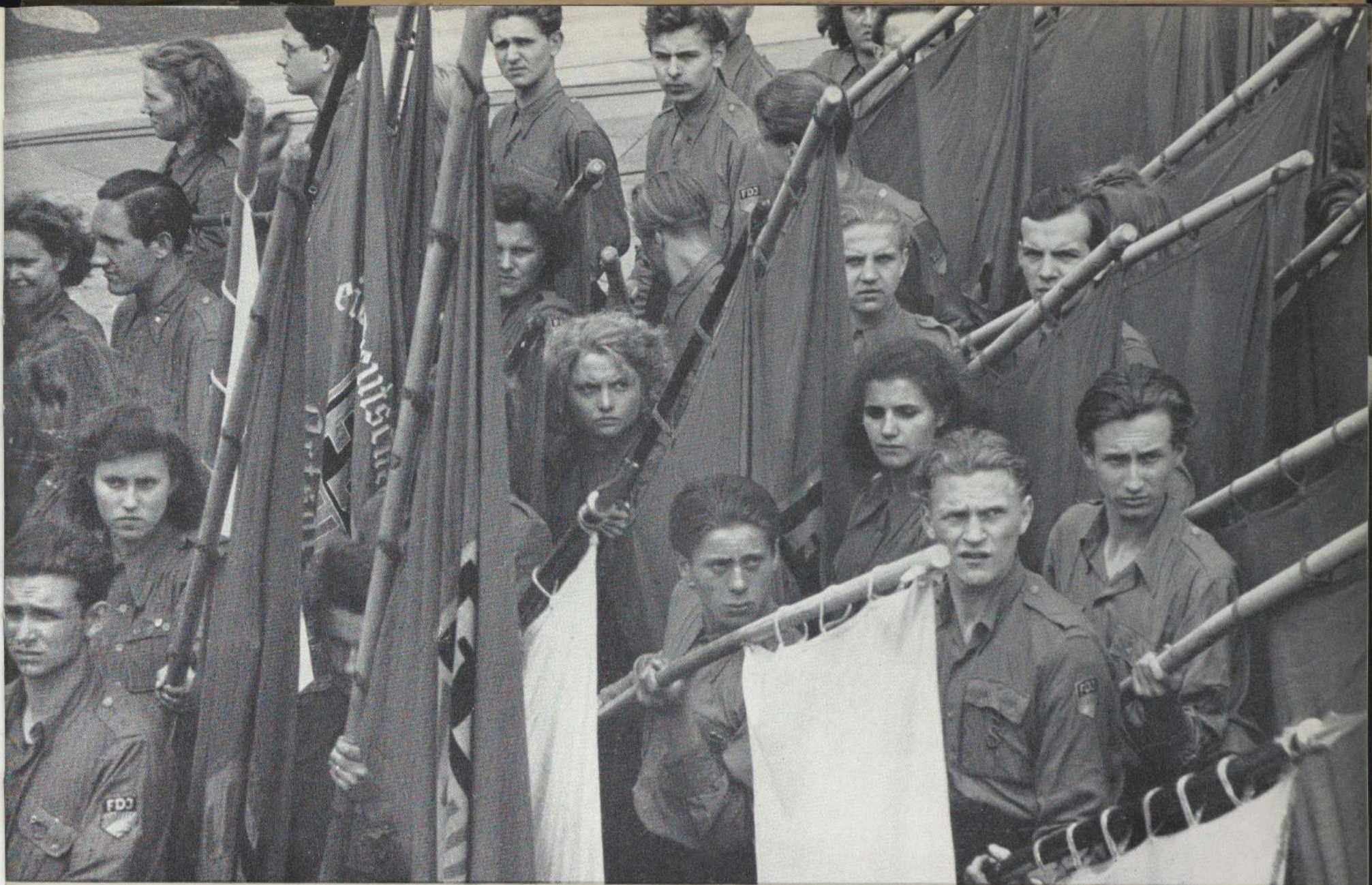
*b* **ERNST HAAS** *Viennese Crowd Awaits the Return of Prisoners of War (Aug. 8, 1949)*



youth movements . . .

*a* **N. R. FARBMAN** *Red Parade in East Berlin (June 12, 1950)*

*b* **MYRON DAVIS** *Great Books Course at University of Chicago (July 16, 1945)*

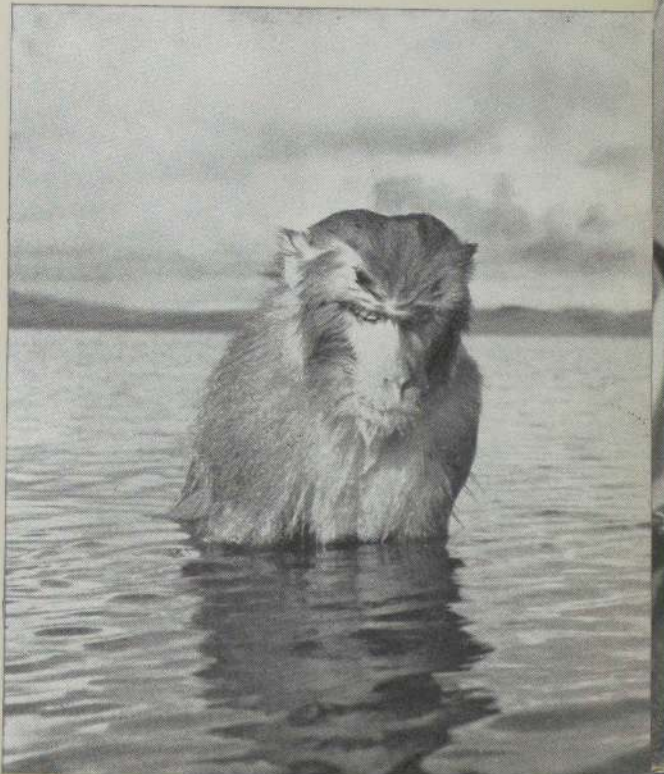
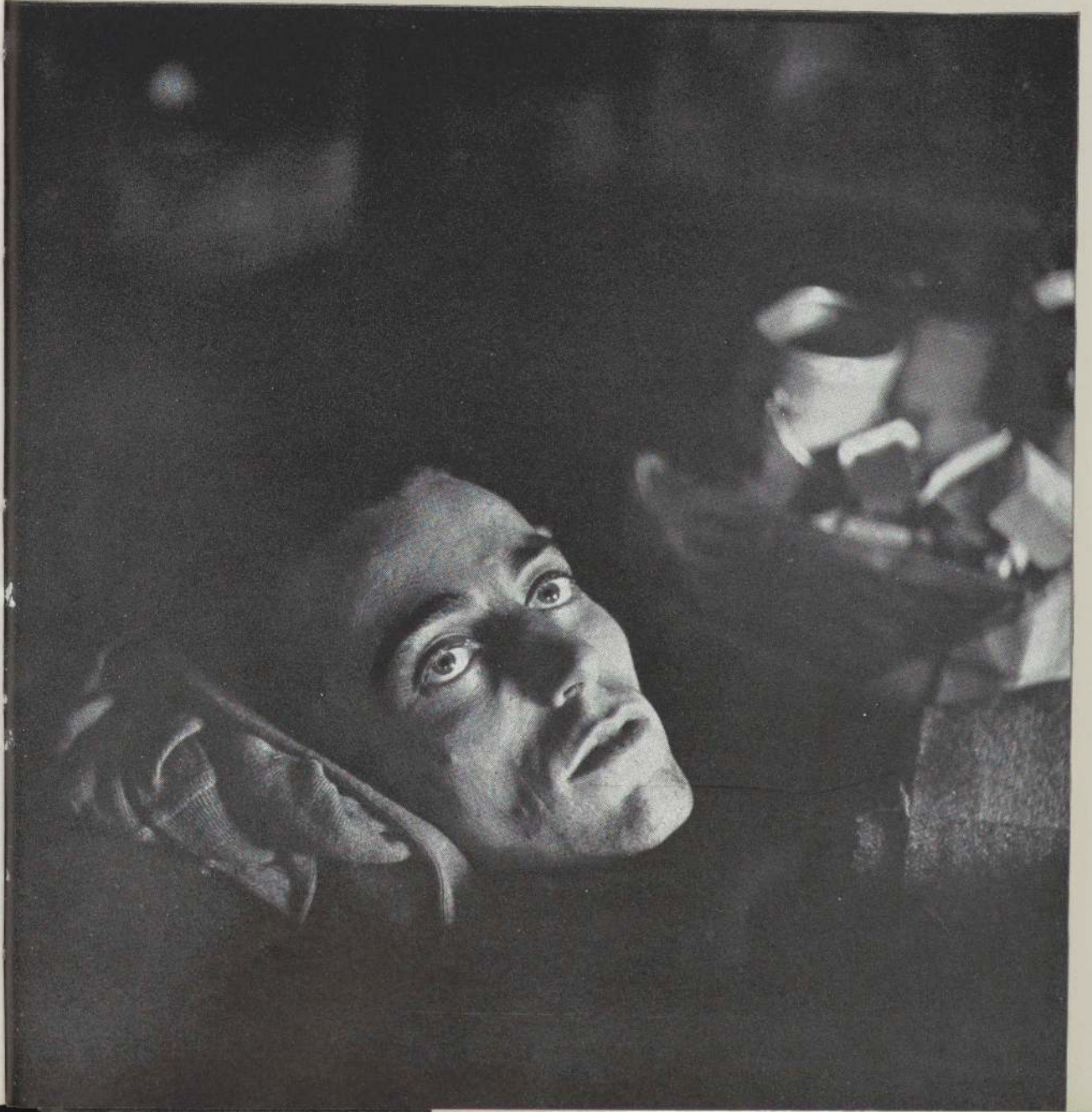


a  
b



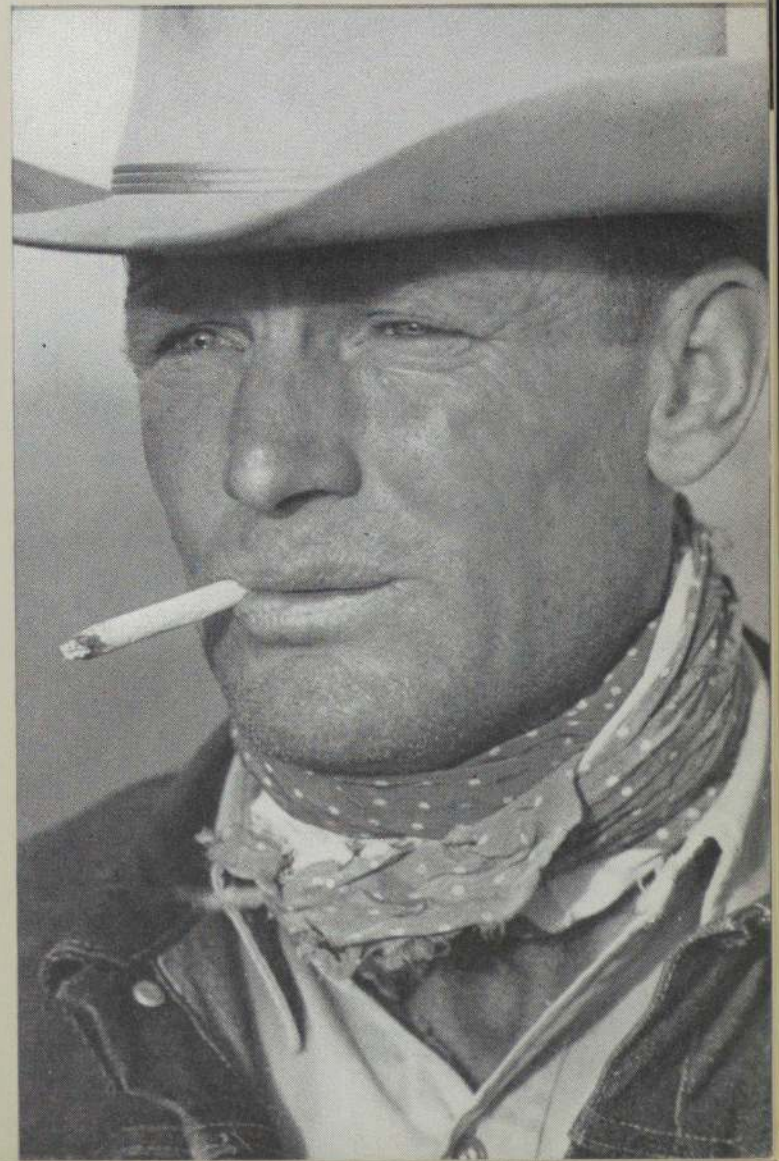
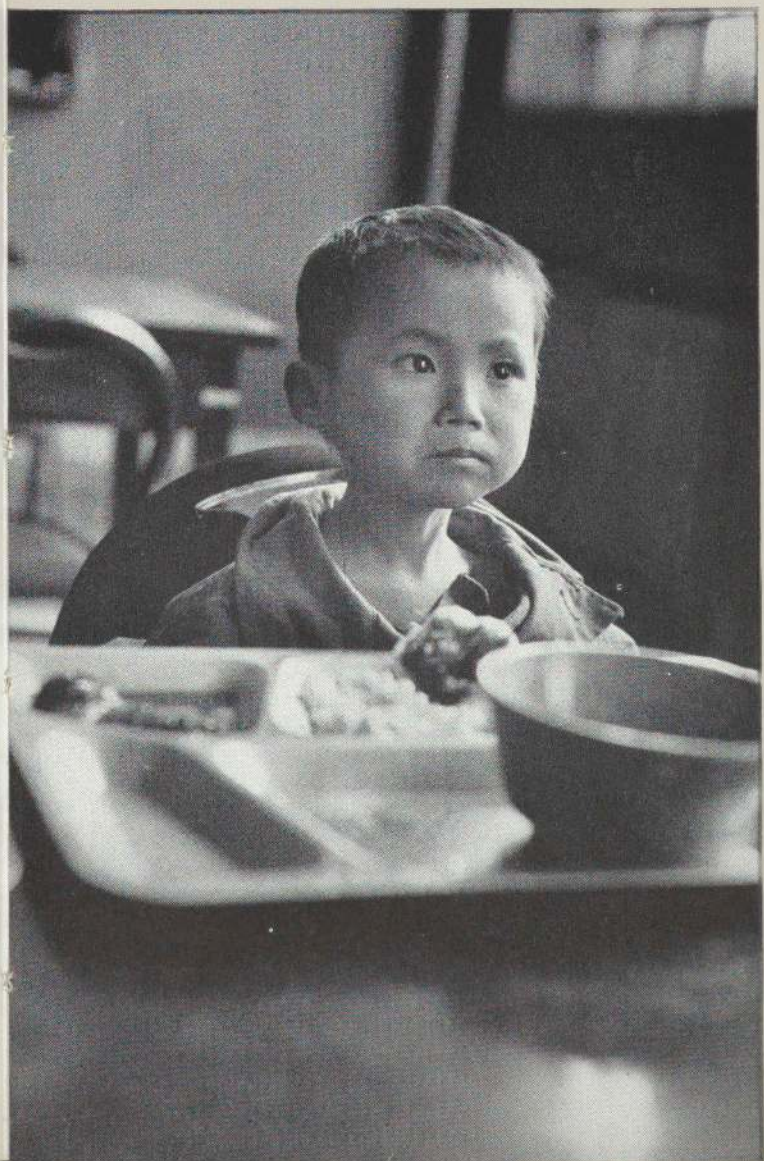
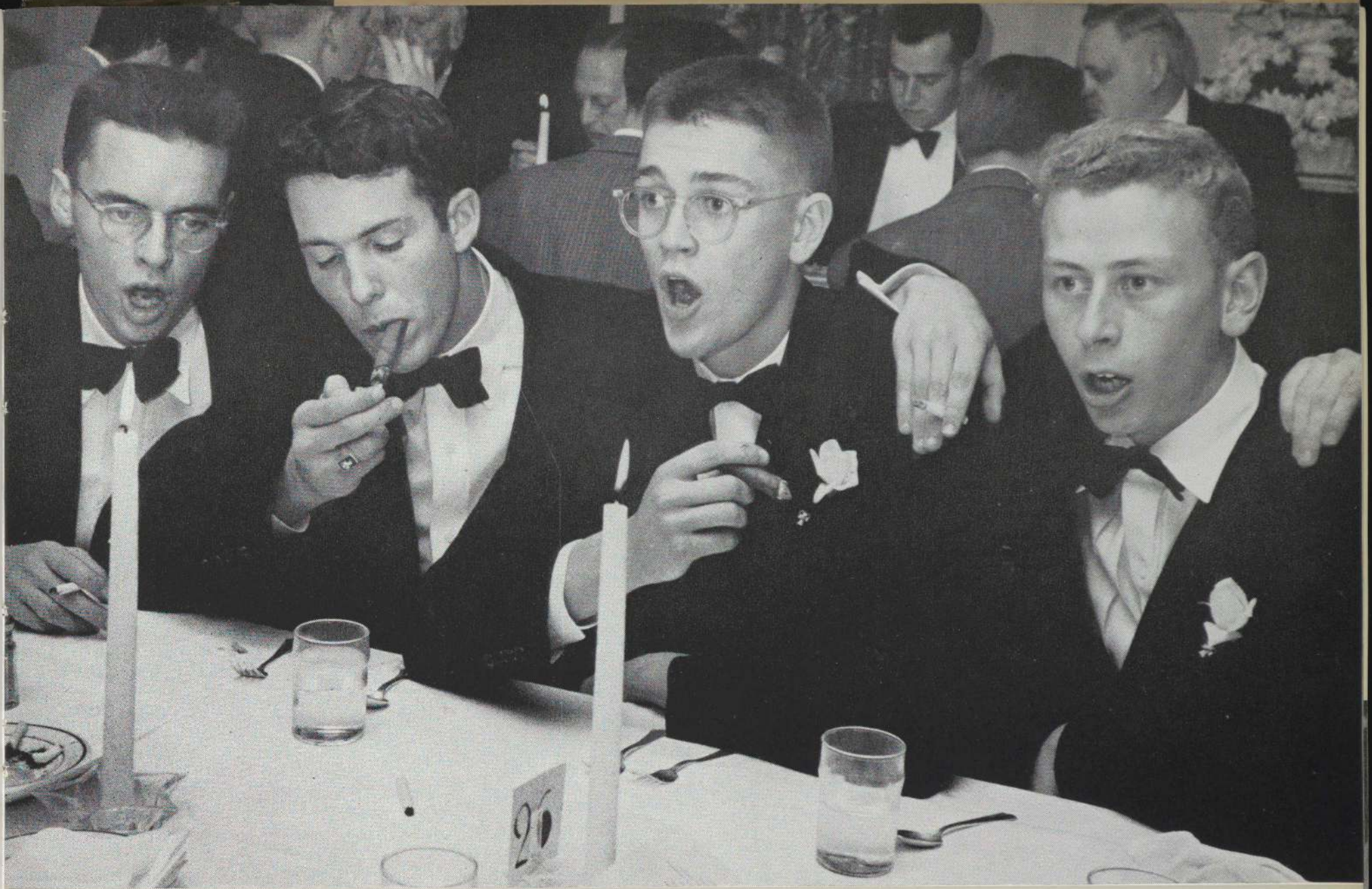
faces.

- a **WILLIAM VANDIVERT** *Bomb Injuries, London (Sept. 9, 1940)*
- b **RALPH MORSE** *Soldier's Skull on a Destroyed Tank (Feb. 1, 1943)*
- c **JOHNNY FLOREA** *American Prisoner of War, Germany (April 16, 1945)*
- d **HANSEL MIETH** *Rhesus Monkey (Nov. 25, 1946)*



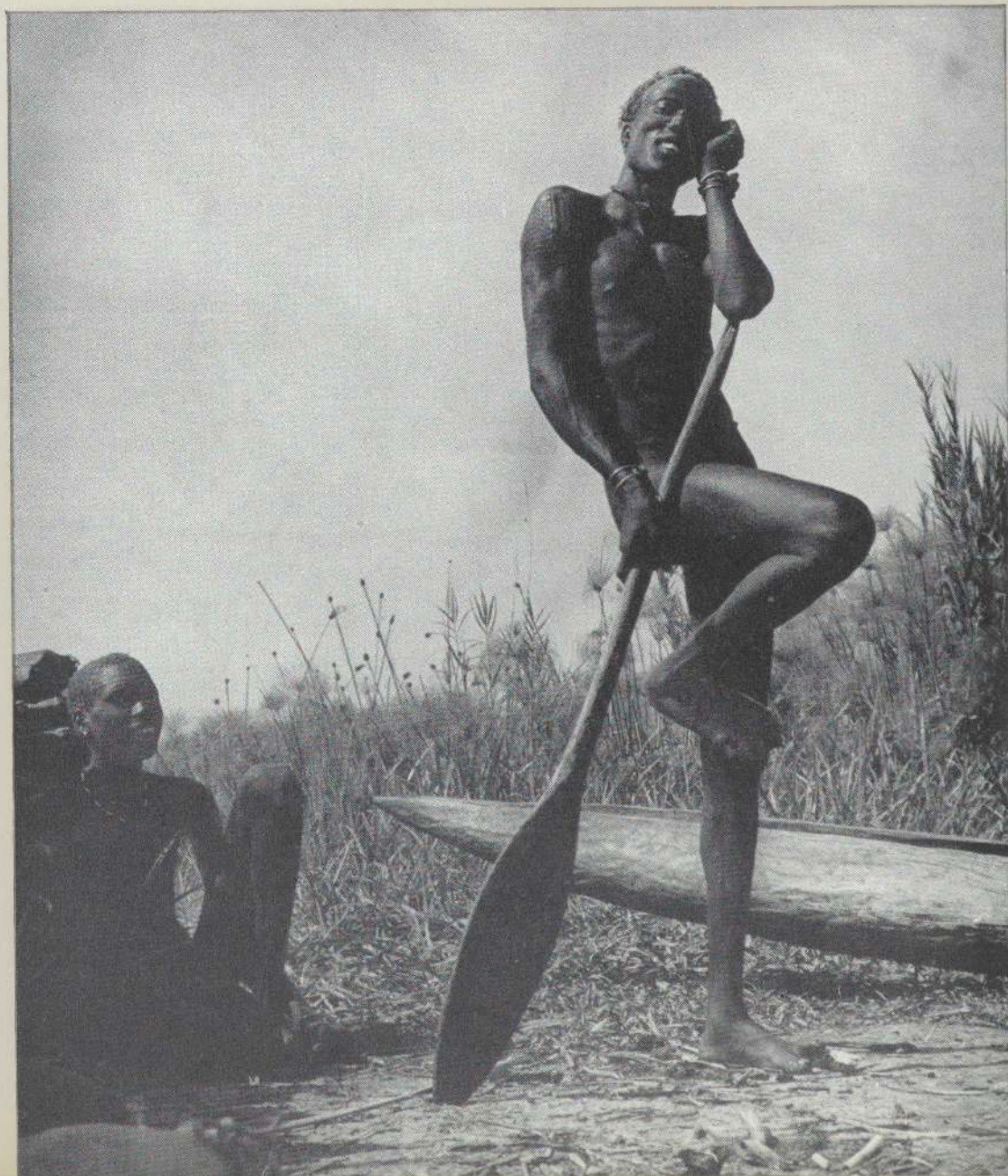
*a, c* **LEONARD Mc COMBE** *Sigma Chi Inaugural Dinner (Feb. 6, 1950)*  
*Cowboy C. H. Long (Aug. 22, 1949)*

*b* **MICHAEL ROUGIER** *Korean War Orphan (July 23, 1951)*

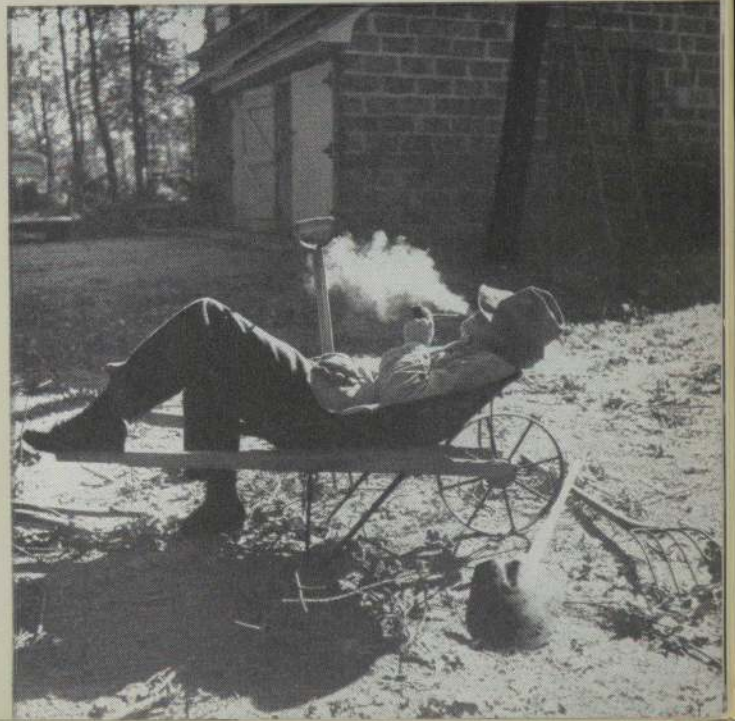
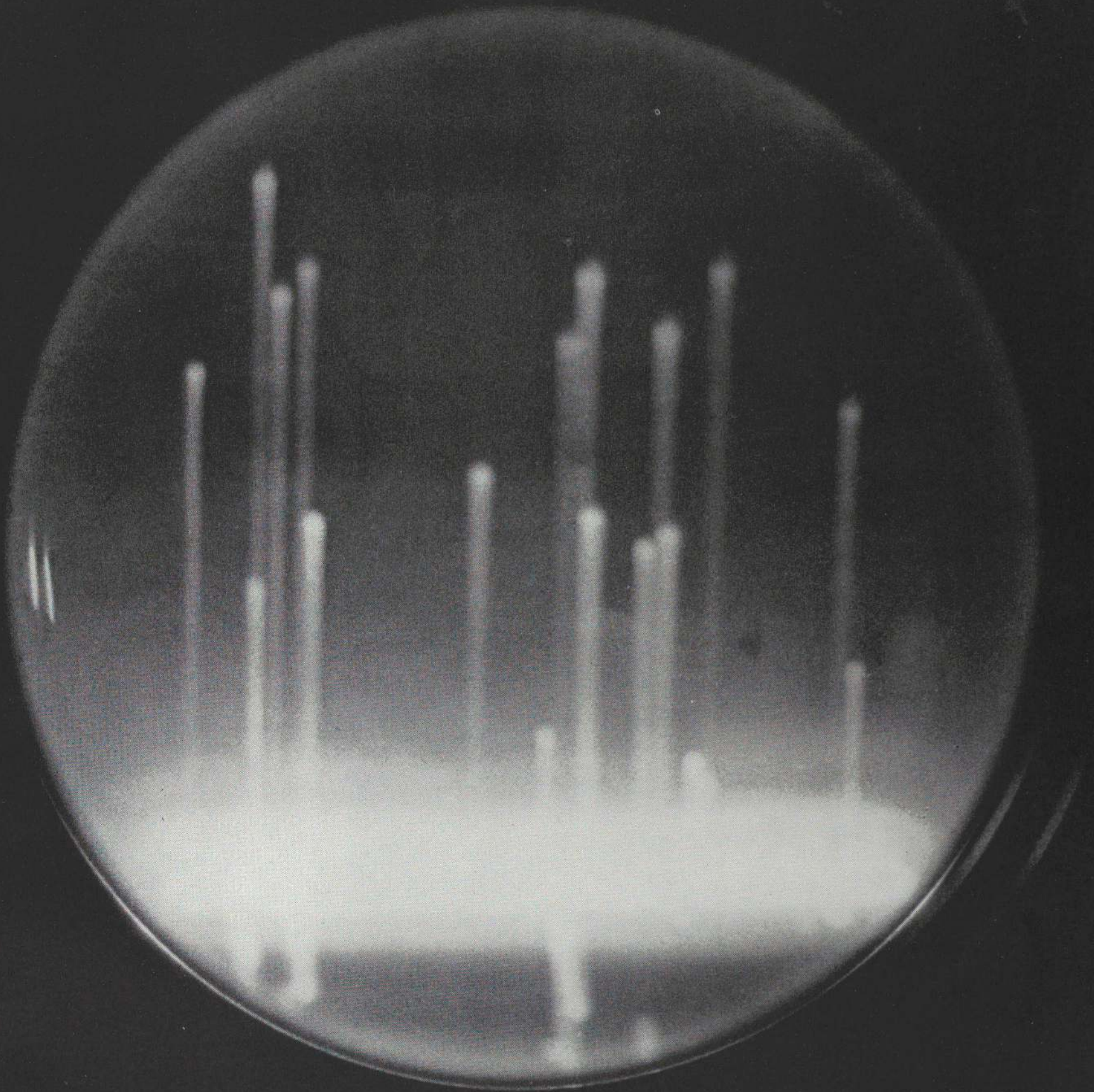




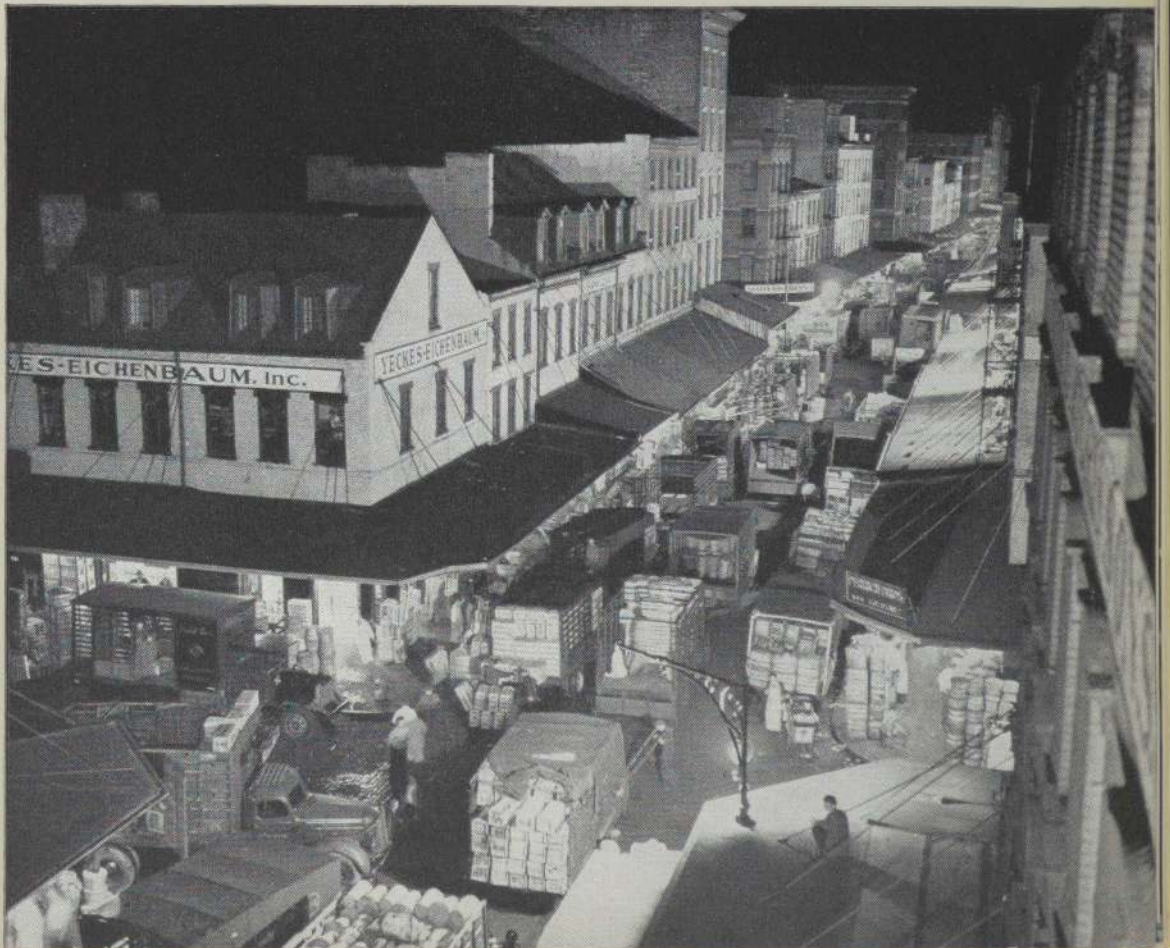
**ELIOT ELISOFON** *Shilluk Warrior (Nov. 20, 1950); "Stork Man" of the  
Upper Nile (Nov. 20, 1950)*



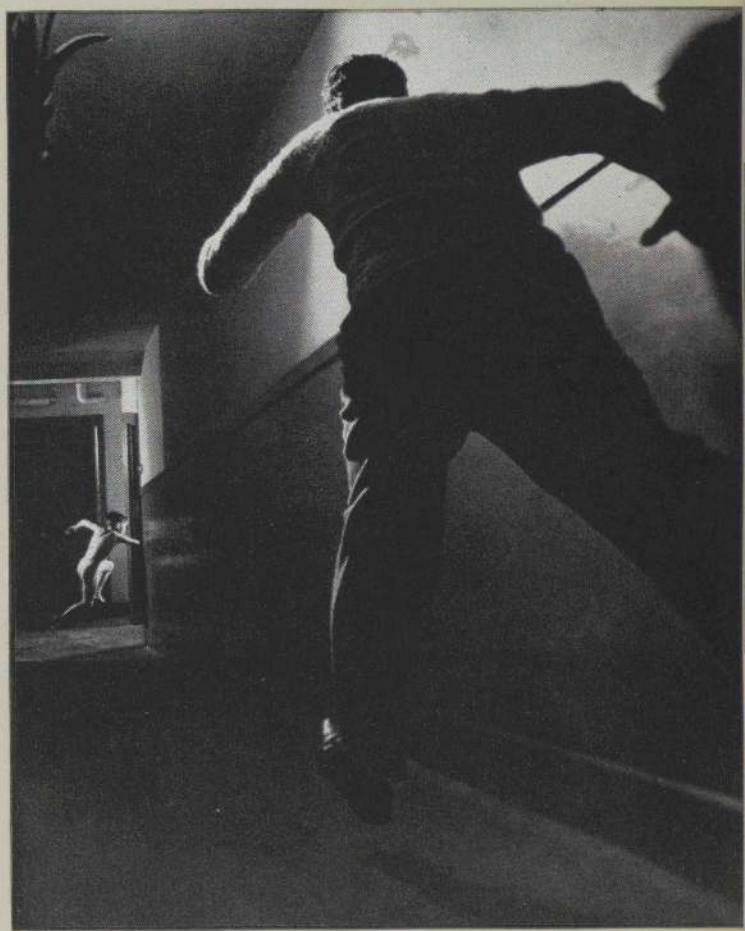
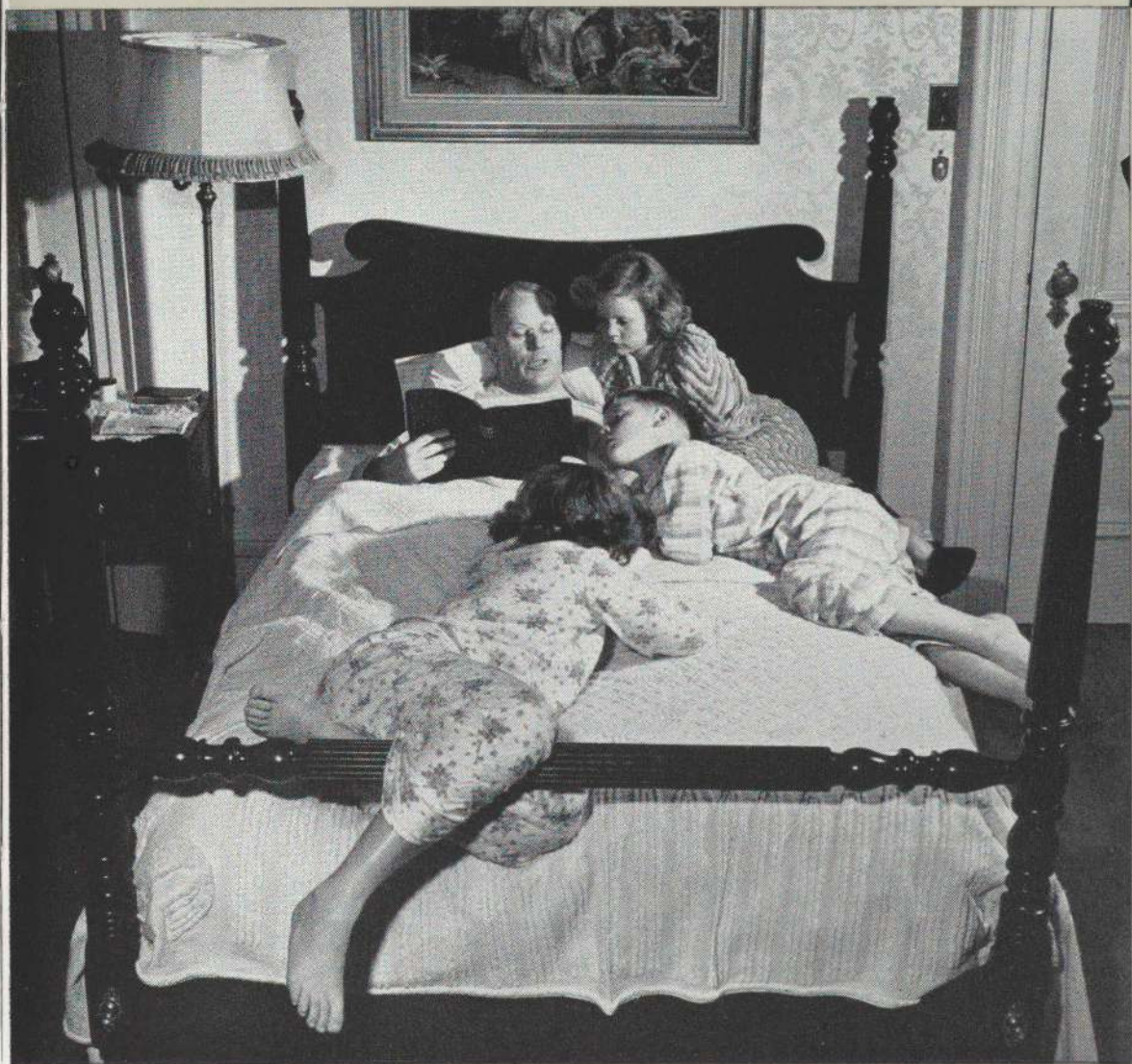
**FRITZ GORO** *Atoms of Uranium 235 Splitting (Aug. 20, 1945); Kerosene  
Lantern (Nov. 20, 1944); Country Scene (Nov. 20, 1944)*



**HERBERT GEHR** *Sailors in Times Square, 2:30 A.M. (April 2, 1945)*  
*Arturo Toscanini and Granddaughter (Nov. 27, 1939)*  
*New York Market at Night (Aug. 3, 1942)*



**RALPH CRANE** *Gov. Warren of California with his Children (April 24, 1944); The Flying Herzogs (Jan. 31, 1944); Bad Boy (May 12, 1947); Mike Romanoff in his Hollywood Restaurant (Oct. 29, 1945)*





**GJON MILI** *Bradley vs. St. John's (Jan. 29, 1951); Broadway Musical (May 14, 1951)*

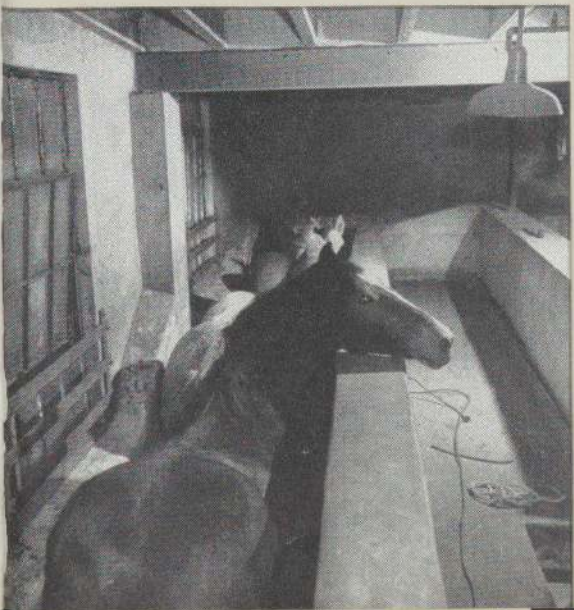
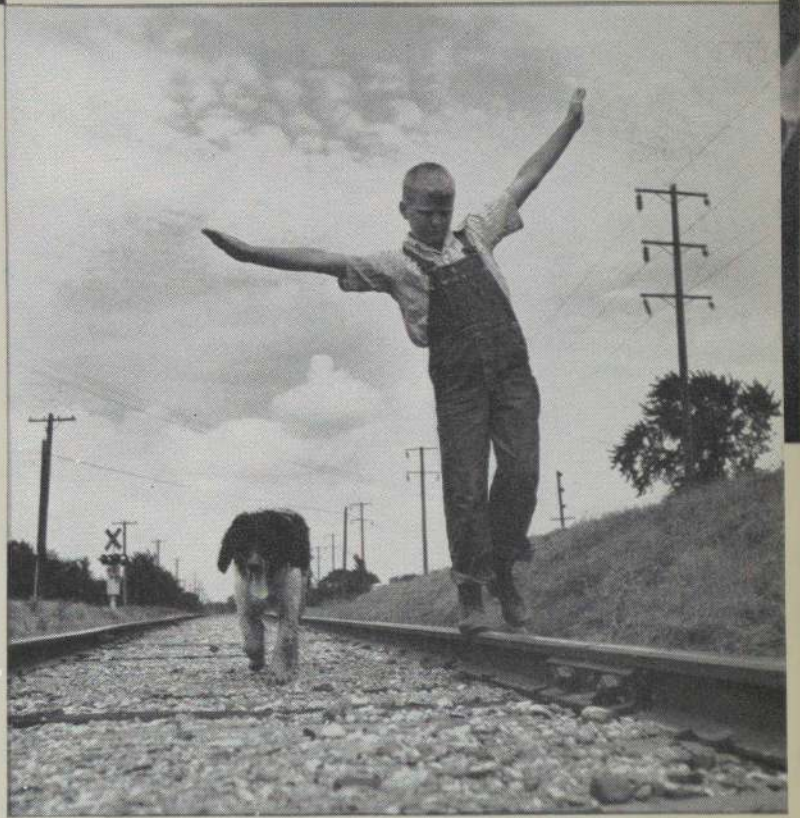


*a* **GJON MILI** *Paris Nightclub (Sept. 4, 1950)*

*b* **ALLAN GRANT** *Rep. Joe Martin in his Office on Election Night (Nov. 18, 1946)*



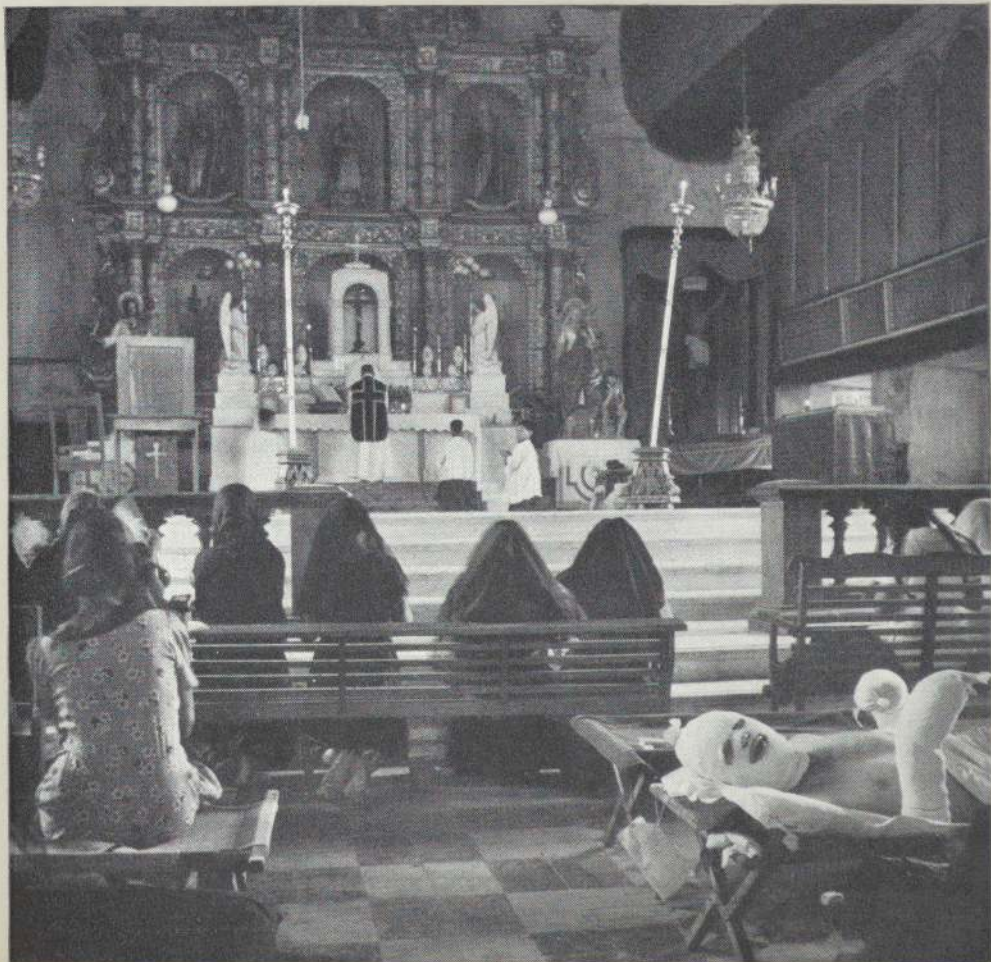
- a **WALTER SANDERS** *Television Dog Star (March 27, 1950)*
- b **MYRON DAVIS** *Boy and his Dog (Sept. 3, 1945)*
- c **YALE JOEL** *Farm Horse on a Slaughterhouse Ramp (Oct. 14, 1946)*
- d **LOOMIS DEAN** *Retriever and Friend (Aug. 1, 1949)*



*a* **JOHN PHILLIPS** *Canonization of Mother Cabrini in St. Peter's (July 22, 1946)*

*b* **EILEEN DARBY** *Nuns at Catholic Congress in Ottawa (July 14, 1947)*

*c* **W. EUGENE SMITH** *Church Hospital on Leyte (Dec. 25, 1944)*





War photography. In no other  
field has the importance of  
photography been more impressive  
than in recording war where  
nobility and selfless devotion,  
inexhaustible endurance, terrifying  
senselessness and bestiality  
are all scrambled  
together.

War photographers are not spectators.

They are participants.

They give us a feeling of  
proximity, the sharp intensity  
of actual experience.

**ROBERT CAPA** *Wounded Paratrooper East of the Rhine (April 9, 1945)  
French Collaborationist (Sept. 4, 1944); Normandy Beach-  
head (June 19, 1944); Spanish Soldier Drops with a Bullet  
through his Head (July 12, 1937)*



*Desolation, death and destruction  
contrasted with the rescue  
of a tiny baby . . .*

- a* **W. EUGENE SMITH** *Rescue on Saipan (Aug. 28, 1944)*
- b* **GEORGE STROCK** *Death on Buna Beach (Sept. 20, 1943)*
- c* **FRANK SCHERSHEL** *U.S. Soldiers at St. Lô (Aug. 21, 1944)*
- d* **WILLIAM VANDIVERT** *Ruins of Gardelegen Concentration Camp (May 7, 1945)*



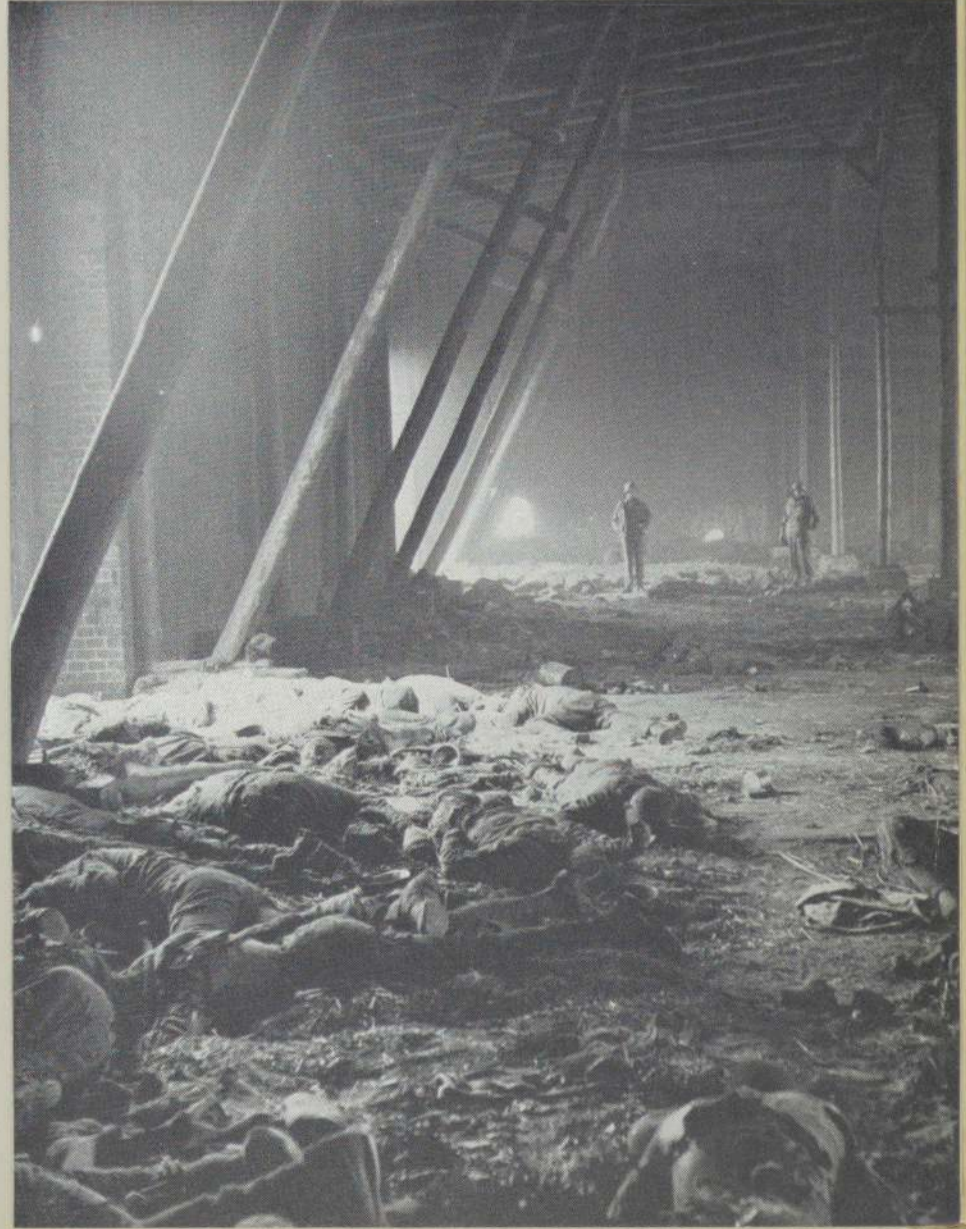
a



b



c



d

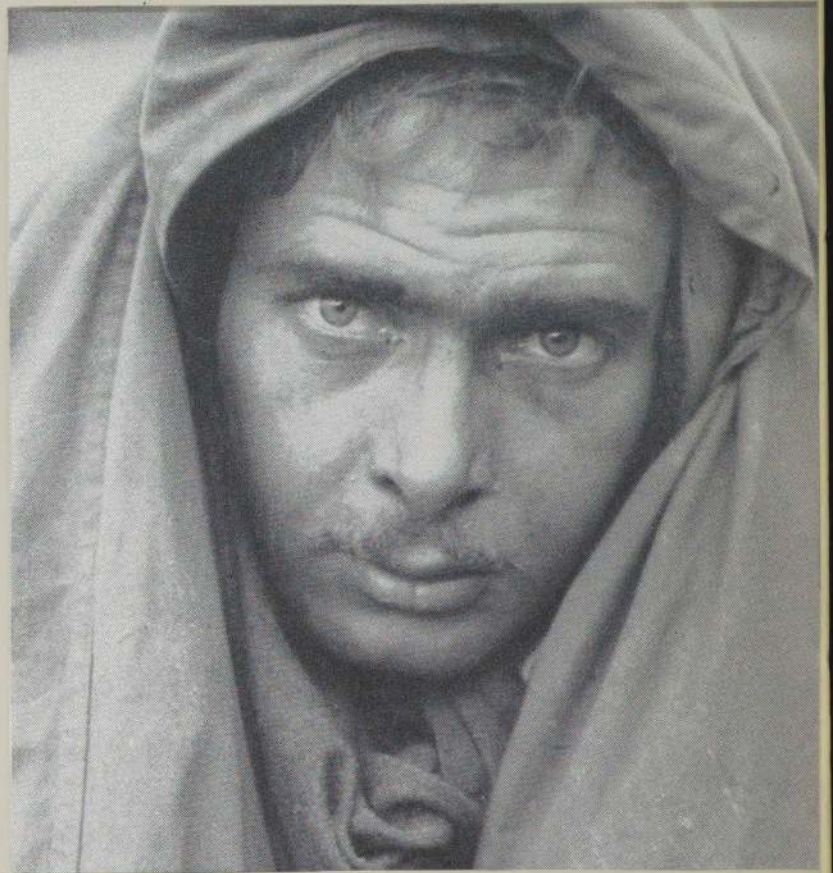
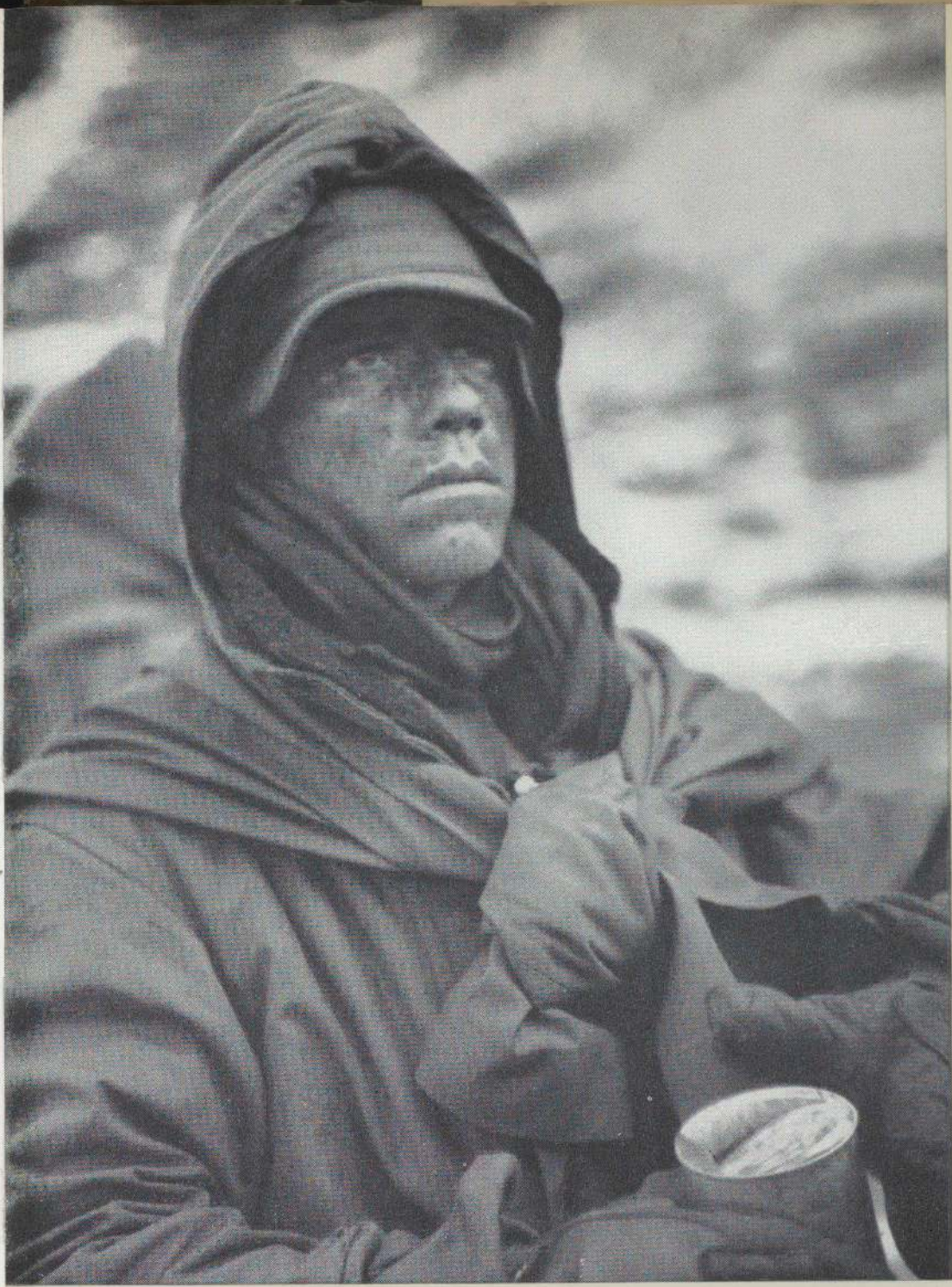
*the pictorial grace of a  
peacetime maneuver against the  
deadly reality of a march in Korea . . .*

74 **DAVID DOUGLAS DUNCAN** *Turkish Cavalry Maneuvers (Jan. 31, 1949)*  
*Retreat to the Sea (Dec. 25, 1950)*



*the haunting masks on the faces  
of men in the bitter cold  
when the living walk  
and only the dead ride . . .*

**DAVID DOUGLAS DUNCAN** *Christmas in Korea (Dec. 25, 1950)*





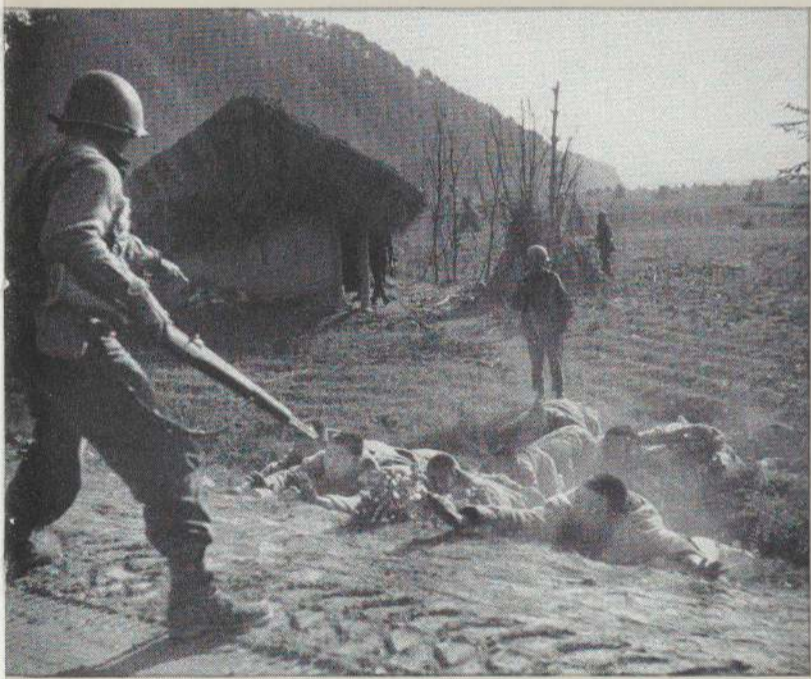
*the awesome moments when dawn  
reveals the target, when night  
overtakes the homeless refugees . . .*

*a, b, c* **HANK WALKER** *Marines Take Kimpo Airfield (Oct. 2, 1950)  
Chinese Reds Surrender in Korea (Nov. 20, 1950)  
Survivor of Korean Massacre (Sept. 4, 1950)*

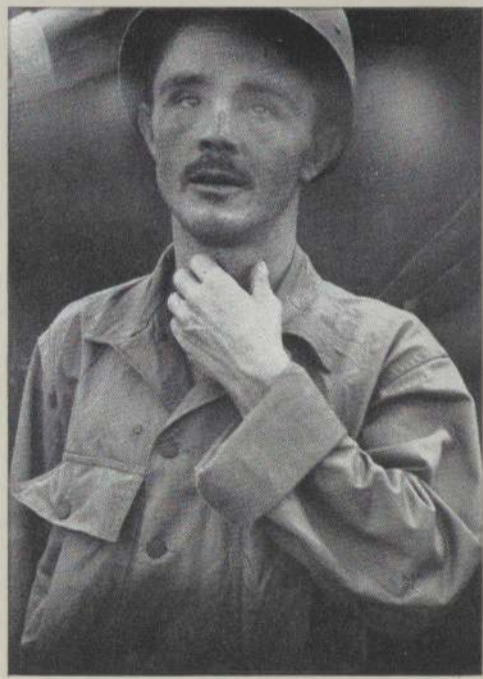
*d* **JOHN DOMINIS** *Night Retreat from Seoul (Jan. 15, 1951)*



a



b



c



d

*the timeless image  
of a young mother nursing  
her baby as again she flees before  
advancing armies. The  
final picture: a prayer of  
faith in the brotherhood  
of man.*

**CARL MYDANS** *Soldier and Korean Boy (Oct. 23, 1950)*  
*Korean Mother and Child Flee Seoul (Jan. 15, 1951)*  
*Wounded GI (Aug. 14, 1950)*



## AGENCY CREDITS

**BLACK STAR:** ROBERT CAPA *Spanish Soldier Drops with a Bullet through his Head* (July 12, 1937). RALPH CRANE *Gov. Warren of California with his Children* (April 24, 1944), *The Flying Herzogs* (Jan. 31, 1944), *Bad Boy* (May 12, 1947), *Mike Romanoff in his Hollywood Restaurant* (Oct. 29, 1945), *World's Biggest Telescope on Mt. Palomar* (Dec. 8, 1947).

**GRAPHIC HOUSE:** EILEEN DARBY *Nuns at Catholic Congress in Ottawa* (July 14, 1947). ALLAN GRANT *Rep. Joe Martin in his Office on Election Night* (Nov. 18, 1946).

**MAGNUM:** WERNER BISCHOF *Indian Women Plead for Food* (May 28, 1951). HENRI CARTIER-BRESSON *Gandhi's Funeral* (Feb. 16, 1948). GISELLE FREUND *Eva and Juan Perón* (Dec. 11, 1950). ERNST HAAS *Viennese Crowd*

*Awaits the Return of Prisoners of War* (Aug. 8, 1949).

**MILWAUKEE JOURNAL:** FRANK SCHERSCHEL *Shriner E. W. Shepherd* (May 16, 1938).

**PIX:** ALFRED EISENSTAEDT *King Gustaf of Sweden* (July 11, 1938), *Prof. Norbert Wiener, M.I.T.* (Dec. 18, 1950), *Prof. Oswald Veblen, The Institute for Advanced Study* (Dec. 29, 1947), *Ellis Island* (Nov. 13, 1950), *J. Robert Oppenheimer* (Oct. 10, 1949), *Roosevelt Hospital School of Nursing* (Jan. 31, 1938), *Cadets at West Point* (Nov. 3, 1941), *Republican Conference* (March 27, 1944). NINA LEEN *Sleepy Hollow Churchyard* (Oct. 30, 1944).

**SCOPE:** VICTOR JORGENSEN *Ice Skater* (March 14, 1949), *Lexington School for the Deaf* (Sept. 25, 1950).





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