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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.156.12

# FACES OF KOREA

\$65. for 3 wks.

1951	June 4 - 25	George Eastman House Rochester, N.Y.
	July 16 - Aug. 6	Newark Museum Newark, N.J.
	Aug. 17 - Sept. 7	Miami Beach Public Library & Art Center Miami Beach, Fla.
	Sept. 25 - Oct. 16	University of Virginia Charlottesville, Va.
	Nov. 1 - 22	Recreation Center Woodstock, Vt.

Packed in 2 boxes weighing 298 lbs.

Box #1: 138 lbs. 39 x 26 x 11"  
#2: 160 " 51 x 36 x 8"

1.	Carl Mydans (1/16)	(1/16 portrait - blue-green)
2.	Carl Mydans " "	(1/16 portrait - blue)
3.	Carl Mydans " "	(1/16 portrait - blue)
4.	Carl Mydans " "	(1/16 portrait - with glasses)
5.	Carl Mydans (1/16)	Woman's head
6.	Carl Mydans " "	(1/16 portrait with glasses)
7.	Carl Mydans " "	(1/16 portrait with glasses)
8.	Carl Mydans (1/16)	(1/16 portrait)
9.	Carl Mydans " "	(1/16 portrait in silhouette at top)
10.	Carl Mydans (1/16)	(1/16 portrait)
11.	Carl Mydans " "	(1/16 portrait with glasses)
12.	Carl Mydans " "	(1/16 portrait with glasses)
13.	Carl Mydans " "	(1/16 portrait with glasses)
14.	Carl Mydans " "	(1/16 portrait with glasses)
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91.	Carl Mydans " "	(1/16 portrait with glasses)
92.	Carl Mydans " "	(1/16 portrait with glasses)
93.	Carl Mydans " "	(1/16 portrait with glasses)
94.	Carl Mydans " "	(1/16 portrait with glasses)
95.	Carl Mydans " "	(1/16 portrait with glasses)
96.	Carl Mydans " "	(1/16 portrait with glasses)
97.	Carl Mydans " "	(1/16 portrait with glasses)
98.	Carl Mydans " "	(1/16 portrait with glasses)
99.	Carl Mydans " "	(1/16 portrait with glasses)
100.	Carl Mydans " "	(1/16 portrait with glasses)

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## FACES OF KOREA

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK & INSTALLATION LIST

- Title Poster
- Introductory label
- 12 photo labels
- 75 photographs

NOTE: Titles are for identification only as the photographers have not indicated titles on their photographs.

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
	Edward Steichen	Introductory label
C/E 1.	J.R.Eyerman (Life)	(G.I.portrait - blue eyes)
2.	J.R.Eyerman "	(G.I. portrait - smile)
3.	J.R.Eyerman "	(G.I.portrait - negro )
4.	J.R.Eyerman "	(G.I.portrait - with glasses)
5.	Carl Mydans(Life)	(Korean boy)
6.	Carl Mydans "	(Old Korean with pipe)
7.	Carl Mydans "	(Old Korean with hat )
8.	Ralph Crane (Life)	(Philippine Sea)
9.	Ralph Crane "	(Wife & Mother in automobile at departure)
10.	Carl Mydans(Life)	(Senselessness and brutality)
11.	Carl Mydans "	("How to win friends and influence people" - THE LOLLYPOP PLAN )
12.	Carl Mydans "	(Korean woman watches burning town)
13.	Carl Mydans "	(Korean refugees with ox crossing stream)
	LABEL FOR C/E 13-16	
	Carl Mydans (Life)	(Refugees on locomotive)
	Carl Mydans "	(Refugees covering tanks on flatcar)
	Carl Mydans "	(Mother with nursing child fleeing south from Seoul)
17.	Carl Mydans "	(Negro G.I. in helmet)
18.	Carl Mydans "	(Corpse of infantry lieutenant on straw camouflaged jeep)
19.	Carl Mydans "	(G.I.'s foot being bandaged)
20.	Carl Mydans "	(Blond soldier carrying wounded man)
21.	Carl Mydans "	(Badley wounded medic shot and left for dead)
	LABEL FOR C/E 21	
22.	U.S.Air Force(77217 A.C.) (A-77217 A.C.)	(Precision bombing: before & after a B-29 strike on a railroad repair yard near Wonsan)

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## FACES OF KOREA

1951-52

Check & Installation List (contd.)

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
23.	U.S. Navy (USN 425826) LABEL FOR C/E 23	(U.S. Navy helicopter)
24.	U.S. Navy (USN 424058)	(Thanksgiving service in bombed Benedictine monastery)
25.	U.S. Navy (USN 420833) Frank Kazukaitus AF1	(Conference in Admiral Hartman's quarters aboard the S.S. Helena, October, 1950)
26.	U.S. Navy (USN 423625) Harold E. Stein AF3	(Ship striking mine)
27.	U.S. Navy LABEL FOR C/E 27	(Explosion set off by Navy demolition team at end of evacuation at Hungnam)
28.	U.S. Navy (USN 421049) Frank Kazukaitus AF1 LABEL FOR C/E 28	(U.S.S. Missouri using her 16-inch guns)
29.	Ed Hoffman (Acme) (SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
30.	Stanley Tretick (Acme)	(G.I. finds rabbit in burning village)
31.	Stanley Tretick " (948881)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
32.	Stanley Tretick (Acme) (SE 949129)	(Exhausted American soldier on the Taegu front)
33.	Hank Walker (Life)	(G.I.'s capturing snipers)
34.	Hank Walker "	(Youthful G.I. portrait)
35.	Hank Walker "	(Old-timer G.I. portrait)
36.	Hank Walker "	(G.I. bandaging child)
37.	Hank Walker "	(Tank on railroad track)
38.	Hank Walker "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
39.	Hank Walker "	(One of five survivors of the massacre of forty Americans by retreating North Koreans)
40.	Hank Walker "	(Two G.I.'s running -- one wounded)
41.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
42.	Charles Rosecrans (137098) LABEL FOR C/E 42	(Taegon, South Korea -- first wounded back)
43.	Gene Herrick (AP) (137476)	(Two wounded men with clasped hands)
44.	John Dominis (Life)	(A plain outside of Seoul at dusk, last day of evacuation)

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## FACES OF KOREA

Check & Installation List (contd.)

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<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
45.	David Douglas Duncan(Life)	(Eyes of Marine)
46.	David Douglas Duncan "	(Korean with fur cap)
47.	David Douglas Duncan "	(Wind blowing snow on road -- Marines & Truck)
48.	David Douglas Duncan "	(Marine with can of frozen beans)
	LABEL FOR C/E 48	
49.	David Douglas Duncan "	(The Living walk -- the dead ride)
	LABEL FOR C/E 49	
50.	David Douglas Duncan "	(Soldiers sitting on jeep on a hill road)
51.	David Douglas Duncan "	(Stream of men silhouetted against snow-covered landscape)
52.	David Douglas Duncan "	(Wounded men waiting to be taken to medical aid station)
53.	David Douglas Duncan "	(Old Korean woman grimacing with pain & gratitude)
54.	David Douglas Duncan "	(Wounded Korean mother nursing her baby while being bandaged)
55.	David Douglas Duncan "	(Crying jeep driver)
	LABEL FOR C/E 55 & 56	
56.	David Douglas Duncan "	(After jeep accident - men driving on)
57.	David Douglas Duncan "	(Three men looking at their dead friends)
58.	David Douglas Duncan "	(Marines advancing through marsh past corpse)
59.	David Douglas Duncan "	(Capt. "Ike" Fenton learns he is out of ammunition)
60.	David Douglas Duncan "	(Wounded Marines being attended to)
61.	U.S.A.Signal Corps Cpl. Romanowski (Sc 351384)	(U.S. Marines fighting on outskirts of Seoul Sept. 1950)
62.	U.S.A.Signal Corps Cpl. Romanowski (Sc 351392)	(U.S. Marines in abandoned building during fighting in streets of Seoul Sept. 1950)
63.	U.S.A.Signal Corps Cpl. Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)
64.	U.S.A.Signal Corps Pfc. Al Chang (Sc 347803)	(American infantryman is comforted after death of his friend while man methodically fills out casualty tags)
	LABEL FOR C/E 64	
65.	Max Desfor (AP)	(American paratroopers jumping from planes behind North Korean lines, October, 1950)

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## FACES OF KOREA

1951-52

Check & Installation List (contd.)

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
66.	Max Desfor (AP)	(Villagers watching descent of paratroop team)
67.	Max Desfor (AP)	(Korean children beside the body of their dead mother)
	LABEL FOR C/E 67	
68.	Max Desfor (AP)	(U.S. Marines take time out to light up, despite a roaring fire)
69.	Max Desfor (AP)	(Marines in street fighting in Seoul)
70.	Max Desfor (AP)	(Refugees escaping over the shattered girders of the Pyongyang bridge in flight from Chinese Communists)
71.	Max Desfor (AP)	(Hands of corpse coming through snow)
72.	U.S. Marine Corps SSgt. Walter W. Frank	(Scaling ladders used to storm ashore at Inchon in last amphibious invasion)
73.	U.S. Marine Corps SSgt. F.C. Kerr LABEL FOR C/E 73	(Co-ordination of Marine, Air & Ground Units)
74.	U.S. Marine Corps SSgt. F.C. Kerr	(Chinese Communist troops surrendering to Marines south of Koto-ri)
75.	U.S. Marine Corps SSgt. F.C. Kerr	(Marines on way to southern tip of Chosin Reservoir during five days of below zero weather)

April 27th, 1951

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## FACES OF KOREA

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

UNPACKING INSTRUCTIONS - BOX #1: - 62 photographs packed in 7 packagesIMPORTANT: SAVE ALL WRAPPINGS - PAPER, CORRUGATED SEPARATION BOARDS, FILLERS ETC. FOR USE IN REPACKING.

1. Lift out 7 packages WITH CARE. DO NOT DROP, AS CORNERS DAMAGE EASILY.
2. Replace - wrapping paper and corrugated boards from packages, marked corrugated fillers and separation boards - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 62 photographs packed in 7 packages.

1. Make 7 packages as follows by placing the photographs FACE TO FACE and BACK TO BACK with a CORRUGATED BOARD between the FACES and at TOP and BOTTOM of each package:

<u>Package #1</u>	<u>Package #2</u>	<u>Package #3</u>	<u>Package #4</u>
Photo 27	Photo 56	Photo 12	Photo 31
74	25	51	32
30	38	37	44
33	41	15	14
52	35		39
42	10		
59	17		
	34		
<u>Package #5</u>	<u>Package #6</u>	<u>Package #7</u>	
Photo 73	Photo 23	Photo 65	
26	18	67	
62	19	66	
69	9	68	
61	60	63	
72	5	43	
71	6	29	
53	7	64	
4	1	3	
20	2	21	
58	54	22	
24	55	57	
36		40	

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FACES OF KOREA (contd.)

1951-52

## 2. Place the 7 packages in the box in the following order:

Package #5, #6, #7 in marked spaces on bottom of box.  
Separation board #2 on top of Packages #6 and #7.  
Separation board #1  
 Package #3 and #4 on Separation board #1 with FILLER #2 between  
 Package #1 and #2 with FILLER #1 between  
 Corrugated board on top of Package #1 and #2

## 3. Bolt lid on box SECURELY.

---

UNPACKING INSTRUCTIONS - BOX #2: - 13 photographs and 1 large label wrapped  
 in three(3) packages  
 - Title poster and 12 small labels wrapped in  
 separate package

IMPORTANT: SAVE ALL WRAPPINGS - PAPER, CORRUGATED SEPARATION BOARDS, FILLERS ETC.  
 FOR USE IN REPACKING.

1. Lift out the 4 packages WITH CARE. DO NOT DROP AS CORNERS DAMAGE EASILY.
  2. Replace - wrapping paper and corrugated boards from packages, marked  
 corrugated fillers and separation boards - in box and put on  
 lid making sure all bolts are saved.
- 

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PACKING INSTRUCTIONS - BOX #2: - 13 photographs and 1 large label wrapped in  
 3 packages  
 - Title poster and 12 small labels wrapped in  
 separate package

1. Make 4 packages as follows by placing the photographs FACE TO FACE and BACK  
 TO BACK with a CORRUGATED BOARD between the FACES and at TOP and BOTTOM of  
 each package:

<u>Package #1</u>	<u>Package #2</u>	<u>Package #3</u>	<u>Package #4</u>
Photo 13	Photo 28	Title Poster	Photo 75
8	16	and 12 small	45
70	48	labels. Make	46
47	49	flat package	Large intro-
	50	by placing small	ductory label
		labels face to	11
		face and back to	
		back on Title Poster	
		Place on corrugated	
		board. Wrap in heavy	
		paper and seal.	

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FACES OF KOREA (contd.)

1951-52

2. Place the 4 packages in the box in the following order:

Package #3 in marked compartment in bottom of box

Package #4 in marked compartment in bottom of box

Separation Board #2

Package #2 with FILLER #2 at its side

Package #1 on top with FILLER #1 at end

Separation Board #1 on top of packages

3. Belt lid on box SECURELY.

May 7, 1951

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FACES OF KOREA

No.	Name & Source	T-I-T-L-E
65.	Max Desfor (AP)	✓ (American paratroopers jumping from planes behind North Korean lines, October, 1950)
66.	" " "	✓ (Villagers watching descent of paratroop team)
67.	" " "	✓ (Korean children beside the body of their dead mother)
68.	" " "	✓ (U.S. Marines take time out to light up, despite a roaring fire)
69.	" " "	✓ (Marines in street fighting in Seoul)
70.	" " "	✓ (Refugees escaping over the shattered girders of the Pyongyang bridge in flight from Chinese Communists)
71.	" " "	✓ (Hands of corpse coming through snow)
72.	U.S. Marine Corps SSgt. Walter W. Frank	✓ (Scaling ladders used to storm ashore at Inchon in fast amphibious invasion)
73.	U.S. Marine Corps SSgt. F.C. Kerr	✓ (Co-ordination of Marine, Air & Ground units)
74.	U.S. Marine Corps SSgt. F.C. Kerr	✓ (Chinese Communist troops surrendering to Marines south of Koto-ri)
75.	U.S. Marine Corps SSgt. F.C. Kerr	✓ (Marines on way to southern tip of Chosin Reservoir during five days of below zero weather)

dumps a place and a moment called 'Korea' right into our laps. Automatic cameras produce the



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(To supplement check list where titles were abbreviated)

KOREA: Caption material

31. Badly wounded medic had been shot and left for dead until Americans rescued him.
43. Lt.(j.g.) M.D.Taylor, repair officer aboard the salvage ship, USS BOLSTER, stands guard against advancing Communist troops while casualties from the Thailand corvette, HMST PRASAE, are brought from the water's edge. The PRASAE went aground in Communist-held area during a snow-storm and its personnel had to be rapidly rescued by U.S.Navy helicopters.
47. B. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur, USA, and Major Gen. Edward M. Almond, USA observe Naval shelling from the USS MT. MCKINLEY at Inchon invasion.
50. Explosion set off by Navy demolition team at end of evacuation of Hungnam. Navy patrol frigate waits to load remaining land craft.
51. USS MISSOURI - "The Big Mo" - using her 16-inch guns on Chong-Jin in October, 1950, to cut lines of communication between north and south Korea.
74. Taejon, South Korea - Among the first combat wounded to come back from the fighting lines.
104. Corporal Leonard Hayworth sees his picture in September 18 LIFE story. Next morning he was killed in action.
111. An American infantryman, whose friend has been killed in action, is comforted while a corpsman methodically fills out casualty tags.
115. Korean children beside the body of their dead mother. They were later cared for by British and Australian troops.
116. Natives wave South Korean flags as U.S. First Cavalry Division troops drive past.
123. Co-ordination of Marine air and ground units. Marine Corsair has just dropped napalm on an enemy concentration.

89. From Changjin to Hamhung

"We brought out our equipment,  
We brought out our wounded  
and  
We brought out our dead."  
Major Gen. O.P. Smith

19-25 Exodus

" They know all there is to know about war, political terror, hunger, homelessness and heartbreak...Three times they had to carry their packs and their little worlds on their backs. Three times they have tried to outrun violence and failed."

Norman Cousins  
Sat. Review Lit.

...of war, here photography,  
bringing remoteness and apathy,  
dumps a place and a moment called  
'Korea' right into our laps.  
Automatic cameras produce the

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88. Dawn had just grayed the winter sky. Marines were trying to eat something from their frozen rations. This young Marine seemed to portray them all, in his numb frigid misery -- a man so cold that his face had lost even the expression of survival. Asking him what he would have wanted had it been Christmas, he looked up from his iced can of beans, tried to make his lips form some words, failed, then tried again -- and mumbled, "Give me tomorrow".

David Douglas Duncan

95. Marine corpsmen were working along the road just behind their buddies' drive  
96. into Seoul, during the September offensive. Their little jeep struck a land  
97. mine left in the road by the North Koreans. Parts of machine and men were  
blasted over a wide area, one Marine killed, and three others terribly wounded.  
The driver was among the wounded, and was crying heart-brokenly--not because of his wounds, but because the dead Marine had been his buddy, and now he felt responsible for the other man's death. Of course, it wasn't his fault, yet the driver's sorrow over the tragedy reflects something of the secret of the Marine's magnificent spirit -- it is the inter-dependence of men, men who place unquestioning faith in the man in the adjoining foxhole.

David Douglas Duncan



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## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

### FACES OF KOREA

75 enlargements from negatives by 25 photographers will depict the impact of war in Korea in an exhibition organized by Edward Steichen, Director of the Department of Photography of the Museum of Modern Art. Work to be shown was done by photographers for Life Magazine, The Associated Press, Acme, International News Photos, and by the Army, Navy, Air Corps and the Marine Corps.

The exhibition portrays the war's impact on soldiers and civilians: the embarkations, landings, actual combat, the dressing of wounds, and the reflection of these events in the faces of the participants; the dropping of parachutists, the patterns of bombers, the contrasts of war desolation in a landscape with the beauty of a Chinese painting. Three portraits are representative of Korean faces: of a boy, of an old man and of the President of Korea. Scenes of the evacuation of civilians carrying children and household goods, of U.S. Marines in the freezing withdrawal from the Changjin Reservoir, show both the hardships and the humanities.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35 mm cameras; Carl Mydans using Plus X film and David Douglas Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

Mr. Steichen comments on the exhibition as follows:

Human nobility, compassion, devotion, inexhaustible endurance, senselessness and brutality are scrambled together under the impact of war. Here photography, bridging remoteness and apathy, dumps a place and a moment called, "Korea" right into our laps. Automatic cameras produce the impersonal mechanical record of exploding bombs and rockets. An artist with a camera gives us the beautiful timeless image of a young mother, nursing her baby, as she flees from the advancing armies, -- another creates the haunting photograph of a young Marine whispering a prayer for a tomorrow as he eats his frozen ration. Another print reveals swarms of people, from an evacuating city, crawling like ants over the smashed and twisted girders of a bombed bridge. Here are photographs with something important to say and they say it.

May 18, 1951



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1.56. 12

## Exhibit Of Drama

in biological shapes, for before deciding to become a ceramist he

Along the way he has got a firm grip on the evolution of cer-

## 'Fac Of I Photograph Exhibit At Beach

GLORIA ALIANI

IT W Miamians who can photograph Beach A 2, parti Korea" s Many by the assigned fields ha in news includin

But brief, of one pared Museum of Modern Art, New York, includes a timely collection of 75 enlargements from negatives by 25 photographers, of the Korean war. Work to be shown was done by photographers for Life Magazine, Associated Press, Acme, International News Photo, and by the Army, Navy, Air Corps and the Marine Corps.

Technically, the photographers range from those taken automatically by gun camera to the sensitively studied and carefully composed photographs, are by the most competent of craftsmen. Portraits and character studies also are included.

The exhibit has been loaned through the courtesy of Tony Garnett, Miami Herald chief photographer. It is open without charge from 10 a. m. to 8:45 p. m. daily excepting Sunday. During August, it will close at 12:45 p. m.

en D. Jones Austin never forget, and for the "Crying Jeep Driver," the "Snowy March" and "Captain Ike Fenton Learns He is Out of Ammunition."

Also unforgettable are Life's Carl Mydans' trenchful of corpses, entitled "Senselessness and Brutality," Hank Walker's "One of Five Survivors" (a photograph of battle fatigue), Max Desfor's "Korean Children by the Body of Their Dead Mother," and Charles Rosenberg's "Korean Farmer Machine-gunned in His Field."

Gallery hours are from 10 a. m. to 8:45 p. m. daily, except Sundays. The 12:45 p. m. Thursday closing prevails through August.

## Beach Center

are scrambled together under the impact of war. Here photography, bringing remoteness and apathy, dumps a place and a moment called 'Korea' right into our laps. Automatic cameras produce the

## Highlight Exhibition

photographers represented AP's Gene Herrick, Life's Minis and J. R. Eyerman, Ed Hoffman, and Stanley and Life's Ralph Crane, th photographers attached various armed forces.

southern gallery the 1950 amateur winners' show many fascinating photo. Many of these pictures, each the top in the news-sponsored competition last re marvellously well-com and they are decidedly hu d delightful.

Miami Herald's entry, a of a young girl refreshing with a foot-bath following of job-hunting, is by Roch re of this city.

ng our favorites in the ama- action were "Steps" by Hen- Evans of Richmond, Va. Calf-Taming" by George H. of Des Moines, Ia.

e show of men's portraits ne central gallery, supplied Photographers of America, interesting but less charact- l than the other two sec-

was substituted for the exhibit of 55 portraits of men by Linwood Gittings, which had promised. Each portrait sent by a different photographer, e of whom is Mr. Gittings. following this show the center eries will be closed until Sept. or a vacation period. —D.R.

## Studio To Begin

## Exhibitions

for the first television Civic Theater of Great will be held at 8 p. m. the studios of WIOD.

## ALEXANDER BERNE

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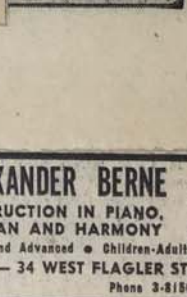


Lovely hands!

Lovely hair!



In the past, number of trees ar which protects not A bill was pass of the Everglades e Miami. The orchids plants were strip There was a t And the fellow are protected by la orchids, bromelias If someone con





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GLORIA ALIANI  
MIAMI DAILY NEWS  
Photograph Exhibit AUG 26 '51  
At Beach

Three different types of photographic expressions and subjects will be incorporated in the annual exhibition of this medium opening tomorrow at the Miami Beach Art Center, 2100 Collins ave. The exhibit will continue through Sept. 6th.

The exhibit, organized by Edward Steichen, director of the photography department, Museum of Modern Art, New York, includes a timely collection of 75 enlargements from negatives by 25 photographers, of the Korean war. Work to be shown was done by photographers for Life Magazine, Associated Press, Acme, International News Photo, and by the Army, Navy, Air Corps and the Marine Corps.

Technically, the photographers range from those taken automatically by gun camera to the sensitively studied and carefully composed photographs, are by the most competent of craftsmen. Portraits and character studies also are included.

The exhibit has been loaned through the courtesy of Tony Garnett, Miami Herald chief photographer. It is open without charge from 10 a. m. to 8:45 p. m. daily excepting Sunday. During August, it will close at 12:45 p. m.

By James Austin

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in biological shapes, for before deciding to become a ceramist he

Along the way he has got a firm grip on the evolution of cer-

## *MIAMI HERALD* AUG 26-51 'Faces Of Korea' Highlight Of Photographic Exhibition

IT WOULD BEHOOVE all Miamians and Beach residents who can make it to look in on the photographic show at Miami Beach Art Center through Sept. 2, particularly the "Faces of Korea" section.

Many of these war photographs by the outstanding photographers assigned to the Korean battlefields have been seen by Miamians in newspapers or magazines here, including The Herald.

But human memories are brief, and anyway, the impact of one picture is nothing compared to the cumulative impact of several dozen such harrowing scenes faithfully reported by cameras.

We feel it would be a good thing if this exhibition, which has been loaned to the Art Center by the Museum of Modern Art in New York, could visit every town and city in the United States during the next few years. It might not stamp out war, but its mass viewing might assist in taking the first feeble step in that direction.

Here are to be seen a goodly number of the magnificent photographs by the former Miamian, David Douglas Duncan, which he took for Life Magazine and which were collected last spring in the book "This Is War," published by Harper's.

As a matter of fact, the most gruesome but one of the finest pictures in the show was shot by Duncan—"Eyes of a Marine."

He is also responsible for the enlarged photograph of an expressionless Marine whose face you'll never forget, and for the "Crying Jeep Driver," the "Snowy March" and "Captain Ike Fenton Learns He is Out of Ammunition."

Also unforgettable are Life's Carl Mydans' trenchful of corpses, entitled "Senselessness and Brutality," Hank Walker's "One of Five Survivors" (a photograph of battle fatigue), Max Desfor's "Korean Children by the Body of Their Dead Mother," and Charles Rosenberg's "Korean Farmer Machine-gunned in His Field."

Other photographers represented are the AP's Gene Herrick, Life's John Dominis and J. R. Eyerman, Acme's Ed Hoffman, and Stanley Tretick, and Life's Ralph Crane, along with photographers attached to the various armed forces.

In the southern gallery the 1950 national amateur winners' show contains many fascinating photographs. Many of these pictures, which reached the top in the newspaper-sponsored competition last year, are marvellously well-composed, and they are decidedly human and delightful.

The Miami Herald's entry, a picture of a young girl refreshing herself with a foot-bath following a siege of job-hunting, is by Roch R. Joffre of this city.

Among our favorites in the amateur section were "Steps" by Henry D. Evans of Richmond, Va. and "Calf-Taming" by George H. Andre of Des Moines, Ia.

The show of men's portraits in the central gallery, supplied by Photographers of America, is interesting but less characterful than the other two sections.

It was substituted for the exhibition of 55 portraits of men by Paul Linwood Gittings, which had been promised. Each portrait sent is by a different photographer, none of whom is Mr. Gittings.

Following this show the center galleries will be closed until Sept. 26 for a vacation period. —D.R.

### Studio To Begin



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THEY PROGRESS, CHARLOTTESVILLE, VA., FRIDAY AFTERNOON, SEPTEMBER 21, 1951

## To Be On Exhibit At Madison Hall

"Faces of Korea" — 75 enlargements from negatives by 25 photographers — depict the impact of war in Korea in an exhibition brought to Charlottesville by the Friends of the University which will be open to the public for the coming three weeks in Madison Hall auditorium.

Clyde Carter, faculty chairman of the Friends and chairman of the art committee of the group, said today that the public may view the pictures free of charge from 10 A. M. until noon and from 1 P. M. until 7 P. M. daily. Herbert Keimling, Martin Growald, Alexander Bowers and James Whiting make up the art committee.

The exhibition was organized by Edward Steichen, director of the department of photography of the Museum of Modern Art, New York City. The photographers who took the pictures represent Life magazine, the Associated Press, Acme, International News Photos, and the Army, Navy and Marine Corps.

The exhibition portrays embarkations, landings, combat, dressing of wounds, dropping of parachutists, and the contrasts of war in a landscape resembling a Chinese painting.

The photography ranges from the work of automatic cameras to studied portraits.

Steichen himself commented on the exhibit that one print "creates the haunting photograph of a young Marine whispering a prayer for tomorrow as he eats his frozen rations. Another print reveals swarms of people from an evacuating city, crawling like ants over the smashed and twisted girders of a bombed bridge. Here are pictures with something important to say, and they say it."

— Madison Again

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MIAMI HERALD AUG 19 - '51



"U. S. MARINES TAKE TIME OUT TO LIGHT UP" by Max Desfor  
... both photographs from Museum of Modern Art

### 1950 Winners

## Photographic Exhibition Opens Monday

THREE DIFFERENT types of photographic expression, embodying three approaches to the subject material, have been incorporated in the annual exhibition of work in this medium which opens at Miami Beach Art Center on Monday.

The exhibit which includes 1950 amateur contest winners will continue through Sept. 8.

The general center of interest will probably be held by the collection of 75 enlargements from negatives by 25 photographers depicting the impact of war in Korea.

This exhibition has been organized by Edward Steichen, director of the photography department of Museum of Modern Art, New York, which is circulating the show.

The work was done by photographers for Life Magazine, the Associated Press, Acme, International News Photo, and by the Army, Navy, Air Corps and Marine Corps representatives.

The show portrays the war's effect on soldiers and civilians — the embarkations, landings, combat, dressing of wounds, and the reflection of those events in the faces of participants.

There are scenes showing the evacuation of civilians, of the Marine withdrawal from the Changjin Reservoir. There are also several photographs of Korean faces.

Technically the photographs range from those taken automatically by gun camera to carefully studied and composed photographs by the most competent craftsmen.

A second gallery is devoted to 55 portraits and character studies of men by Paul Linwood Gittings, who has attained international recognition in this field.

This collection was assembled and loaned by the Photographers' Association of America.

Followers of amateur photography will appreciate the collection in the third gallery of winners in the 1950 National Amateur contest sponsored by participating newspapers throughout the country, including The Miami Herald.

A wide variety of subjects and some startling results mark this section of the show. The amateur exhibit has been loaned through the courtesy of Tony Garnett, Miami Herald chief photographer.

Gallery hours are from 10 a.m. to 8:45 p.m. daily, except Sundays. The 12:45 p.m. Thursday closing prevails through August.

Beach Center



"OLD KOREAN WITH HAT"  
... by Carl Mydans (of Life)

## Opera Group Signs Terry

WARREN LEE TERRY, New York Gilbert and Sullivan specialist, has been signed for the role of Ko Ko in Miami Light Opera Society's Nov. 12-13 production of "The Mikado," according to Charles Grafflin, the society's president.

Mr. Terry is currently playing the role of Old Tom in "The Lost Colony" at the Waterside Theater, Manteo, N.C., which will run through Sept. 2.

### TV Auditions

Try outs for the first television show of the Civic Theater of Greater Miami will be held at 8 p.m. Sunday in the studios of WIOD.

He is a favorite director of Gilbert and Sullivan productions in this country, and is owner of the copyrighted feature "Gilbert and Sullivan in Song and Story," which he presents in lecture-recital form throughout the eastern and southern states. Ko Ko is his best-loved G-and-S role.

"The Mikado" will be presented this fall in Dade county auditorium.

### ALEXANDER BERNE INSTRUCTION IN PIANO, ORGAN AND HARMONY

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Lovely hands!

Lovely hair!





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HERALD**  
**OCT 29 1951**

**Woodstock To  
Have Exhibit Of  
Korean Photos**

(Special to The Herald.)  
WOODSTOCK, Oct. 28. — An exhibit of Korean war photographs will be on display at the recreational center here from November 2 through November 22.

The photographs, taken by Life Magazine and the Department of Defense and many of them 30 by 40 inches in size, are from the Museum of Modern Art in New York.

The exhibit will be open to the public.

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## Exhibit Of Drama Brings Korean V

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Korea  
WOODSTOCK, VT  
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## atic Photos War To Woodstock

### To Be At Center For Three Week Exhibition

One of the greatest photographic exhibitions of this century will open at the Community Center next Friday, Nov. 2, at 2 o'clock. The Woodstock Art Association has obtained this collection from the Museum of Modern Art in New York City, and it will be open to the public daily for the next three weeks from 2 to 5 p.m. and 7 to 9:30 p.m.

The exhibit, entitled "Korea: The Impact of War," portrays human nobility, selfless devotion, inexhaustible endurance, senselessness and brutality; all scrambled together under the impact of war. It literally dumps a place called Korea right into our laps.

There are scenes of embarcations, landings and actual combat, as well as the reflection of these events in the faces of the participants. Also shown are patterns of huge bombers, scenes of war desolation in a landscape of the beauty of a Chinese painting, and story pictures of the evacuation of civilians.

The work to be shown, organized by Edward Steichen, was done by photographers for Life Magazine, The Associated Press, Acme, International News Photos, and by the Army, Navy, Air Corps and the Marine Corps. These are all photographs with something to say, and they say it.

There will be no admission charge, but any contributions made at the door will be used to pay for future exhibitions.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CAVALIER DAILY, UNIVERSITY OF VIRGINIA, SATURDAY, SEPTEMBER 22, 1951

## 'Faces Of Korea' Show Stark Horror Of War

War, in all its stark horror, in all its misery and suffering, is now being realistically and thoroughly displayed in the auditorium of Madison Hall.

The grim panorama of human conflict is an exhibit being presented here for the next few weeks by the Friends of the University.

Entitled "Faces of Korea," the Friends' exhibit is composed of 75 enlargements from negatives by 25 photographers, depicting the impact of war along the Korean battlefronts.

The exhibition was organized by Edward Steichen, Director of Photography of the Museum of Modern Art. The photographs being shown were taken by photographers for Life Magazine, The Associated Press, International News Photos, and by the Army, Navy, Air Corps, and the Marine Corps.

The pictorial display portrays the war's impact on soldiers and civilians: the embarkations, landings, actual combat, the dressing of wounds, and the reflection of these events in the faces of the participants; the dropping of parachutists, the patterns of bombers, the contrasts of war desolation in a landscape with the beauty of a Chinese painting.

Three photographs are representative of Korean faces: of a boy, of an old man and the president of Korea. Scenes of the evacuation of civilians carrying children and household goods, of U. S. Marines in the freezing withdrawal from Changjin Reservoir, show both the hardships and the humanities.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35mm cameras; Carl Mydans using Plus X film and David Douglas Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4x5 press cameras using film packs.

Mr. Steichen comments on the exhibition as follows:

"Human nobility, compassion, devotion, inexhaustible endurance, senselessness, and brutality are scrambled together under the impact of war. Here photography, bringing remoteness and apathy, dumps a place and a moment called 'Korea' right into our laps. Automatic cameras produce the

impersonal mechanical record of exploding bombs and rockets. An artist with a camera gives us the beautiful timeless image of a young mother, nursing her baby, as she flees from the advancing armies,—another creates the haunting photographs of a young Marine whispering a prayer for tomorrow as he eats his frozen ration. Another print reveals swarms of people from an evacuating city crawling like ants over the smashed and twisted girders of a bombed bridge. Here are photographs with something important to say and they say it."

University men who view this exhibition will undoubtedly renew Sherman's conviction that "war is hell."

The student who makes a trip to the Madison Hall auditorium will find that his journey has not been a waste of time. The grim reality of the photos does not convey a sense of pleasure, but it does give the observer a horrifying sense of war's totality, its terror to soldiers and civilians alike, and the numb, paralyzing fatigue which follows in its wake.

Much credit is due the Friends for bringing this exhibition to the University. The "Faces of Korea" are the representatives of the countless millions of people who have been tortured and tossed by the stormy billows of wars in our times. They are not easy to forget. They are not likely to make one feel that any glory or glamour can be found in an environment of death, destruction, and disaster.



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pages 1-4

FACES OF KOREA

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK & INSTALLATION LIST

- Title Poster
- Introductory label
- 12 photo labels
- 75 photographs

✓ Returned to Photo Dept  
10/26/54

NOTE: Titles are for identification only as the photographers have not indicated titles on their photographs.

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
	Edward Steichen	Introductory label
C/E 1.	J.R. Eyerman (Life)	(G.I. portrait - blue eyes)
2.	J.R. Eyerman "	(G.I. portrait - smile)
3.	J.R. Eyerman "	(G.I. portrait - negro )
4.	J.R. Eyerman "	(G.I. portrait - with glasses)
5.	Carl Mydans (Life)	(Korean boy)
6.	Carl Mydans "	(Old Korean with pipe)
7.	Carl Mydans "	(Old Korean with hat )
8.	Ralph Crane (Life)	(Philippine Sea)
9.	Ralph Crane "	(Wife & Mother in automobile at departure)
10.	Carl Mydans (Life)	(Senselessness and brutality)
11.	Carl Mydans "	("How to win friends and influence people" - THE LOLLYPOP PLAN )
12.	Carl Mydans "	(Korean woman watches burning town)
13.	Carl Mydans "	(Korean refugees with ox crossing stream)
	LABEL FOR C/E 13-16	
14.	Carl Mydans (Life)	(Refugees on locomotive)
15.	Carl Mydans "	(Refugees covering tanks on flatcar)
16.	Carl Mydans "	(Mother with nursing child fleeing south from Seoul)
17.	Carl Mydans "	(Negro G.I. in helmet)
18.	Carl Mydans "	(Corpse of infantry lieutenant on straw camouflaged jeep)
19.	Carl Mydans "	(G.I.'s foot being bandaged)
20.	Carl Mydans "	(Blond soldier carrying wounded man)
21.	Carl Mydans "	(Badley wounded medic shot and left for dead)
	LABEL FOR C/E 21	
22.	U.S. Air Force (77217 A.C.) (A-77217 A.C.)	(Precision bombing: before & after a B-29 strike on a railroad repair yard near Wonsan)

continued on page 2.

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## FACES OF KOREA

1951-52

Check & Installation List (contd.)

Museum Number	Photographer	Title
✓ 23.	U.S. Navy (USN 425826) LABEL FOR C/E 23	(U.S. Navy helicopter)
✓ 24.	U.S. Navy (USN 424058)	(Thanksgiving service in bombed Benedictine monastery)
✓ 25.	U.S. Navy (USN 420833) Frank Kazukaitus AF1	(Conference in Admiral Hartman's quarters aboard the S.S. Helena, October, 1950)
✓ 26.	U.S. Navy (USN 423625) Harold E. Stein AF3	(Ship striking mine)
✓ 27.	U.S. Navy	(Explosion set off by Navy demolition team at end of evacuation at Hungnam)
✓ 28.	LAF 1 FOR C/E 27 U.S. Navy (USN 421049) Frank Kazukaitus AF1 LABEL FOR C/E 28	(U.S.S. Missouri using her 16-inch guns)
✓ 29.	Ed Hoffman (Acme) (SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
✓ 30.	Stanley Tretick (Acme)	(G.I. finds rabbit in burning village)
✓ 31.	Stanley Tretick " (948881)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
✓ 32.	Stanley Tretick (Acme) (SE 949129)	(Exhausted American soldier on the Taegu front)
✓ 33.	Hank Walker (Life)	(G.I.'s capturing snipers)
✓ 34.	Hank Walker "	(Youthful G.I. portrait)
✓ 35.	Hank Walker "	(Old-timer G.I. portrait)
✓ 36.	Hank Walker "	(G.I. bandaging child)
✓ 37.	Hank Walker "	(Tank on railroad track)
✓ 38.	Hank Walker "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
✓ 39.	Hank Walker "	(One of five survivors of the massacre of forty Americans by retreating North Koreans)
✓ 40.	Hank Walker "	(Two G.I.'s running -- one wounded)
✓ 41.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
✓ 42.	Charles Rosecrans (137098) LABEL FOR C/E 42	(Taejon, South Korea -- first wounded back)
✓ 43.	Gene Herrick (AP) (137476)	(Two wounded men with clasped hands)
✓ 44.	John Dominis (Life)	(A plain outside of Seoul at dusk, last day of evacuation)

continued on page 3.

John Dominis  
Seoul, Korea  
1951

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## FACES OF KOREA

Check & Installation List (contd.)

1951-52

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
<del>45.</del>	David Douglas Duncan (Life)	(Eyes of Marine)
<del>46.</del>	David Douglas Duncan "	(Korean with fur cap)
<del>47.</del>	David Douglas Duncan "	(Wind blowing snow on road -- Marines & Truck)
<del>48.</del>	David Douglas Duncan "	(Marine with can of frozen beans)
<del>49.</del>	LABEL FOR C/E 48	
<del>49.</del>	David Douglas Duncan "	(The Living walk -- the dead ride)
<del>50.</del>	LABEL FOR C/E 49	
<del>50.</del>	David Douglas Duncan "	(Soldiers sitting on jeep on a hill road)
<del>51.</del>	David Douglas Duncan "	(Stream of men silhouetted against snow-covered landscape)
<del>52.</del>	David Douglas Duncan "	(Wounded men waiting to be taken to medical aid station)
<del>53.</del>	David Douglas Duncan "	(Old Korean woman grimacing with pain & gratitude)
<del>54.</del>	David Douglas Duncan "	(Wounded Korean mother nursing her baby while being bandaged)
<del>55.</del>	David Douglas Duncan "	(Crying jeep driver)
<del>56.</del>	LABEL FOR C/E 55 & 56	
<del>57.</del>	David Douglas Duncan "	(After jeep accident - men driving on)
<del>58.</del>	David Douglas Duncan "	(Three men looking at their dead friends)
<del>59.</del>	David Douglas Duncan "	(Marines advancing through marsh past corpse)
<del>60.</del>	David Douglas Duncan "	(Capt. "Ike" Fenton learns he is out of ammunition)
<del>61.</del>	David Douglas Duncan "	(Wounded Marines being attended to)
<del>61.</del>	U.S.A. Signal Corps Cpl. Romanowski (Sc 351384)	(U.S. Marines fighting on outskirts of Seoul Sept. 1950)
<del>62.</del>	U.S.A. Signal Corps Cpl. Romanowski (Sc 351392)	(U.S. Marines in abandoned building during fighting in streets of Seoul Sept. 1950)
<del>63.</del>	U.S.A. Signal Corps Cpl. Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)
<del>64.</del>	U.S.A. Signal Corps Pfc. Al Chang (Sc 347803)	(American infantryman is comforted after death of his friend while man methodically fills out casualty tags)
	LABEL FOR C/E 64	
<del>65.</del>	Max Desfor (AP)	(American paratroopers jumping from planes behind North Korean lines. October, 1950)

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page 4.

FACES OF KOREA

1951-52

Check & Installation List (contd.)

<u>Museum Number</u>	<u>Photographer</u>	<u>Title</u>
<del>66.</del>	Max Desfor (AP)	(Villagers watching descent of paratroop team)
<del>67.</del>	Max Desfor (AP)	(Korean children beside the body of their dead mother)
<del>68.</del>	LABEL FOR C/E 67 Max Desfor (AP)	(U.S. Marines take time out to light up, despite a roaring fire)
<del>69.</del>	Max Desfor (AP)	(Marines in street fighting in Seoul)
<del>70.</del>	Max Desfor (AP)	(Refugees escaping over the shattered girders of the Pyongyang bridge in flight from Chinese Communists)
<del>71.</del>	Max Desfor (AP)	(Hands of corpse coming through snow)
<del>72.</del>	U.S. Marine Corps SSgt. Walter W. Frank	(Scaling ladders used to storm ashore at Inchon in fast amphibious invasion)
<del>73.</del>	U.S. Marine Corps SSgt. F.C. Kerr LABEL FOR C/E 73	(Co-ordination of Marine, Air & Ground Units)
<del>74.</del>	U.S. Marine Corps SSgt. F.C. Kerr	(Chinese Communist troops surrendering to Marines south of Koto-ri)
<del>75.</del>	U.S. Marine Corps SSgt. F.C. Kerr	(Marines on way to southern tip of Chosin Reservoir during five days of below zero weather)

April 27th, 1951

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labels were  
separated

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.156.12

# THE MUSEUM OF MODERN ART

cc J. Volkmer  
H. Harris  
V. Pearson  
R. Faeth

Date April 19, 1951

To: Harry Skevington & William Farnie

Re: ~~Dismantling Photography~~

From: Miss Dudley

~~Exhibition: "Korea, The Impact of War"~~

Dear Harry and Bill:

On Monday, April 23, at 9:30 a.m. will you please dismantle the Photography Exhibition, "Korea, The Impact of War". Miss Harris will be in to help sort the photographs. One group is to be sent to the Photography Department and the other to Circulating Exhibitions storage.

ing children and household goods, or U. S. Marines in the freezing withdrawal from the Changjin Reservoir, show both the hardships and the humanities.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35mm cameras; Carl Mydans using Plus X film and David Douglas Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

Mr. Steichen comments on the exhibition as follows:

Human nobility, compassion, devotion, inexhaustible endurance, senselessness and brutality are scrambled together under the impact of war. Here photography, bridging remoteness and apathy, dumps a place and a moment called, "Korea," right into our laps. Automatic cameras produce the impersonal mechanical record of exploding bombs and rockets. An artist with a camera gives us the beautiful timeless image of a young mother, nursing her baby, as she flees from the advancing armies,--another creates the haunting photograph of a young Marine whispering a prayer for a tomorrow as he eats his frozen ration. Another print reveals swarms of people, from an evacuating city, crawling like ants over the smashed and twisted girders of a bombed bridge. Here are photographs with something important to say and they say it.

*101  
All pins  
labels, wires  
separated*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.156.12

# THE MUSEUM OF MODERN ART

c.c. V. Pearson  
P. Bezruczyk

Date April 9, 1951

To: F. McIlhenny

Re: Faces of Korea

From: Monroe Wheeler

Captain Steichen has just told me that Eastman House in Rochester wants to have the Korea show as soon as it closes here. Will you please let Beaumont Newhall at the Eastman House know what dates you can offer?

landings, actual combat, the dressing of wounds, and the reflection of these events in the faces of the participants; the dropping of parachutists; the patterns of bombers; the contrasts of war desolation in a landscape with the beauty of a Chinese painting. Three portraits are representative of Korean faces: of a boy, of an old man and of the President of Korea. Scenes of the evacuation of civilians bearing carrying children and household goods, of U. S. Marines in the freezing withdrawal from the Changjin Reservoir, show both the hardships and the humanities.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35mm cameras; Carl Mydans using Plus X film and David Douglas Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

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*Tell price labels were separated*



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*Press Release for Faces of Korea*

*5/18/51*

75 enlargements from negatives by 25 photographers will depict the impact of war in Korea in an exhibition organized by Edward Steichen, Director of the Department of Photography of the Museum of Modern Art. Work to be shown was done by photographers for Life Magazine, The Associated Press, Acme, International News Photos, and by the Army, Navy, Air Corps and the Marine Corps.

The exhibition portrays the war's impact on soldiers and civilians: the embarkations, landings, actual combat, the dressing of wounds, and the reflection of these events in the faces of the participants; the dropping of parachutists, the patterns of bombers, the contrasts of war desolation in a landscape with the beauty of a Chinese painting. Three portraits are representative of Korean faces: of a boy, of an old man and of the President of Korea. Scenes of the evacuation of civilians carrying children and household goods, of U. S. Marines in the freezing withdrawal from the Changjin Reservoir, show both the hardships and the humanities.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35mm cameras; Carl Mydans using Plus X film and David Douglas Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

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*75 prints  
labels, 100  
separated*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date. **April 26, 1951**

**V. Pearson**

**Circulating Exhibitions**

From

Department

For

**FACES OF KOREA**

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of Completion \_\_\_\_\_

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Negative stats of each of the 12  
labels attached

13 3x-26

3.64

~~Cost~~  
~~4.51~~  
~~less~~  
~~20.90~~

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

137

all prints  
labels were  
separated for

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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## PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date April 25, 1951From Flourence B.Department Circulating Exhibit.For Faces of Korea PosterPRINTSNEW PHOTOGRAPHSPlease supply \_\_\_\_\_  
(Quantity)Please have \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 positive same size

Please bring up  
texture to equal  
that of original and  
make it even throughout

Please leave 1" wrap all around

2.40

cost  
3.00  
less  
20.90

Forwarded to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_

137  
 all 100  
 200 photos  
 labels wrap  
 separate for



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date April 21, 1951

From Flora B.

Department Circulating exhibitions

For faces of Korea (poster)

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 photostat whichever step comes first  <u>RUSH</u>		96

Cost

1.20

less

20.90

Forwarded to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_

13 F  
all posters  
labels were  
separated for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FACES OF KOREA - Check List

No.	Name & Source	T-I-T-L-E
<i>c/E 1</i> 1.	<i>Edward Steichen</i> J. R. Eyerman (Life)	<i>Introductory label</i> (G.I. portrait - blue eyes)
2.	" " " "	(G.I. portrait - smile)
3.	" " " "	(G.I. portrait - negro)
4.	" " " "	(G.I. portrait - with glasses)
5.	Carl Mydans (Life)	(Korean boy)
6.	" " "	(Old Korean with pipe)
7.	" " "	(Old Korean with hat)
8.	Ralph Crane (Life)	(Philippine Sea)
9.	" " "	(Wife & Mother in automobile at departure)
10.	Carl Mydans (Life)	(Senselessness and brutality)
11.	" " "	("How to win friends and influence people") THE LOLLYPOP PLAN
12.	" " "	(Korean woman watches burning town)
13.	" " "	(Korean refugees with ox crossing stream)
14.	<i>Label for c/E 13-16</i> " " "	(Refugees on locomotive)
15.	" " "	(Refugees covering tanks on flatcar)
16.	" " "	(Mother with nursing child fleeing south from Seoul)
17.	" " "	(Negro G.I. in helmet)
18.	" " "	(Corpse of infantry lieutenant on straw camouflaged jeep)
19.	" " "	(G.I.'s foot being bandaged)
20.	" " "	(Blond soldier carrying wounded man)
21.	" " "	(Badly wounded medic shot and left for dead)
22.	<i>Label for c/E 21</i> U.S. Air Force (77217 A.C.) (A-77217 A.C.)	(Precision bombing: before & after a B-29 strike on a railroad repair yard near Wonsan)
23.	U.S. Navy (USN 425826)	(U.S. Navy helicopter)
24.	<i>Label for c/E 23</i> " " " (USN 424058)	(Thanksgiving service in bombed Benedictine monastery)

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*all photos  
labels were  
separated for*



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FACES OF KOREA

No.	Name & Source	T I T L E
25.	U.S.Navy (USN 420833) Frank Kazukaitus AFL	✓ (Conference in Admiral Hartman's quarters aboard the S.S. Helena, October, 1950)
26.	U.S.Navy (USN 423625) Harold E. Stein AF3	✓ (Ship striking mine)
27.	U.S.Navy <i>Label for C/E 27</i>	✓ (Explosion set off by Navy demolition team at end of evacuation at Hungnam)
28.	U.S.Navy (USN 421049) Frank Kazukaitus AFL <i>Label for C/E 28</i>	✓ (U.S.S. Missouri using her 16-inch guns)
29.	Ed Hoffman (Acme) (SF 6488)	✓ (Army medical officer collapses at death of one of his staff wounded in action)
30.	Stanley Tretick (Acme)	✓ (G.I. finds rabbit in burning village)
31.	" " " (948881)	✓ (Blood plasma administered to a seriously wounded American soldier aboard a jeep)
32.	" " " (SE 949129)	✓ (Exhausted American soldier on the Taegu front)
33.	Hank Walker (Life)	✓ (G.I.'s capturing snipers)
34.	" " "	✓ (Youthful G.I. portrait)
35.	" " "	✓ (Old-timer G.I. portrait)
36.	" " "	✓ (G.I. bandaging child)
37.	" " "	✓ (Tank on railroad track)
38.	" " "	✓ (Going into Red Beach, Inchon Harbor, on the five o'clock tide)
39.	" " "	✓ (One of five survivors of the massacre of forty Americans by retreating North Koreans)
40.	" " "	✓ (Two G.I.'s running — one wounded)
41.	Charles Rosecrans (INP)	✓ (Korean farmer machine-gunned by North Korean plane while working in field)
42.	" " " (137098) <i>Label for C/E 42</i>	✓ (Taejon, South Korea—first wounded back)
43.	Gene Herrick (AP) (137476)	✓ (Two wounded men with clasped hands)
44.	John Dominis (Life)	✓ (A plain outside of Seoul at dusk, last day of evacuation)

137

*all photos  
labels were  
separated for*



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FACES OF KOREA

No.	Name & Source	T-I-T-I-E
45.	David Douglas Duncan(Life)	(Eyes of Marine)
46.	" " " "	(Korean with fur cap)
47.	" " " "	(Wind blowing snow on road—Marines & Truck)
48.	" " " " <i>Label for C/E 48</i>	(Marine with can of frozen beans)
49.	" " " " <i>Label for C/E 49</i>	(The Living walk —the dead ride)
50.	" " " "	(Soldiers sitting on jeep on a hill road)
51.	" " " "	(Stream of men silhouetted against snow-covered landscape)
52.	" " " "	(Wounded men waiting to be taken to medical aid station)
53.	" " " "	(Old Korean woman grimacing with pain & gratitude)
54.	" " " "	(Wounded Korean mother nursing her baby while being bandaged)
55.	" " " " <i>Label for C/E 55 + 56</i>	(Crying jeep driver)
56.	" " " "	(After jeep accident — men driving on)
57.	" " " "	(Three men looking at their dead friends)
58.	" " " "	(Marines advancing through marsh past corpse)
59.	" " " "	(Capt. "Ike" Fenton learns he is out of ammunition)
60.	" " " "	(Wounded Marines being attended to)
61.	U.S.A.Signal Corps Cpl.Romanowski (Sc 351384)	(U.S.Marines fighting on outskirts of Seoul) Sept.1950
62.	U.S.A.Signal Corps Cpl.Romanowski (Sc 351392)	(U.S.Marines in abandoned building during fighting in streets of Seoul) Sept.1950
63.	U.S.A.Signal Corps Cpl.Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)
64.	U.S.A.Signal Corps Pfc.Al Chang (Sc 347803) <i>Label for C/E 64</i>	(American infantryman is comforted after death of his friend while man methodically fills out casualty tags)

137  
 Tell poster  
 labels wrong  
 separated for



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Box #2Corrugated board <sup>#1</sup> on top of boxPkg #1

13

8

70

47 with filler <sup>#1</sup> at endPkg #2

28

16

48

49

50 with filler <sup>#2</sup> at sideSeparation Board <sup>#2</sup>Pack #3

Title Poster

12 small labels

in marked compartment  
bottom of boxPack #4

75

45

46

Intro label

11

in marked compartment  
bottom of box

13 photos + 1 label  
 wrapped in 3 folios  
 Title poster + 12 small  
 labels wrapped in  
 separate pack

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Hitchcock 22nd at 4 - Brearly Sch.

Box #1 Separation board

Pkg #1      Pkg #2

27	56
74	25
30	38
33	41
52	35
42	10
69	17
	34

Pkg #1 + #2 on top with filler #1 between

Pkg #3      Pkg #4

12	31
51	32
37	44
15	14
	39

Pkg #3 + #4 on top of separation Board #1 with  
Filler #2 between.

Separation Board #1

Pkg #5

73	69	71	20	36
26	61	53	58	
62	72	4	24	



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Separation board on top of Pkg #6 + #7

Pkg #6

23

18

19

9

60

5

6

7

1

2

54

55

Pkg #7

65

67

66

68

63

43

29

64

3

21

22

57

40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## FACES OF KOREA

1951-52

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #2: - 13 photographs and 1 large label wrapped in 3 packages  
- Title poster and 12 small labels wrapped in separate package

IMPORTANT: SAVE ALL WRAPPINGS - PAPER CORRUGATED SEPARATION BOARDS, FILLERS ETC. FOR USE IN REPACKING.

1. Lift out the 4 packages WITH CARE. DO NOT DROP AS CORNERS DAMAGE EASILY.
2. Replace - wrapping paper and corrugated boards from packages, marked corrugated fillers and separation boards - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #2: - 13 photographs and 1 large label wrapped in 3 packages  
- Title poster and 12 small labels wrapped in separate package

1. Make 4 packages as follows by placing the photographs FACE TO FACE and BACK TO BACK with a CORRUGATED BOARD between the FACES and at TOP and BOTTOM of each package:

<u>Package #1:</u>	<u>Package #2:</u>	<u>Package #3:</u>	<u>Package #4:</u>
Photo: 13	Photo: 28	Title Poster	Photo: 75
8	16	and 12 small	45
70	48	labels. Make	46
47	49	flat package	Large introductory label
	50	by placing small	11
		labels face to	
		face and back to	
		back on Title Poster	
		Place on corrugated	
		board. Wrap in heavy	
		paper and seal.	

2. Place the 4 packages in the box in the following order:

Package #3 in marked compartment in bottom of box  
 Package #4 in marked compartment in bottom of box  
 Separation Board #2  
 Package #2 with FILLER #2 at its side  
 Package #1 on top with FILLER #1 at end  
 Separation Board #1 on top of packages

3. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1.56. 12

## FACES OF KOREA

1951-52

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 62 photographs packed in 7 packages

IMPORTANT: SAVE ALL WRAPPINGS - PAPER, CORRUGATED SEPARATION BOARDS, FILLERS ETC. FOR USE IN REPACKING.

1. Lift out 7 packages WITH CARE. DO NOT DROP, AS CORNERS DAMAGE EASILY.
2. Replace - wrapping paper and corrugated boards from packages, marked corrugated fillers and separation boards - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 62 photographs packed in 7 packages.

1. Make 7 packages as follows by placing the photographs FACE TO FACE and BACK TO BACK with a CORRUGATED BOARD between the FACES and at TOP and BOTTOM of each package:

<u>Package #1:</u>	<u>Package #2:</u>	<u>Package #3:</u>	<u>Package #4:</u>	<u>Package #5:</u>	<u>Package #6:</u>	<u>Package #7:</u>
Photo 27	Photo 56	Photo 12	Photo 31	Photo 73	Photo 23	Photo 65
74	25	51	32	26	18	67
30	38	37	44	62	19	66
33	41	15	14	69	9	68
52	35		39	61	60	63
42	10			72	5	43
59	17			71	6	29
	34			53	7	64
				4	1	3
				20	2	21
				58	54	22
				24	55	57
				36		40

2. Place the 7 packages in the box in the following order:

Packages #5, #6 #7 in marked spaces on bottom of box.

Separation Board #2 on top of Packages #6 and #7.

Separation Board #1

Package #3 and #4 on Separation Board #1 with FILLER #2 between

Package #1 and #2 with FILLER #1 between

Corrugated board on top of Packages #1 and #2

3. Bolt lid on box SECURELY.



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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition "Faces of Korea"

Name of Sponsoring Organization Miami Beach Art Center

Address 2100 Collins Ave. Miami Beach, Florida

Date of Showing August 20 through Sept. 6, 1951

Attendance 918

Newspaper Space enclosed  
(number of items in inches) (If extra copies of publicity are available, please attach & return)

Photographs in Newspapers 2  
(number)

Radio Talks Undetermined. Material sent to WGBS - WIOD - WKAT

School visits, special groups, etc. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Comments about the exhibition We call attention to the enclosed review of Aug. 26 in the Miami Herald, since it is an excellent sum-up of the show. However, one thing not mentioned is the excellent assembly job done by Steichen which brooks no improvement. Of extensive patron comment received, two come to mind. One was made an hour after the opening by a woman...."And WE complain about the HEAT, I'm ashamed."

4/10/51 remimeo

(over)



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The other, by a man was "I'll cheerfully pay my taxes after seeing this." There were, of course, the usual few who resent having their habitual complacence disturbed, or those who are unwilling to exert sufficient mental force to appraise. These are inevitably present at all exhibits.

In behalf of the Miami Beach Art Center and our appreciative public we express deep appreciation for the privilege of having this great show here where it has been visited by patrons from all points.

If we may, we should like to append a suggestion, which is that titles be provided for the wall hanging of each piece. Noting that many of the important and potent photographs were not receiving adequate attention with these lacking, we typed the data on the backs and inserted beside the pictures a few hours after opening. This doubled the time spent in the gallery, due to the interest evoked.

*Marie Schenck*  
Marie Schenck,  
Art Director

ms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FJ

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition FACES OF KOREA  
 Name of Sponsoring Organization WOODSTOCK ART. ASSN.  
WOODSTOCK VT.  
 Address WOODSTOCK RECREATION CENTER - WOODSTOCK VT.  
 Date of Showing NOV. 2 THROUGH NOV. 22  
 Attendance APPR. 500  
 Newspaper Space 5 ITEMS. APPR. 5" EACH  
 (number of items in inches) (If extra copies of publicity are available, please attach & return)  
 Photographs in Newspapers ONE - CLAREMONT EAGLE  
 (number)  
 Radio Talks ANNOUNCED OVER WOODSTOCK HA. FROM RUTLAND R.S.  
 School visits, special groups, etc. from WOODSTOCK HIGH SCHOOL  
6 GROUPS — WOODSTOCK COUNTRY SCHOOL —  
STUDENTS AND FACULTY - DARTMOUTH COLLEGE  
- INDIVIDUAL ATTENDANCE  
 Comments about the exhibition WELL RECEIVED -

4/10/51 remineo



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