

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

The Museum of Modern Art Archives, New York

Department of Circulating
Exhibitions Records

Series III. Albums

Tunisian Triumph

III.23.4

0150

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

TUNISIAN TRIUMPH

TUNISIAN TRIUMPH

ITINERARY

1943	Aug. 5 to Aug. 26	Pennsylvania State College, State College, Pa.
	Sept. 9 to Sept. 30	Addison Gallery of American Art, Andover, Mass.
	Oct. 9 to Oct. 12	Service Club No. 1, Camp Edwards, Mass.
	Nov. 3 to Nov. 22	War Department, Pentagon, Washington, D. C.
	Dec. 1 to Dec. 22	Lawrence Museum, Williamstown, Mass.
1944	Jan. 3 to Jan. 24	Brown University, Providence, R. I.
	Feb. 3 to Feb. 24	Massachusetts Institute of Technology, Cambridge, Mass.
	Mar. 2 to Mar. 23	College of Arts and Science, La. State University, Baton Rouge, Louisiana
	Apr. 6 to Apr. 27	Hackley Art Gallery, Muskegon, Mich.
	May 11 to June 1	Minn. Amusement Co., Norsebor Theatre, Duluth, Minn.
	June 18 to July 9	Oglebay Institute, Wheeling, West Va.

Weight.....	431 lbs.
Fee	\$30 for 3 weeks
Declaration to express company	50¢ per pound
Packing	2 boxes
Space	approximately: 150 running feet

0151

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

2. Tunisian Triumph

Photographs by Eliot Elisofon

Landing with our troops in Casablanca and the last war correspondent off Cape Bon, LIFE's photographer Eliot Elisofon took a greater variety of pictures than any other war photographer in North Africa. His photographs were released to thousands of newspapers all over the country by A.P., Acme, I.N.S. and published in LIFE as the first close-up view of the fighting in North Africa. Eighty-five of the finest of these pictures comprise this exhibition.

Among the stories he covered were the landing of the troops at Casablanca, the bombing of Maktassy, an armored force battle at Sened, infantry holding at Ousselia, artillery barrage and attack at El Guettar, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, capture of German prisoners at Cape Bon, flying nurses, 4th Indian Division, the Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmineh, and Corps Franc (the Foreign Legion of this war). These stories are told in eloquent and dramatic enlargements and a series of kodachromes.

Space: Approximately 150 running feet

Rental fee, three weeks: \$20.00

0152

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0153

Exhibition: TUNISIAN TRIUMPH

TUNISIAN TRIUMPH

FORM LETTER I

Dear.....

The exhibition, Tunisian Triumph, which you have engaged for the period
.....to, will be shipped to you on
from by Railway Express Collect. The weight of the
exhibition is 451 pounds and the approximate transportation charges will be \$....

When the exhibition is unpacked, will you kindly see that the enclosed instruc-
tions are followed with care? Particular attention should be paid in handling the
mats as they will soil easily. If there are any damages or omissions to report, I
would appreciate your doing so on the enclosed form.

Also enclosed is an Installation List of the exhibition. We believe the order we
have arranged you will find most satisfactory in hanging your show. The brackets,
panels and photographs are supplied with metal eyelets so that they may be hung
by wire or nails from the walls.

The enclosed suggested form of publicity release may be of assistance to you in
announcing the exhibition. Publicity photographs are avail-
able at 50¢ each. Should you wish to order any, please let me know. In all announce-
ments and other publicity, will you please note that the exhibition is circulated
by The Museum of Modern Art, New York City.

Under separate cover I am sending you an Installation Plan which will facilitate
the hanging of the exhibition, I believe.

We hope that you find this exhibition completely satisfactory.

Very sincerely yours,

Enclosures: Unpacking Instructions
Installation List
Report Form
Publicity Release

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0154

Exhibition: TUNISIAN TRIUMPH

TUNISIAN TRIUMPH

FORM LETTER I

Dear.....

The exhibition, Tunisian Triumph, which you have engaged for the period
.....to, will be shipped to you on
from by Railway Express Collect. The weight of the
exhibition is 451 pounds and the approximate transportation charges will be \$....

When the exhibition is unpacked, will you kindly see that the enclosed instructions are followed with care? Particular attention should be paid in handling the mats as they will soil easily. If there are any damages or omissions to report, I would appreciate your doing so on the enclosed form.

Also enclosed is an Installation List of the exhibition. We believe the order we have arranged you will find most satisfactory in hanging your show. The brackets, panels and photographs are supplied with metal eyelets so that they may be hung by wire or nails from the walls.

The enclosed suggested form of publicity release may be of assistance to you in announcing the exhibition. Publicity photographs are available at \$04 each. Should you wish to order any, please let me know. In all announcements and other publicity, will you please note that the exhibition is circulated by The Museum of Modern Art, New York City.

Under separate cover I am sending you an Installation Plan which will facilitate the hanging of the exhibition, I believe.

We hope that you find this exhibition completely satisfactory.

Very sincerely yours,

Enclosures: Unpacking Instructions
Installation List
Report Form
Publicity Release

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0155

TUNISIAN TRIUMPH 1943-44
an exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Title Poster
Introductory Panel

Instal. No.	Title
<u>SEPCO</u>	
Label: "Sened was the first attempt made....."	
1.	Panel: Packages from home on day of attack Reconnaissance commander studies map before attack But the Stukas came and lay their eggs Artillery goes to work First aid arrives quickly
2.	Photo: Sulpha tablet
3.	Photo: But Col. O. W. Martin stays in action
4.	Photo: Tanks move up
5 a-b.	Bracket: Infantry arrive They run after the bombs fall They dig in while a half-track burns They crawl
6.	Photo: They move up
7.	Panel: Infantry with tommy guns search buildings German dead Arab killed by German shell
<u>P.L.</u>	
Label: "PFC Guthrie Cotton Wilt....."	
8.	Photo: PFC Guthrie Cotton Wilt, No. 1 man on 81mm mortar
9.	Panel: Sharing packages from home Wilt gets his share
10.	Panel: Home: dugout covered by camouflaged pup tent He likes holes for protection He hates to write home One canteen of water a day for drinking and bathing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0156

- 2-
11. Panel: His Corporal
His Commanding Officer
His doctor
His chaplain
 12. Photo 55: Mud
 13. Photo 56: Galoshes
 - AIR ATTACK
Label: "I went on two....."
 14. Photo: Pilot's quarters
 15. Photo: They are told to get a tanker
 16. Panel: Mitchells on way to Mediterranean
200 feet from Axis freighter. P.S. - She blew up.
 - Label: "Air Attack II"
 17. Panel: Aerial gunners
Bostons and Jofors
We fly at from ten to fifty feet elevation
Unloading on Maknassy
 18. Photo: Fifty feet above the desert
 - EL GUETTAR
Label: "El Guettar....."
 19. Photo: Sherman tank "St. Louis Blues"
 20. Panel: Lt. General George S. Patton and shellburst
Tough G.I.'s of the First
 - 21 a-c. Bracket: Security company for tank destroyers
Tank destroyer. Men take cover from artillery fire.
They crouch in hole behind the hill.
They duck on hearing whistle of approaching shell.
They turn to see where the shell has burst behind them.
One of their men hit by shrapnel is helped along the road.
 22. Photo: German graves
 23. Photo: Panzer food box
 24. Photo: German tank
 - Label: "Signal Corps and Engineers"
 25. Photo: Engineer mine sweeper
 26. Panel: Signal Corps stringing wire ahead of advancing tanks
Looking for wire break during battle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

26.(continued) Panel: Repairing line wires
 27. Photo: Long Tom moves up.
 Label: "On March 31st...."
 28. Panel: Reconnaissance for artillery
 Battalion commander at observation post directing fire
 29. Bracket: Powder charge. Extra small bag for additional range
 Setting fuse on shell
 Command to fire.
 30. Photo: Boom!
 31. Panel: Ordnance salvage needed parts
 "Look what I got!"
 Camouflaging truck at ammo dump near front line
 First division soldier with German Schneiser
 32. Photo: Italians play cards on day of capture.
 33. Photo: Italian prisoner comes with suitcase to spend weekend with
 Americans.
 34. Photo: German prisoner examined by German-American Intelligence
 Officer
 35. Photo: Axis prisoners of El Guettar
TRIUMPH
 Label: "Hill 609...."
 36. Photo: Hill 609 pastoral
 37. Photo: On Hill 609 German grave in the foreground and 3 Teller
 mines under an ancient olive tree
 38. Photo: German cemetery near Mateur
 39. Photo: The American dead at Beja many of whom fell at Hill 609.
 Label: "Diserte....."
 40. Photo: Only the cats were left in Diserte
 41. Photo: Bombed ruins in Diserte
 42. Panel: Tunis. Crowds trying to change worthless Vichy money for
 colonial French money
 Refugees returning
 43. Photo: Capture rifles
 44. Photo: Captured German field guns
 45. Photo: German tank graveyard
 46. Photo: German helmets being collected
 (over)

01571

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

47. Photo: Germans on Cape Bon surrendering
48. Photo: Happy Germans on truck on way to surrender
10 labels
6 Section labels

0158

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

TUNISIAN TRIUMPH 1943-44
an exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOX #1 - Title Poster, Introductory Panel, 6 Section Labels, 10 labels, 12 panels and 33 photos

1. Lift out 8 packages containing Title Poster, Introductory Panel, 6 Section Labels, 10 labels, 12 panels and 33 photos - one at a time, with greatest care. If mats are dropped, the corners and edges will damage easily.
2. Replace all packing material - tissue and heavy wrapping paper, corrugated board and fillers - in box and put back cover.

UNPACKING INSTRUCTIONS - BOX #2 - 6 brackets

1. Lift out 5 brackets with 2 pictures each on them, one at a time, with greatest care. If the brackets are dropped the corners damage easily.
2. Lift out 1 bracket with 3 pictures on it from side compartment of box, with greatest care.
3. Replace tissue paper in box and put back cover.

0159

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0160

THE MUSEUM OF MODERN ART, 11 WEST 53rd STREET, NEW YORK 19, N.Y.

REPORT OF THE CONDITION OF THE CIRCULATING EXHIBITION _____
UPON ITS RECEIPT IN _____

Please check the material in the exhibition against the check list provided
and list below all damages and omissions from the list.

Please note whether in your opinion damage occurred in transit or while in
your possession and describe condition of item in detail.

Museum Number	Artist	Title and Medium	Description of damage
------------------	--------	------------------	-----------------------

Signature of person in charge _____
Institution _____
Date received _____

2/10/48

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FOR RELEASE _____

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFFON

OPEN AT _____

A photographer has come home from seven months of war in North Africa-and has had his first glimpse of the thousands of pictures he took. The photographer is Eliot Elisoffon, who landed with the troops at Casablanca in November and was the last war correspondent off Cape Bon in May. He took a greater variety of pictures than any other war photographer in North Africa. His photographs, released to thousands of newspapers all over the country by A.P., Acme and I.N.S., and published in Life Magazine, have given millions of Americans close-up views of the fighting in North Africa.

An exhibition of the best of these photographs(including some that have never been published) will open on _____ at _____, under the title Tunisian Triumph: War Photographs by Eliot Elisoffon.

Attached to both Navy and Army as a war photographer, Elisoffon discovered through numerous narrow escapes that the first duty of a photographer at the front is to stay alive, the second to photograph. Armed to the teeth with cameras pre-set for instant shooting, he was catapulted off a Navy ship; flew in the glass nose of a bomber attacking Maknassy at a height of fifty feet; galloped around in a Peep(baby Jeep) in the midst of a tank battle; lost his supplies and clothes at Feriana, where he was nearly cut off by the German counter-attack; was trapped in a Stuka bracket of bombs; caught in a heavy artillery barrage-- and yet came nearest losing his life at the close of his seven months' adventure when he boarded a peaceful transport plane which a moment later blew a tire in taking off.

Swerving out of control and off the runway the plane headed at ninety miles an hour for a group of parked planes and crashed into one. With fire licking up around the sides of the plane, Elisoffon, one camera strapped around his neck, reached out to get his other two, the pants he had taken off because of the heat. But the pilot ordered him to "get the ... out of here before she blows." He escaped

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

with the rest in the plane just a moment before it exploded in a column of fire and smoke. Elisofon turned and shot picture after picture until he collapsed. One of the magnificent pictures in the exhibition is a photograph of this flaming pyre in which he so nearly lost his life.

On his trip across last Fall, Elisofon obtained an aerial view of the largest convoy in history: the Fleet escorting our troop ships to North Africa for the surprise attack. Among the other stories he covered were the landing of the troops, the bombing of Maknassy at a height of fifty feet, an armored force battle at Sened, infantry holding at Ousseltia, artillery barrage and attack at El Gueffer, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, capture of German prisoners at Cape Bon, flying nurses, 4th Indian Division, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmaneh, and Corps Franc (the Foreign Legion of this war).

Elisofon has come out of his seven months of war with profound admiration for the men in our armed forces who go not once on some dangerous mission, but again and again, as do the crews of our B-25s and A-20s. He says of them:

"They go on bombing missions every day as a matter of routine. I've been twice and was terrified both times. When I was in the glass nose of that A-20 flying over Maknassy at the height of fifty feet I was almost petrified. I kept adjusting my camera and instruments to take my mind off what was happening. I was curious about the rear-gunner who kept warming up his guns--also of the gunner on the right doing the same. But all I actually saw of Maknassy was a blur as the ground whizzed by. I kept snapping pictures and never even saw the scenes that the camera got until I returned a few days ago to New York. Then I saw what Maknassy really looked like when I flew over it because the camera caught a clear, sharp picture of it when we let loose with our bombs.

"As a matter of fact, I never did know what was happening until we all got safely back to our base after that bombing mission. I then asked the rear gunners why they had been warming up their guns. They roared with laughter and said they had been doing no warming up but were firing at the M.E.-109s which were letting loose with their cannons at us. Lucky for me I didn't know 20 mm. cannonballs were whizzing at the plane while I was shooting with my camera."

Eliot Elisofon was born in a tenement half a block from the Bowery, in 1911. From childhood he showed an aptitude at art, and in high school was advised by his teachers to enroll in the major art course. Instead, he was forced to take the more practical way of regular schooling and, upon graduation, passed a Civil Service examination to become a clerk in the State Workmen's Compensation Bureau. He earned his living five years in this way and at the same time attended evening classes at Fordham University five nights a week, receiving a Bachelor of Science degree at the end of four years. In what remained of his spare time he continued his interest in painting and added photography to it. In 1935 he left the State Compensation Bureau to become a commercial photographer. He has worked both as a free-lance photographer and has had many assignments from the large picture magazines. For the past few years he has been a staff photographer for Life Magazine.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

-3-

From childhood Elisofon frequented art museums. He was first taken there by his mother; as soon as he was capable of negotiating the trips by himself, he went alone. In addition to being one of the country's leading news and war photographers, he is especially noted as a photographer of the social scene. The outstanding quality of his photographs is that he seems to have pressed the button always at the high moment of character revelation and inevitable composition--an instinct no doubt developed both by the drama in the daily life of a small boy of the Lower East Side and the devoted hours the same small boy spent assimilating old and modern masterpieces of art. These left in his mind thousands of images of composition and character which Elisofon himself feels unconsciously influence his camera work.

In his war work Elisofon for actual battle scenes carried two Contaxes fitted with 35 mm. F.2.8 Biogon; 50 mm. F.1.5 Sonnar; and 135 mm. F.4 Sonnar. For quieter scenes back of the lines he carried a 2 1/4 x 2 1/4 Rolleiflex.

Mr. Elisofon has analyzed the job of war photographer as follows:

"The first problem of the photographer at the front is to stay alive. The second is to photograph. And that divides itself into four questions:

1. What are the physical possibilities of photographing a war? Where are you going to be when? You can't control this show. You just try to figure out where the Jerries are going to hit and sit there. Of course your luck varies. I sat a whole day once in Kasserine Pass during that great engagement overlooking an artillery position without any luck. The worst is to get caught in a bombardment. Then you spend your time in a foxhole with a fine opportunity to get closeups of the crumbling earth next to your face and nothing else.
2. What mechanics are you going to depend on? Your equipment has got to be so flexible that you can photograph as quickly and easily as seeing. The man who hesitates or fusses or has to reload loses the picture. That's why I used several Contaxes and Rolleiflexes and kept them all pre-set and loaded.
3. What are the aesthetics of war photography? Are you going to ruin the realism with fancy filters and camera angles? Preciousness and pseudo art are out of place here. Of course you should have an innate sense of quality and composition. Art, if it is to come into war photography, will come indirectly and unconsciously.

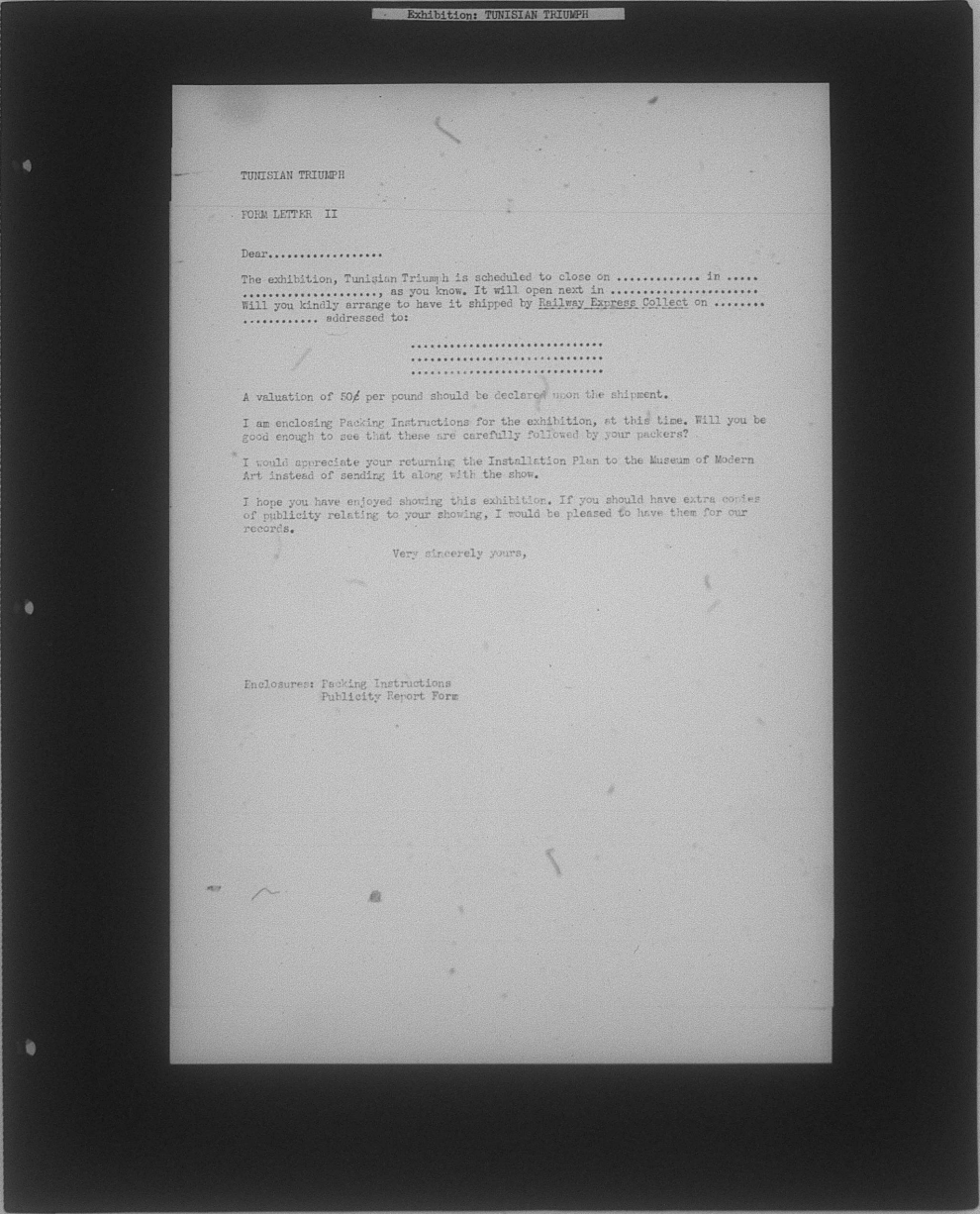
And what are you going to photograph? Are you going to specialize in, say, the war of machines? I feel war should be shown in relation to people and try to cover as many aspects of it as possible.

4. What are the ethics of war photography? Are you going to use fake bandages and dynamite (which is a lot easier and safer than waiting for real enemy shells), or are you going to be utterly honest? I feel that as a free individual representing a publication I have no right to deceive the people back home; they're entitled to look at the thing as it actually is and that's what I photograph for them."

0163

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0164



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0165

Exhibition: TUNISIAN TRIUMPH

TUNISIAN TRIUMPH

FORM LETTER II

Dear.....

The exhibition, Tunisian Triumph is scheduled to close on in
..... as you know. It will open next in
Will you kindly arrange to have it shipped by Railway Express Collect on
..... addressed to:

.....
.....
.....

A valuation of 50¢ per pound should be declared upon the shipment.

I am enclosing Packing Instructions for the exhibition, at this time. Will you be good enough to see that these are carefully followed by your packers?

I would appreciate your returning the Installation Plan to the Museum of Modern Art instead of sending it along with the show.

I hope you have enjoyed showing this exhibition. If you should have extra copies of publicity relating to your showing, I would be pleased to have them for our records.

Very sincerely yours,

Enclosures: Packing Instructions
Publicity Report Form

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0166

TUNISIAN TRIUMPH 1943-44
an exhibition circulated by The Museum of Modern Art, New York City

Packing Instructions - Box #1 - 33 photographs, 12 panels, Title Poster, Introductory Panel, 10 labels, 6 Section Labels

1. Divide the 33 photographs, 12 panels, 10 labels and Introductory Panel into groups as follows:

<u>Pkg. #1</u> - Photo 3	<u>Pkg. #2</u> - 10 labels	<u>Pkg. #3</u> - Photo 14
" 8		" 25
" 41		" 32
" 44		" 23
" 45		" 38
" 4		" 37
" 27		
" 33	<u>Pkg. #4</u> - Panel 11	<u>Pkg. #5</u> - Photo 47
" 30	" 17	" 48
" 34	" 31	" 24
" 15	" 10	" 40
" 13	" 26	" 22
" 19	" 20	
" 12	" 9	
" 43	" 42	

<u>Pkg. #6</u> - Photo 36	<u>Pkg. #7</u> - Panel 7
" 12	" 1
" 18	" 16
" 39	" 28
" 35	Introductory Panel
" 46	
" 6	

2. Place the photographs, panels and labels in each group of the first 6 packages face to face and back to back with tissue paper between them. Wrap each group in heavy wrapping paper and seal.

In packing Package #7 this order should be followed:

Panel #7 and Introductory Panel face to face with tissue paper between
Sheet of corrugated board
Panel #1 face up with sheet of corrugated board beside it
Sheet of tissue paper
Panels #16 and #28 side by side, face down with sheets of corrugated board beside them

3. Place each package in box one at a time, in numerical order, Packages #1 and #2 going on bottom of box in compartments marked for them.

Place Package #3 on top of Package #2 with filler of corrugated board beside it. Then place a sheet of corrugated board on top, covering filled compartment of box.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0167

-2-

Place Packages #4 and #5 in box next. Put filler of corrugated board beside Package #5, then a sheet of corrugated board on top, covering both filled and empty compartments of box.

Packages #6 and #7 are placed in box next. A filler of corrugated board is placed beside Package #7.

Two packages containing Title Poster and 6 Section Labels are placed in box last side by side. Final sheet of corrugated board is placed on top.

3. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

PACKING INSTRUCTIONS - BOX #2 - 6 Brackets

1. Slide Bracket #22 in side compartment of Box #2 with photographs on bracket facing the side of box.
2. The remaining 5 brackets (21 a,b,c and 5 a,b) should be placed in box face to face and back to back with tissue paper between the photographs.

Place the first bracket on the bottom of the box face up. The brackets will fit into each other holding them firmly together when placed face to face and back to back.

3. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK CITY
PUBLICITY REPORT

Title of Exhibition _____
Name of Sponsoring Organization _____
Address _____
Date of Showing _____
Attendance _____
Newspaper Space _____
(number of items in inches) (if extra copies of publicity are available,
please attach and return for our files)
Photographs in Newspapers _____
(number)
Radio Talks _____
School visits, special groups, etc. _____
Comments about the exhibition _____

9/15/48

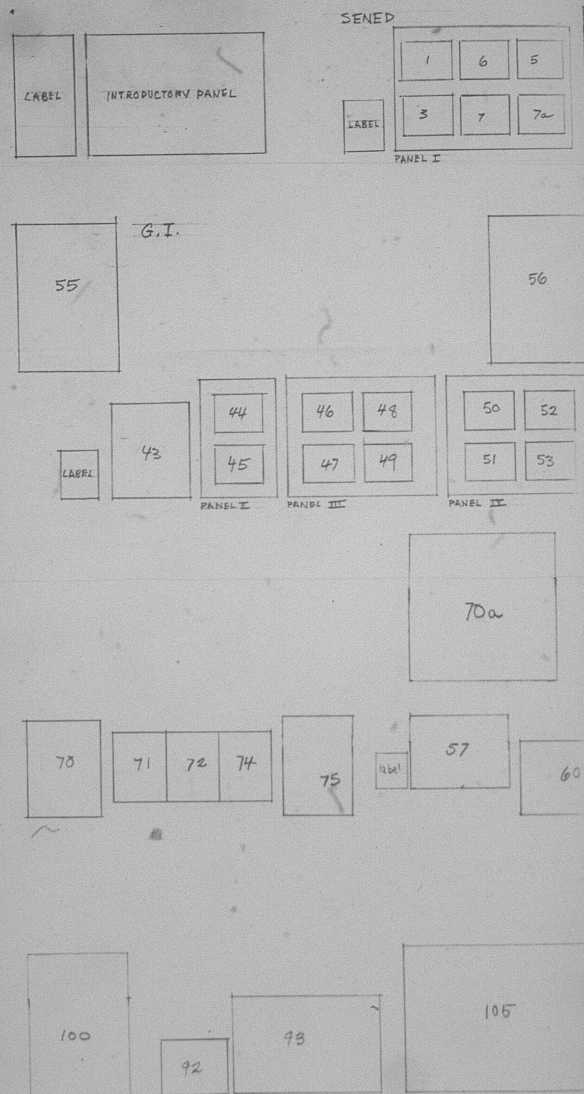
0168

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



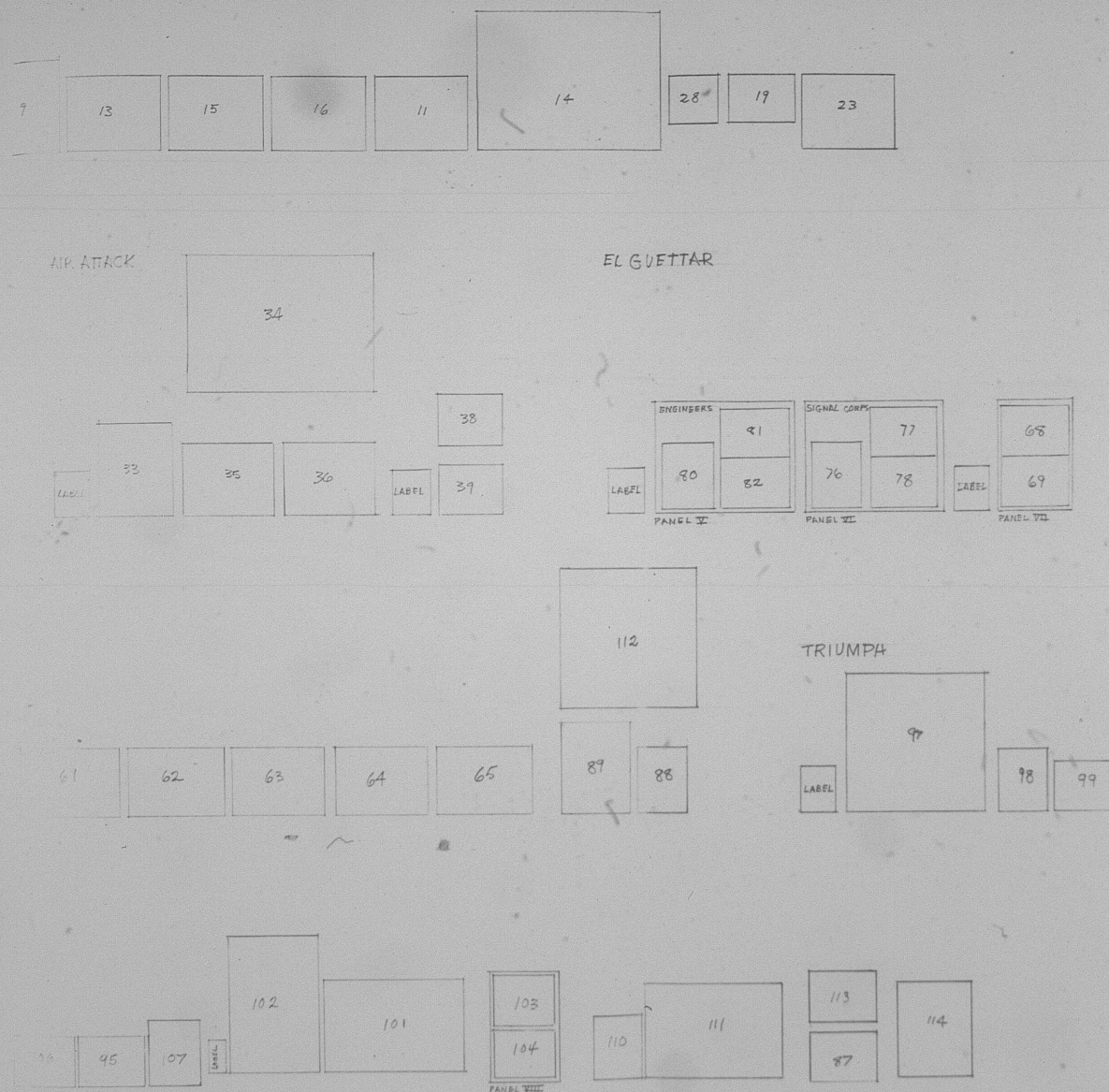
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0170



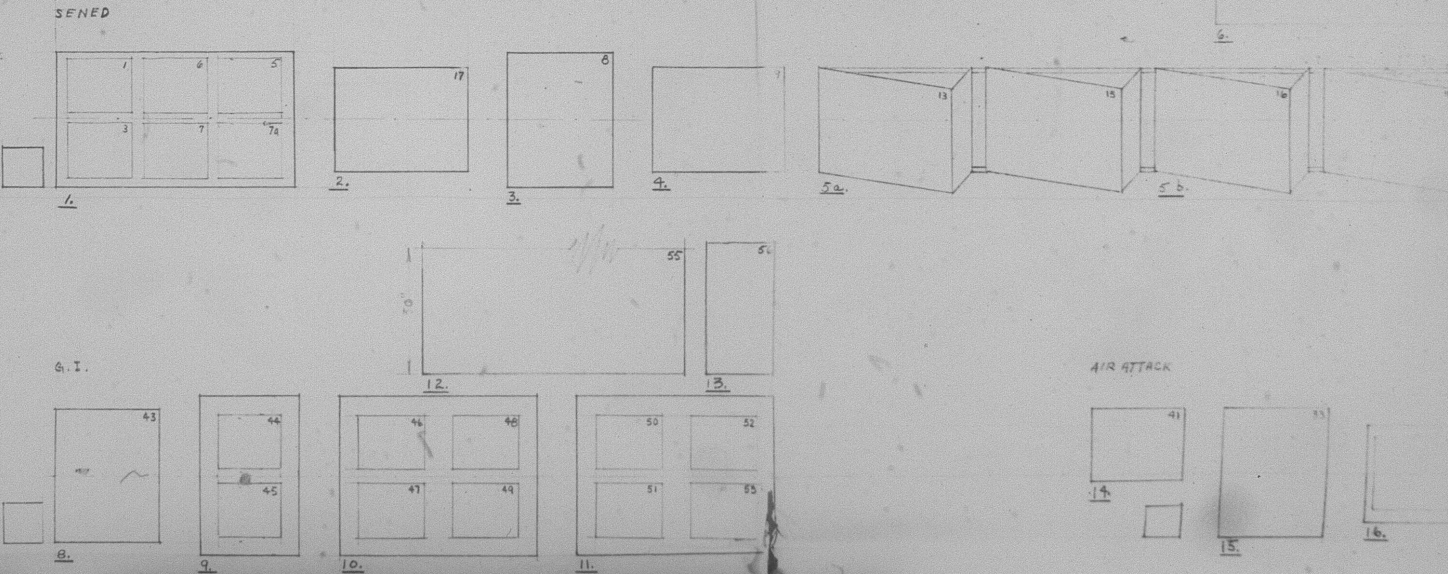
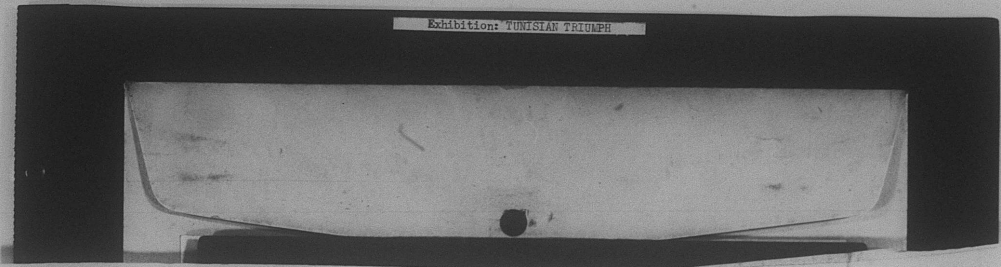
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0-1-7-1



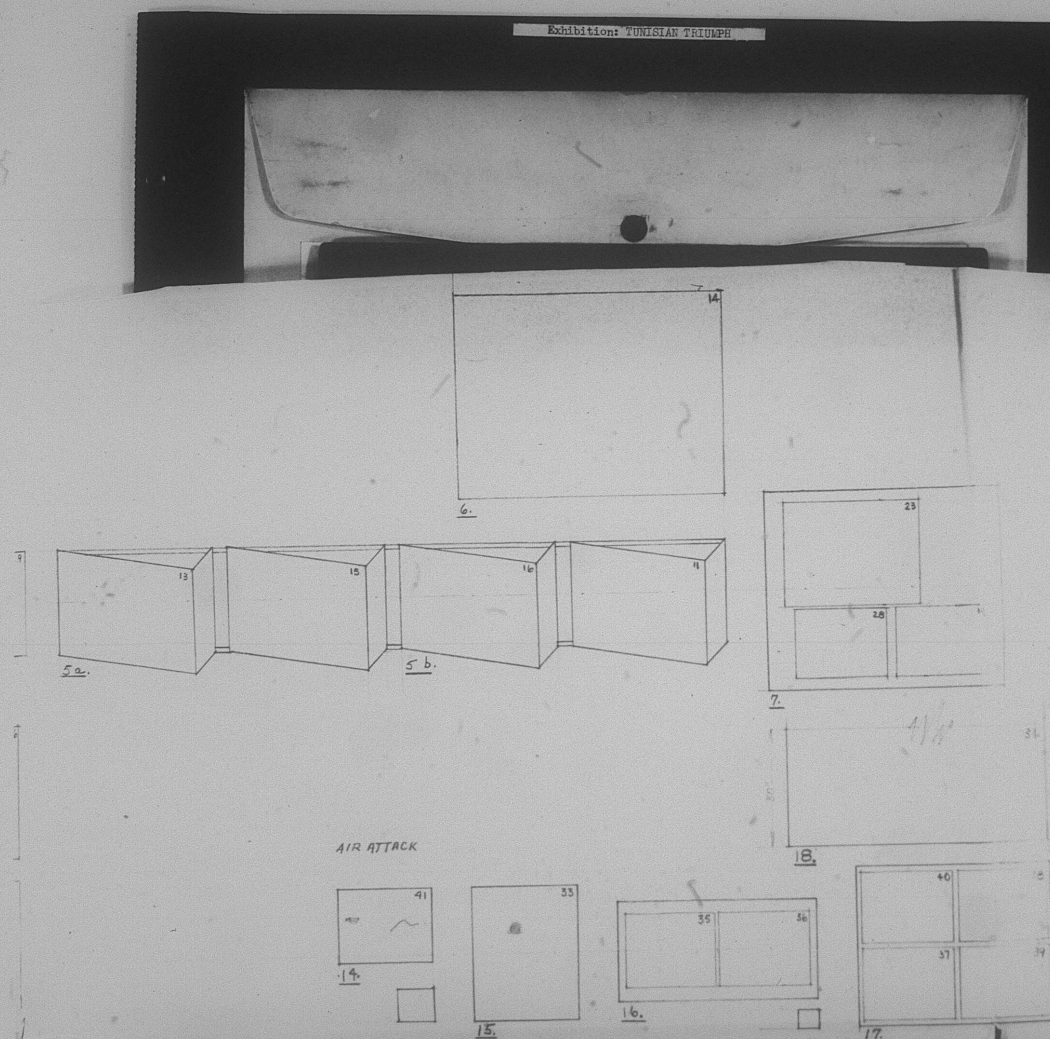
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0172

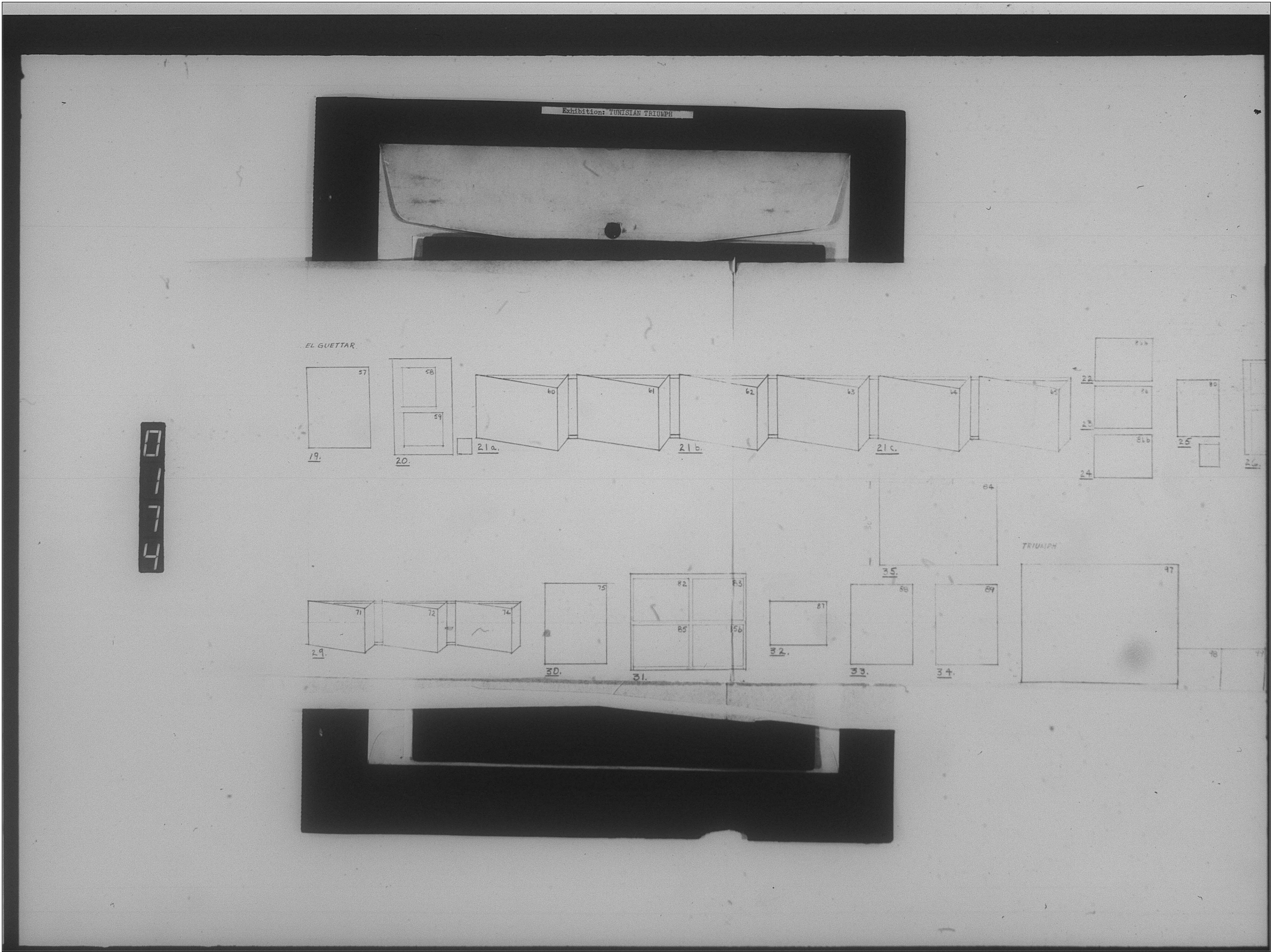


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

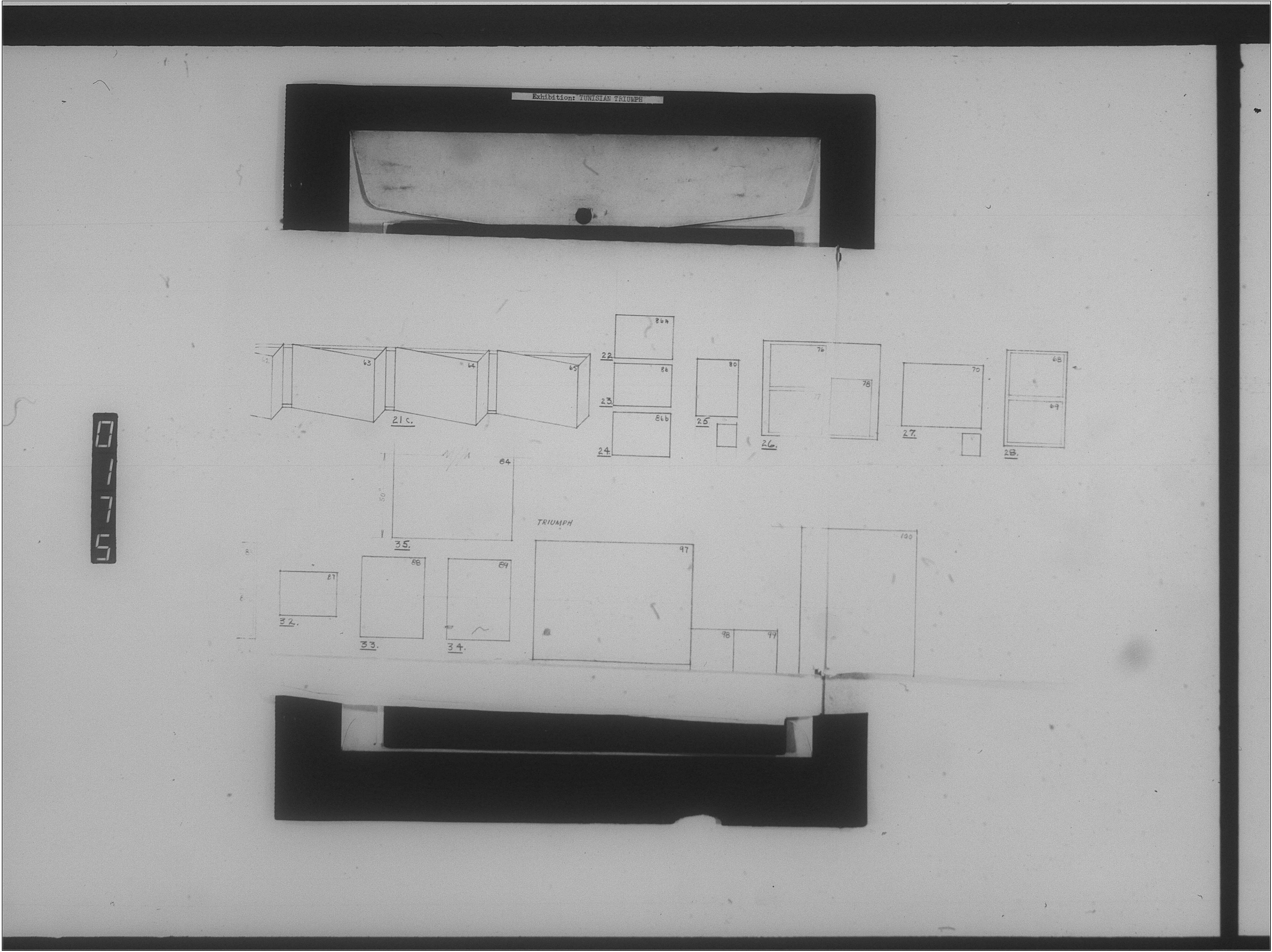
0173



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

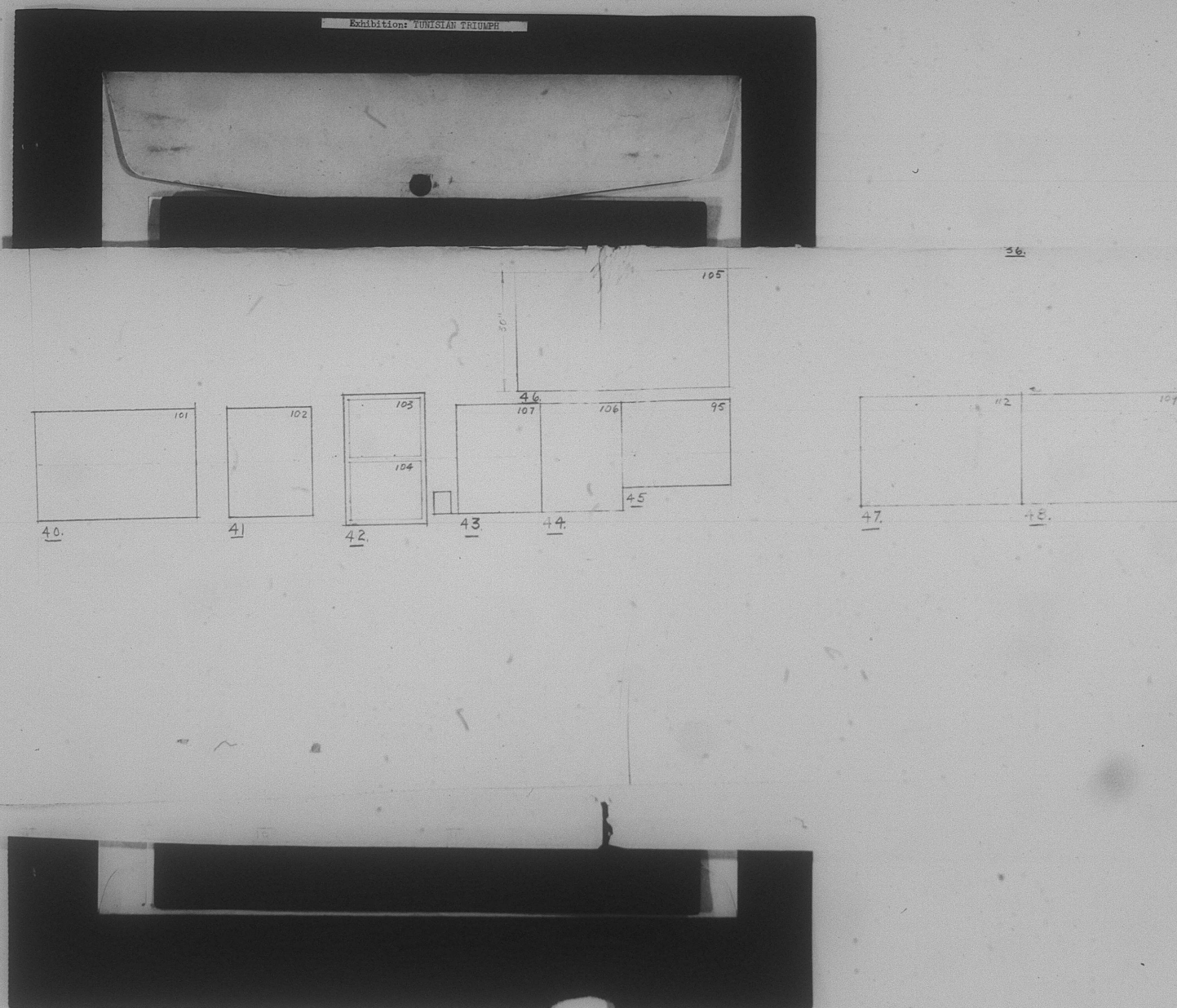


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

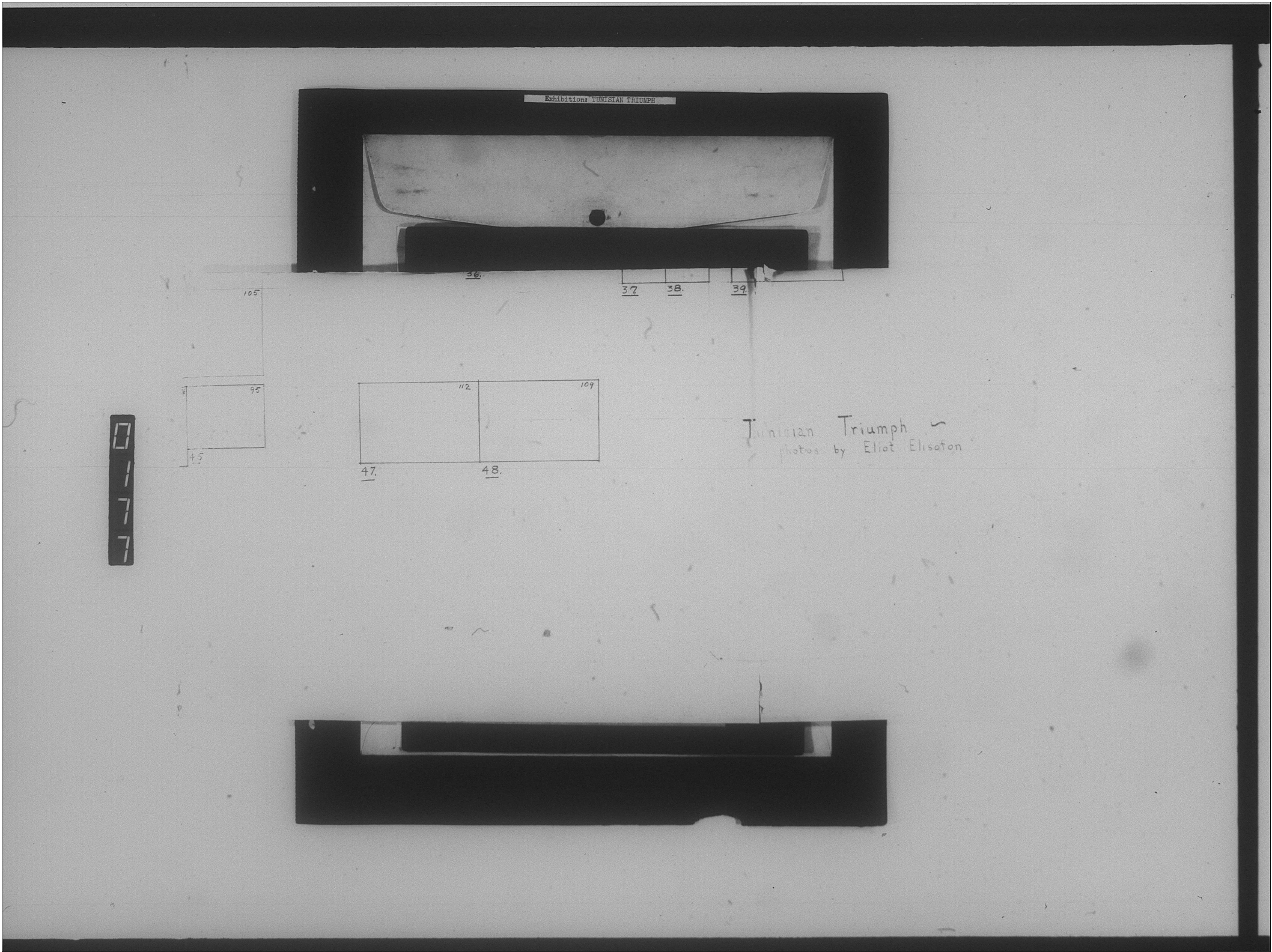


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

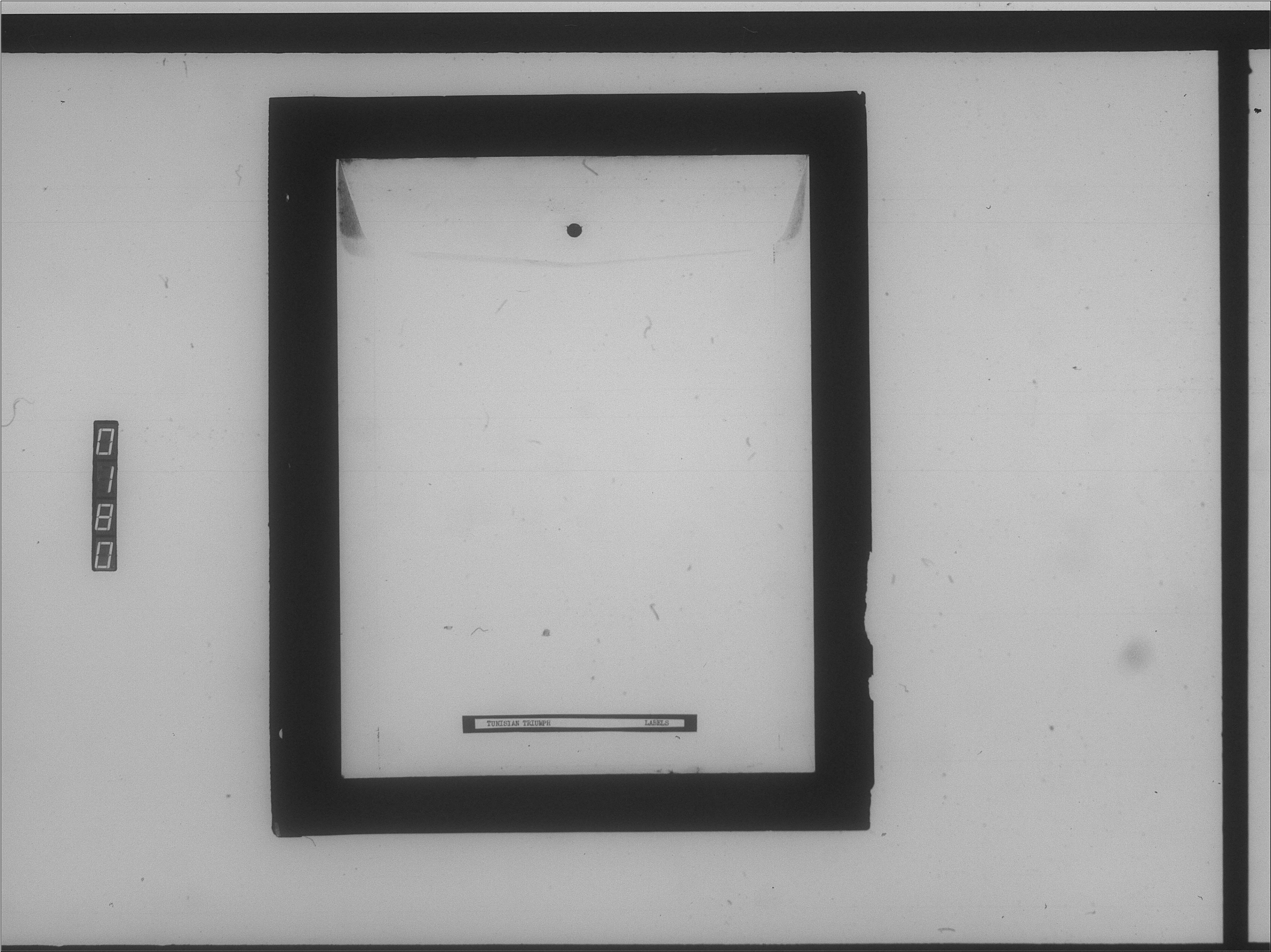
1. Packages from home on day of attack
3. Reconnaissance commander studies map before attack
6. But the Stukas come 7. And lay their eggs
5. Artillery goes to work 7a First Aid arrives quickly
17 Sulpha tablet 8 But Col O.W. Martin stays in action
9 Tanks move up 13 Infantry arrive 15 They run after the bombs fall
16 They dig in while a half-track burns 11. They crawl
14 They move up 23 Infantry with tommy guns search buildings
28 German dead 19 Arab killed by German shell
43 PFC Guthrie Cotton Wilt, No.1 man on 81 mm mortar
44 Sharing packages from home 45 Wilt gets his share
46 Home: dugout covered by camouflaged pup tent
47 He likes holes for protection 48 He hates to write home
49 One canteen of water a day for drinking and bathing
50 His corporal 51 His commanding officer 52 His doctor
53 His chaplain 41 Pilot's quarters 33 They are told to get a tanker
35 Mitchells on way to Mediterranean
36 200 feet from Axis freighter. P.S. She blew up
40 Aerial gunners 37 Bostons and Bofors
38 We fly at from ten to fifty feet elevation 39 Unloading on Ma'neasy
34 Fifty feet above the desert 57 Sherman tank "St. Louis Blues"
58 Lt. General George S. Patton and shellburst
59 Tough G.I.'s of the First
60 Security company for tank destroyers
61 Tank destroyer. Men take cover from artillery fire
62 They crouch in hole behind the hill
63 They duck on hearing whistle of approaching shell
64 They turn to see where the shell has burst behind them
65 One of their men hit by shrapnel is helped along the road

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

65 One of their men, hit by shrapnel, is helped along the road
x German graves 86 Panzer food box y German tank
80 Engineer mine sweeper 76
76 Signal Corps stringing wire ahead of advancing tanks
77 Looking for wire break during battle 78 Repairing line wires
70 Long Tom moves up 68 Reconnaissance for artillery
69 Battalion commander at observation post directing fire
71 Powder charge. Extra small bag for additional range
72 Setting fuse on shell 74 Command to fire 75 Boom!
82 Ordnance salvage needed parts 85 "Look what I got!"
83 Camouflaging truck at ammo dump near front line
85b First division soldier with German Schmeisser
87 Italians play cards on day of capture
88 Italian prisoner comes with suitcase to spend weekend with Americans
89 German prisoner examined by German-American Intelligence officer
84 Axis prisoners of El Guettar 97 Hill 609 pastoral
98 On Hill 609 German grave in the foreground and 3 Teller mines under an
ancient olive tree 99 German cemetery near Mateur
100 The American dead at Beja, many of whom fell at Hill 609
101 Only the cats were left in Bizerte 102 Bombed ruins in Bizerte
103 Tunis. Crowds trying to change worthless Vichy money for colonial
French money 104 Refugees returning 107 Captured rifles
106 Captured German field guns 95 German tank graveyard
105 German helmets being collected 112 Germans on Cape Bon surrendering
109 Happy Germans on truck on way to surrender
Eliot Elisofon Burning plane from which Elisofon escaped. Selected
40 His sergeant Engineers camouflage truck at ammo dump
92 Blowing up Mark VI tank 93 Explosion of Mark VI 100 German getting haircut
110 Unhappy German prisoners taken early in the campaign.

0179

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

"On March 31st Capt. Carl Harkader, of the Public Relations Office, and I decided to go forward and photograph our artillery registering on the enemy hills. It was a good idea but we were very sorry in about ten minutes.

"We had just about gotten beyond our 105mm gun positions and were sailing along in a peep on the road in the valley when a terrific enemy barrage descended on us. The road was being bracketed just in front of us and a few hundred yards behind. There was only one thing to do. Run the peep off the road and hunt for a fox hole.

"We ran our peep cross country forgetting about all the mines we had seen the engineers remove from the shoulders and fields near the road at the rear. We finally found two very narrow slit trenches and piled out of the peep into the holes.

"It was just in time. We were in those holes for two solid hours while over our heads played one of the nastiest pieces of dissonance (like Schoenberg's recent quartets) that I have ever heard. It was dreadful. We could hear the crump and splatter of shells all around us and there was so much of it there was no telling our own fire from theirs.

"Usually this is easy. If a battery of ours is firing over your head, you hear the boom, then the whistle, as the shell passes overhead. An enemy shell whistles as it arrives and then booms. But there was no telling that day. There was one pause after the first half hour and Carl was all for hauling out then.

"But I was in a slit trench which was safe from anything but a direct hit and I wasn't moving and it was a good job we didn't because it soon began again in about two minutes. We would have been caught in the middle of it.

"The trench was so shallow that I could just fit into it below the surface of the ground but it was a little too short for me, the soldier who dug it the other day not caring at all for my size which is only five nine, so that my knees were slightly bent.

"I remember reaching my hand to the top of the trench and sliding it over my helmet to see if it was sticking out and covering my guts with the cotexes. The worst of it was a slew of small iridescent black beetles who live in that area and who proceeded to investigate me with great relish and curiosity. One played on the back of my neck during a particularly nasty exchange and I was afraid to reach my hand up to dislodge him as this would have meant getting my arm over the top of the trench. The real tragedy was that I could make no pictures. I was plenty burned."

E.F.

El Guetter Valley, March 31st, 1943

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0-182

SENEDE

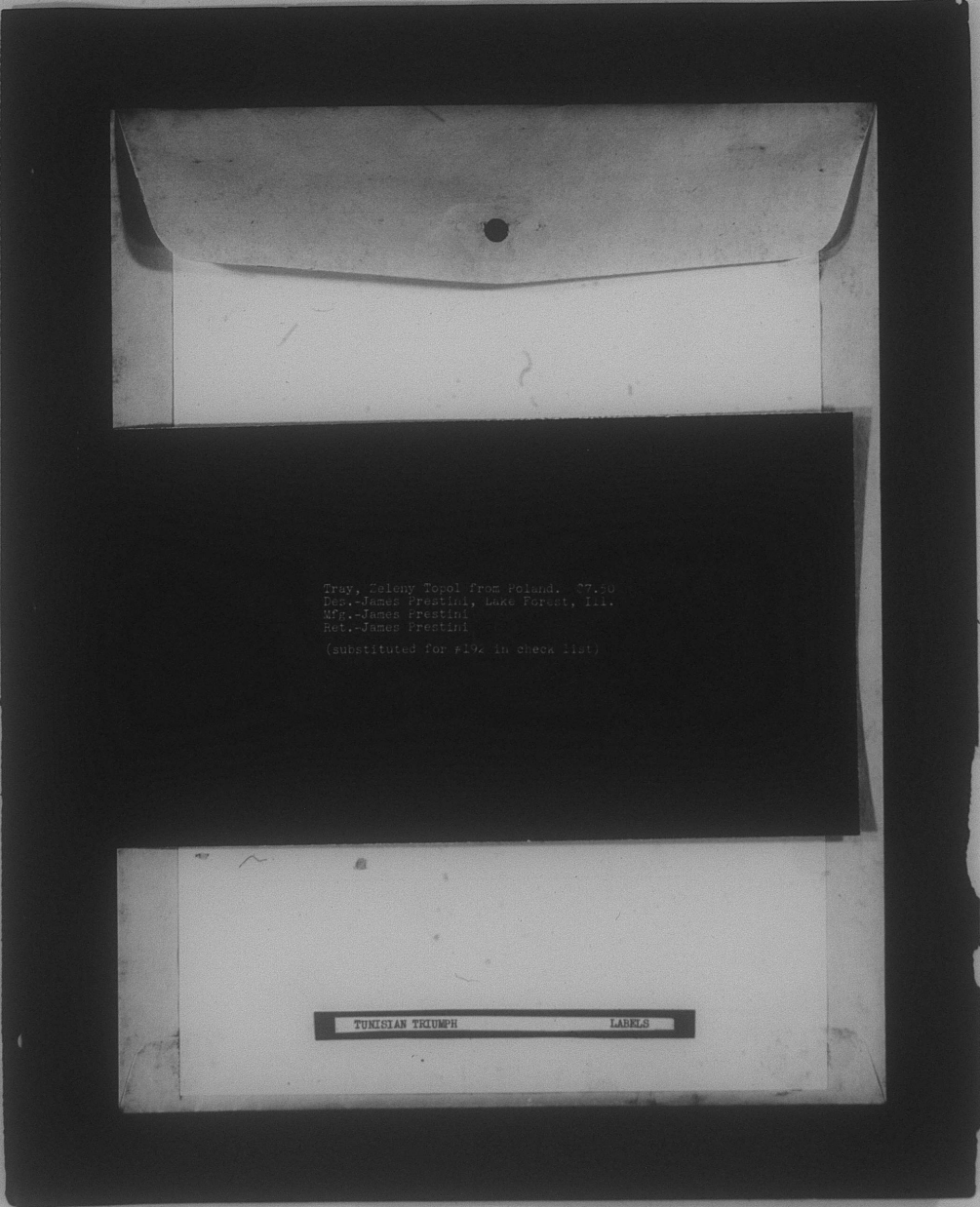
Sened was the first attempt made by the American 2nd Corps to attack an enemy position. It was more of a raid than anything else, inasmuch as we hadn't enough infantry to hold any ground taken at that time. General Frédenhall sent against this station an armored force team. Each branch was mobile and armoured. Even infantry travelled in half-trucks rather than truck. For most of the boys it was their first time in actual combat. They tried very hard to take the punishment thrown at them by Messerschmidts and Stukas, machineguns, mortars, and 88 fire. Some took it better than others. There was no hand to hand fighting. This was mechanized warfare in great spaces.

TUNISIAN TRIUMPH

LABELS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0183



Tray, Zelony Topol from Poland. \$7.50
Dep.-James Prestini, Lake Forest, Ill.
Mfr.-James Prestini
Ret.-James Prestini
(substituted for #192 in check list)

TUNISIAN TRIUMPH LABELS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

HILL 609

ITS BLOODY BATTLE OPENED ROAD
TO KATEUR, KIZERTE AND VICTORY

The ancient olive trees of Hill 609 lift their gnarled and twisted limbs above a battleground as hallowed as Midway or Guadalcanal. Someday a monument may rise among the graves on these tawny slopes and idle tourists may pause to read the names of those who fell there on May 1, 1943. Today there are only the little white markers gleaming and a few empty ammunition cases to remind men that here was fought one of the decisive battles of the North African campaign.

As battles go, Hill 609 was not a big engagement. Some accounts estimated the defending force of Germans on its flat mesa-like summit at no more than a few hundred. Yet it was a crucial battle, for Hill 609 was the key to Kateur, Kizerter and ultimate victory. Pocketed in the northeast corner of Tunisia, the Germans had converted outlying hills into grim bastions bristling with field pieces, mortars and machine-gun nests able to rake every approach with enfilading fire. Of these hills, Djebel Tahent was dominant. Because topographical maps gave its altitude as 609 meters (1,998 feet), American officers called it simply Hill 609. Whoever possessed Djebel Tahent controlled all the hills and plains between it and the sea.

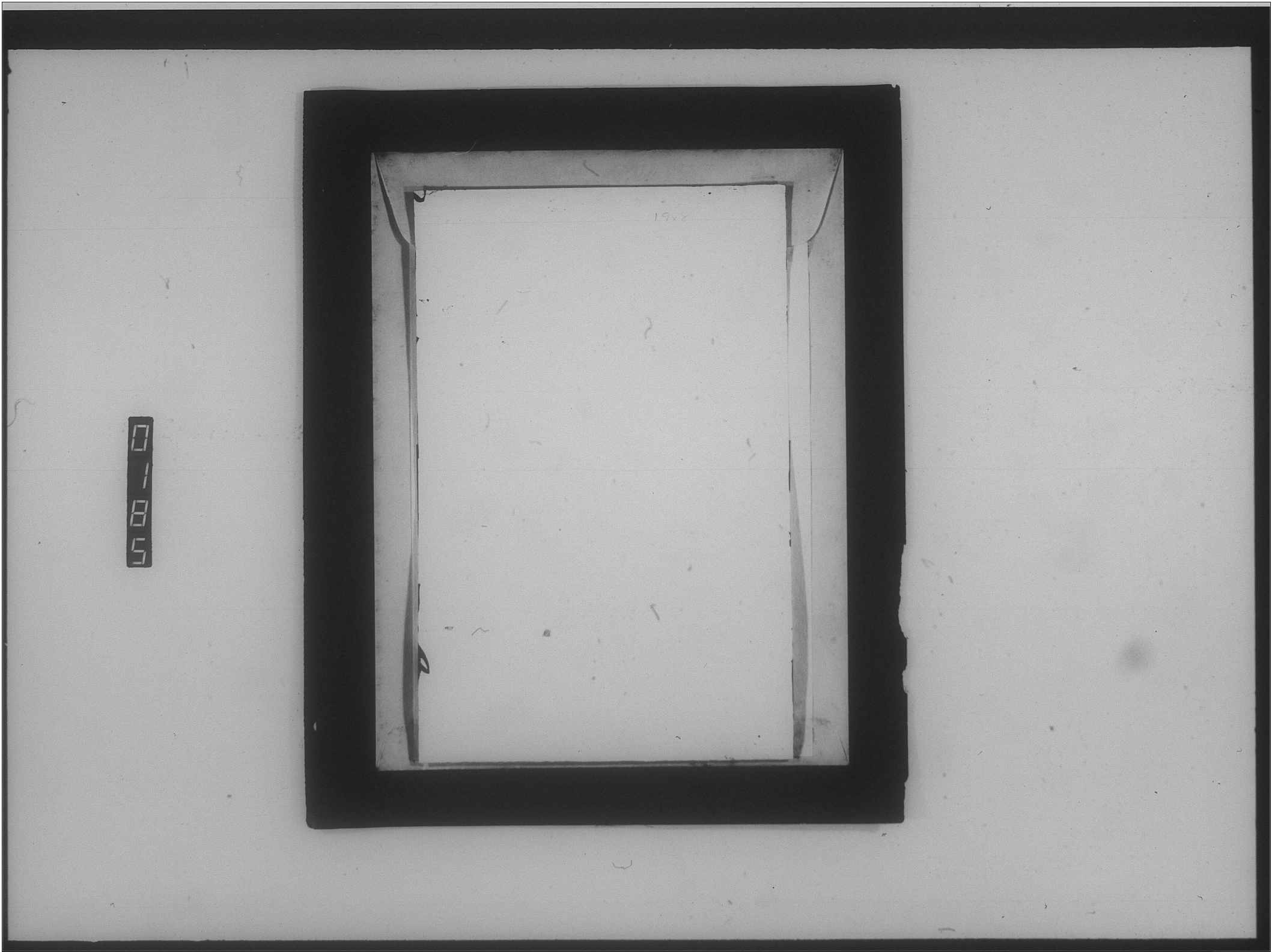
The Germans apparently were ordered to hold Hill 609 to the death. The infantrymen of the Second U.S. Corps were ordered to capture it at all cost. On April 29 and 30 American artillery smothered German positions in a curtain of terrible fire. But when the barrage lifted and infantrymen started through the wheatfields that mantled the lower slopes, German machine guns still chattered from the cliffs and caverns above. In an assault reminiscent in audacity and physical circumstance of Pickett's desperate charge up Cemetery Hill, the American foot soldiers advanced, tired, fell, scrambled on, wiped out defending forces unit by unit and man by man, and eventually gained the top. Scarcely pausing, they pursued retreating survivors down the other side onto the coastal plain. Two days later Kateur fell. Six days later Tunis and Kizerter capitulated. Eleven days later the Tunisian campaign was over.

In these pictures by Elliot Elisofon you see the quiet battlefield as it looked a few days after the victory, with the smoke dissipated, the thunder of the guns stilled, the yellow fields and olive groves dreaming, as they have dreamed for centuries, in the hot African sun.

Caption from Life, June 14, 1943

0184

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

AIR ATTACK - II

"The next raid I went on was over a land target, Germans entrenched at Marnasay. This one was in an A20, the type called the Boston. This was a low level attack. In fact we flew all the way to our target at about ten to fifty feet from the ground. Sitting in the nose with nothing but some plastic between you and mountains coming at you at better than three hundred miles an hour is no pastime.

"I was scared all the way. I fussed with my camera although it was all ready and I kept myself busy making pictures of the Bostons whizzing by mountains.

"When we were half way there I noticed the gunner on my left was up his guns. Then the gun on my right did the same. I wondered about it and thought I'd ask later. When we were near the target the boys opened up the bomb doors. That was the signal for me to forget all else. I glued the finder to my eye and shot and wound as the bombs fell.

"We were going so fast that the ground was only a blur. I just tried to keep the plane, the bombs, and the blurry ground all in the frame. I didn't look this time to see if anyone was shooting at us. We were at a height of about fifty feet when the eggs were unloaded on the Germans.

"The bombs are fused so that the plane has a chance to go away before the explosion. When we landed I asked about the wearing up of the guns. The pilots and gunners holed. I saw the laugh of the field. They had been shooting at these Messerschmitts who were firing 20mm shells at us. That's all. It was just as well I knew nothing about it. I did see Marnasay when I got back to life and found that the chatter speed of the camera had caught the term dead shell."

E. V.

0186

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0188

BIZERTE

U.S. TROOPS FIND CAPTURED CITY
DEEP IN SILENCE, RUIN, RUINS

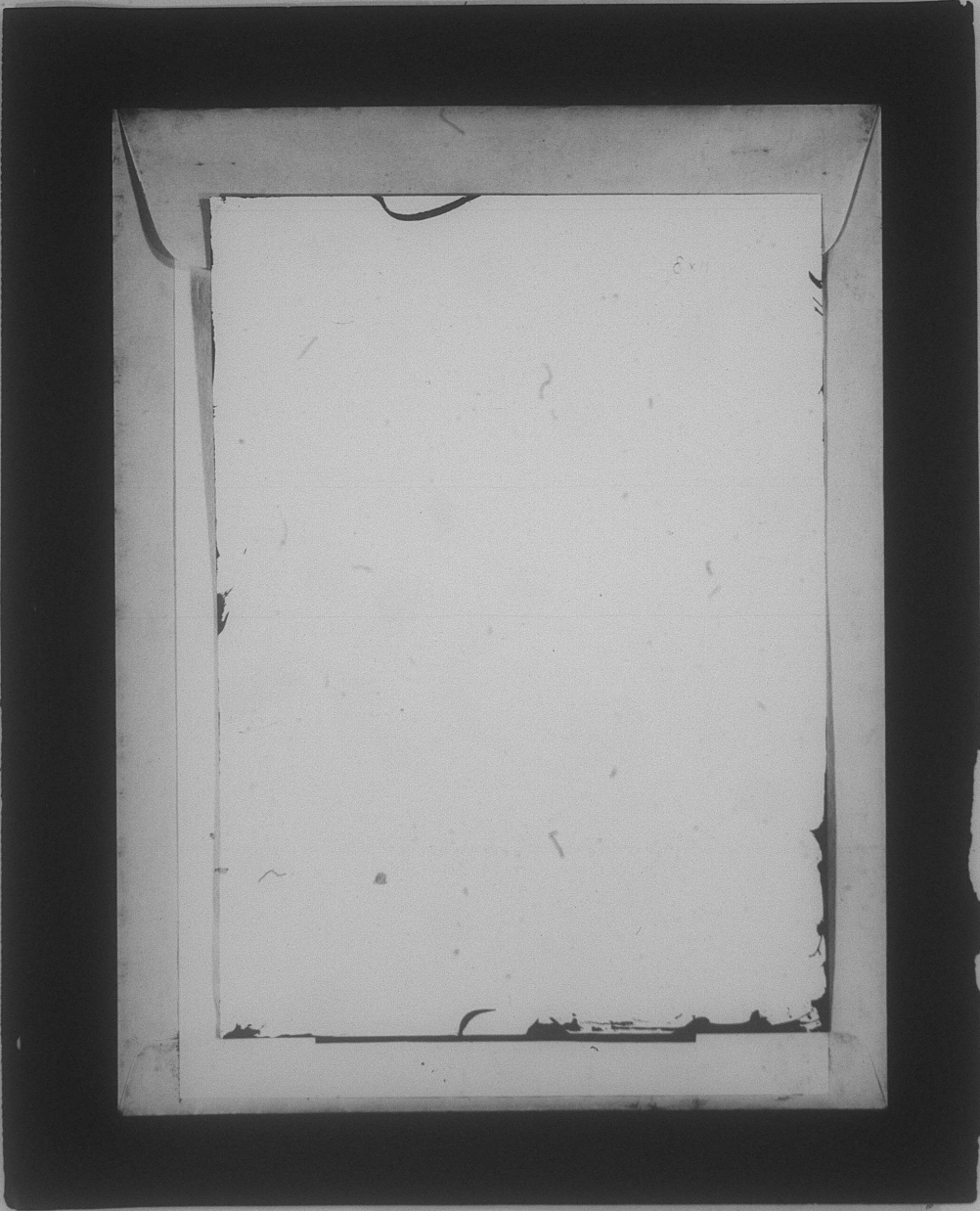
Bizerte was a tough nut to crack. Prizing its natural harbor facilities, the French had made it their North African Gibraltar, ringing its roadsteads with coastal batteries, covering land approaches with an intricate system of casemates, forts and entrenchments. During their occupancy the Germans had augmented French defenses with mine fields and machine-gun nests. To soften these fortifications, Allied planes blasted the city with such regularity that U.S. pilots came to refer to their daily Bizerte mission as "the milk run."

Even at the end the Germans did not yield Bizerte without a struggle. Troops of the Second U.S. Army Corps, to whom fell the task of investiture, had to fight their way into the city street by street, harassed by snipers and machine-gun nests and by Axis batteries which shelled them from the hills across the canal. When it was all over, they found no cheering citizens to welcome them as soldiers of the British Armies were greeted at Tunis. For the civilian population had fled, and only thin, hungry cats lurked in the silent ruins.

Caption from LIFE, June 14, 1943

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0189



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0190

SIGNAL CORPS AND ENGINEERS

"I noticed that day the tremendous job the Signal Corps does during action. There were men stringing wire ahead of advancing tanks. I was lucky enough to get one shot with three men on successive poles, wire from the nearest pole reaching down towards the camera, and on the road in camera range a medium tank moving up to the action area perhaps a mile or so ahead. In the same class with these boys are the engineers who walked along the road searching for mines on the shoulders, exposed to artillery fire. I learned later that the Signal Corps and engineers were given a special citation by General Patton for their bravery at El Guettar."

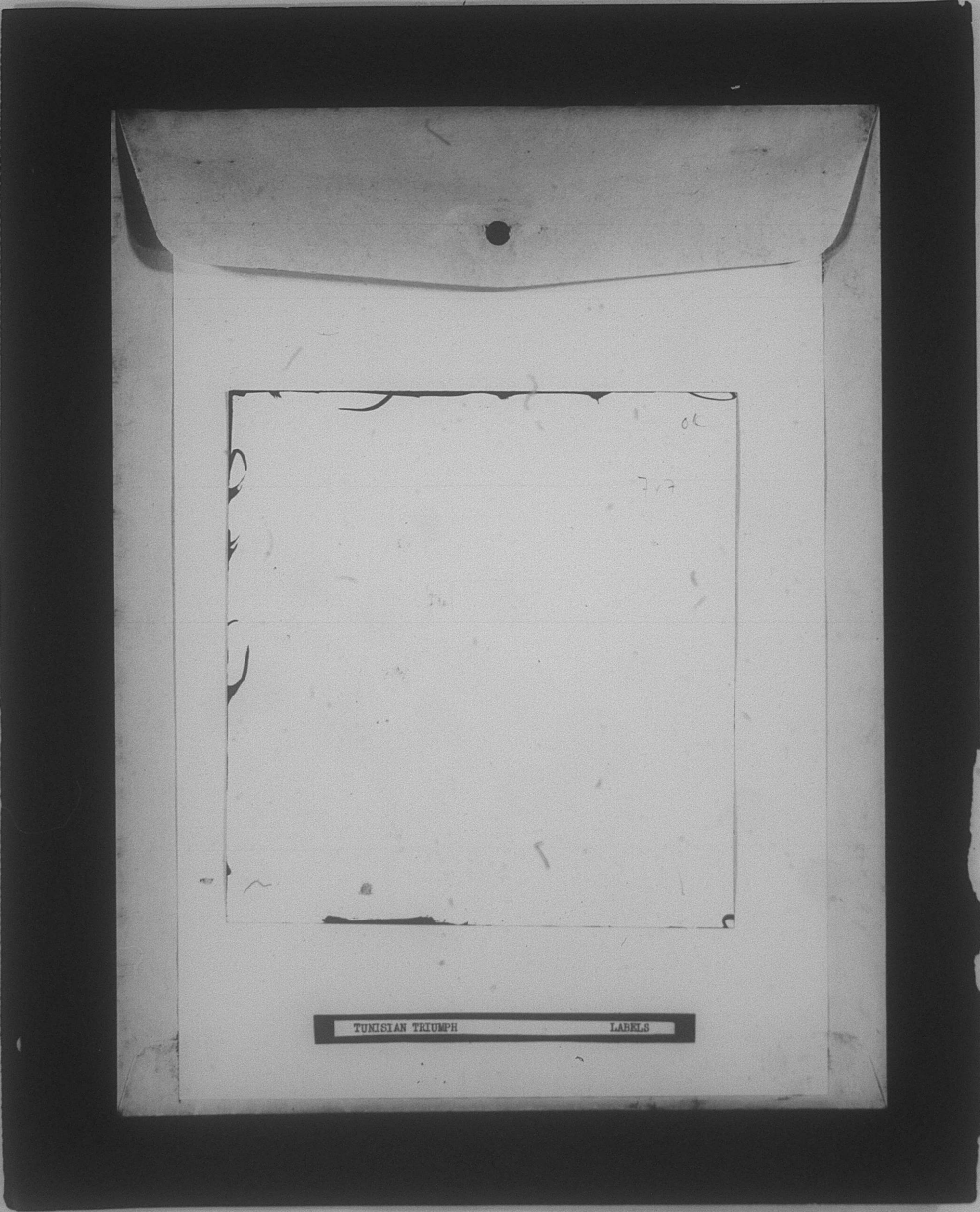
E.E.

TUNISIAN TRIUMPH

LABELS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0-1-9-1



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0192

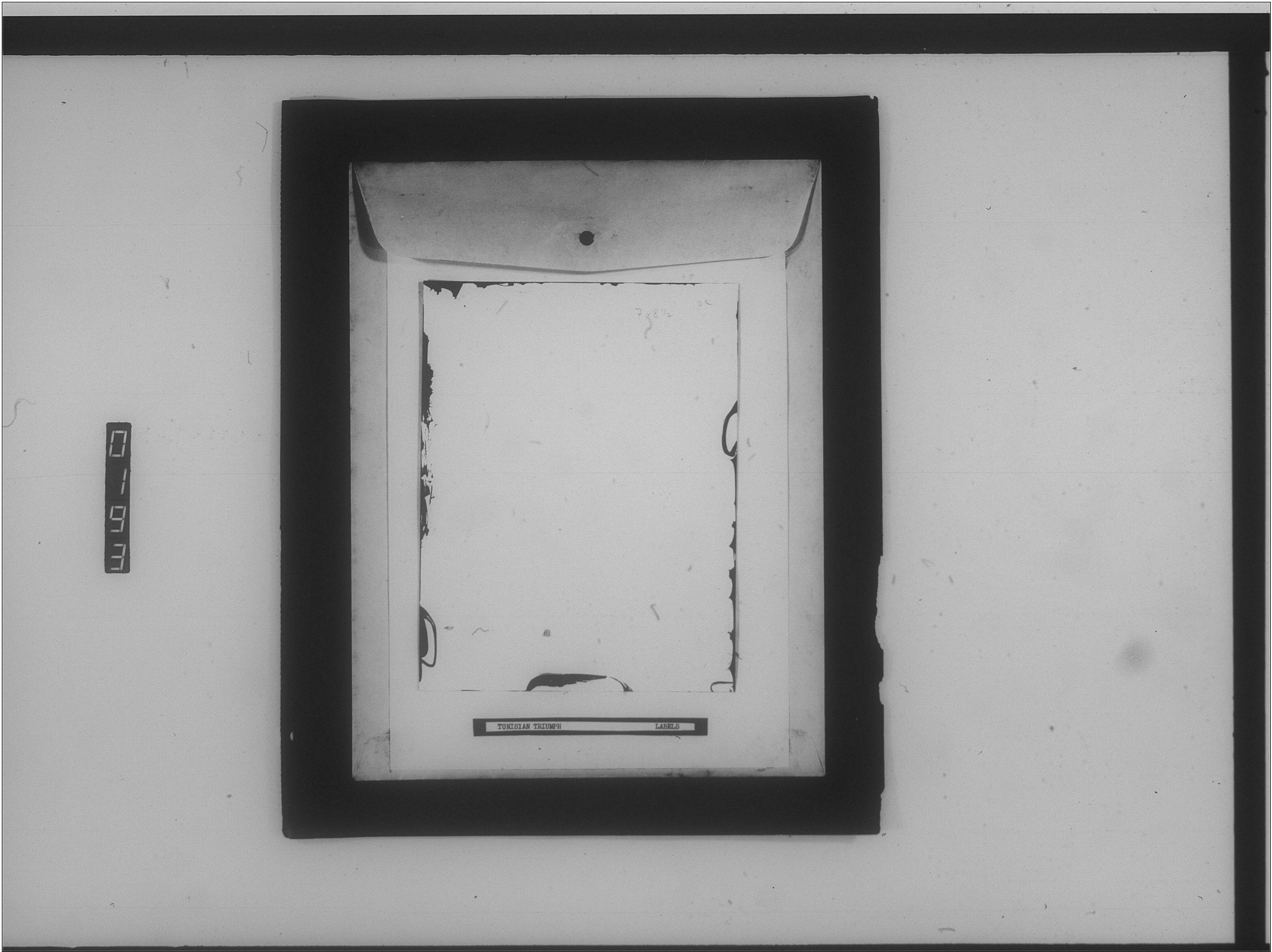
G. I.

"W.F.C. Guthrie Cotton Wilt of West Virginia claims he's 20 years old. When he enlisted two years ago he had to have his parents' permission. His father, who was in the last war, said as he signed the papers, 'Don't you come a-bollerin' to me after it's over.'"

"Private Wilt is no. 1 man in a mortar platoon, which consists of six men and a corporal. Wilt is the man who sets and aims the mortar. At Malfa, in the Gussellia sector where these pictures were taken, the Germans looked down our throats from their entrenchments on the hills. This mortar, hidden behind a small rise of ground, was invisible to the Germans, so Wilt and his group could walk around. But riflemen from the same division had to lie on their sides in slit trenches all day, unable to move even to perform their bodily functions, for fear of betraying their positions to enemy fire."

E.E.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0194

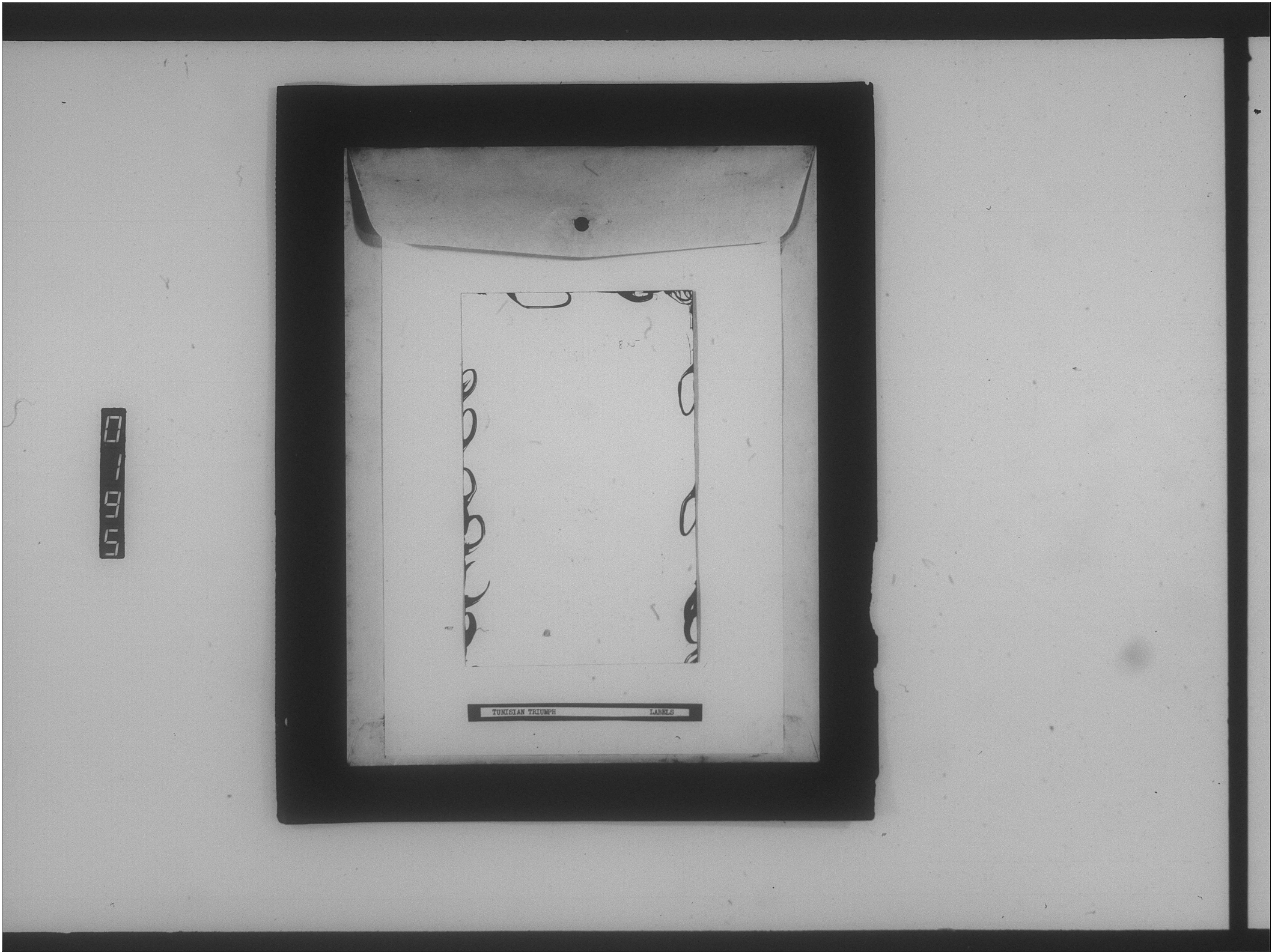
EL GUETTAR

At El Guettar the most historically famous U.S. infantry division, the First, was stacked up against this war's famous Nazi 10th Panzer Division, which had forced the original break-through at Sedan and had fought in Poland and Russia before being sent to Africa. The 10th Panzers attacked up the Gabes-Cafsa road. After three days of desperate fighting the Americans drove them back, then rooted them gradually out of their entrenched positions in the hills.

Caption from LIFE, May 10, 1943

TUNISIAN TRIUMPH LABELS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

ELIOT ELISOFF

Eliot Elisoff was born of Russian parents in a New York tenement half a block from the Bowery in 1911. In high school his teachers advised him to enroll in the art major course, but his family considered this impractical. From 1930 to 1933 he was a clerk in the State Workmen's Compensation Bureau. During this time he attended evening classes at Fordham University, eventually achieving a Bachelor of Science degree. In 1933 he took up photography seriously; in 1935 he became a commercial photographer.

As a Sunday change from advertising, he began translating his interest in modern art into a series of semi-abstract photographs of New York. In the spring of 1938 these were exhibited at the East River Gallery and at the New School for Social Research. They attracted considerable attention, but Elisoff, seeing them on the walls, realized they were remote from what he really wanted to say. His natural interest in social problems led him to a more "documentary" approach, the first fruit of which was the series of East Side children called "Playgrounds for Loohtiten", exhibited at the New School in 1939.

Meanwhile he had dropped advertising and was concentrating on assignments from magazines. For *Life*, he covered stories all over the U.S.A., doing much of the required research and reporting, and contributing to the form of the photographic essay. He also went to Cuba, Puerto Rico, and pre-war Scandinavia. In 1942, in order to cover the war, he became a staff photographer for *Life*, and was assigned to the Atlantic Fleet. He was in North Africa during the entire campaign; he landed with the troops at Casablanca Nov. 8, 1942, and was the last correspondent off Casablanca in May, 1943. With characteristic energy and no little courage, he

0196

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0197

recorded a greater variety of subjects than any other war photographer in the area. During the battles of Isonzo and El Ducter he seems to have been everywhere at once.

For actual battle he carried two Contaxes, pre-set and always loaded, and fitted with the following lenses: a 35mm F/1.5 Ikonon, a 50mm F/1.5 Sonnar, and a 135mm F/1.5 Sonnar. For less exacting work he used a Rolleiflex. His negatives were flown to America, censored by the War Department, and released to thousands of newspapers through the picture agency pool; he never saw the results of his work until his return to his country.

To the difficult problems of war photography, Eisenstein brings invaluable experience: the solid technique and rigid discipline of the documentarians, the wide evaluation of events necessary to reportage, and the sensitivity of a lifelong concern with art. Still a naturalist by way of relaxation, he insists that no artist can afford to turn his back on today, and that, for a photographer, such an attitude amounts to an abuse of the most realistic medium. His sympathy for the people involved in the vast catastrophes of our time is intense; his energy is dynamic, and his honesty beyond question. His convictions are manifest in these photographs; through them the communiqués and the reports of the correspondents come alive. These are the men; this is how they lived and fought; this is their victory.

Many of these photographs in this exhibition were published in *Life*. Several groups are introduced by the captions that accompanied them in *Life*. Some other groups are taken from Eisenstein's original notes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

ELIOT ELIASSON

"The first problem of the photographer at the front is to stay alive. The second is to photograph, and that divides itself into four questions:

"1. What are the physical possibilities of photographing a war? Where are you going to be when? You can't control this show. You just try to figure out where the Jerries are going to hit and sit there. Of course your luck varies. I sat a whole day once in Kasserine Pass during that great engagement overlooking an artillery position without any luck. The worst is to get caught in a bombardment. Then you spend your time in a foxhole with a fine opportunity to get closeups of the crumbling earth next to your face and nothing else.

"2. What mechanics are you going to depend on? Your equipment has got to be so flexible that you can photograph as quickly and easily as seeing. The man who hesitates or fusses or has to reload loses the picture. That's why I used several Contaxes and Collicoflexes and kept them all pre-set and loaded.

"3. What are the aesthetics of war photography? Are you going to ruin the realism with fancy filters and camera angles? Preciousness and pseudo art are out of place here. Of course you should have an innate sense of quality and composition. Art, if it is to come into war photography, will come indirectly and unconsciously.

"And what are you going to photograph? Are you going to specialize in, say, the war of machines? I feel war should be shown in relation to people and try to cover as many aspects of it as possible.

"4. What are the ethics of war photography? Are you going to use fake bandages and dynamite, (which is a lot easier and safer than waiting for real enemy shells), or are you going to be utterly honest? I feel that as a free individual representing a publication I have no right to deceive the people back home; they're entitled to look at the thing as it actually is and that's what I photograph for them."

0198

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0199



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0200



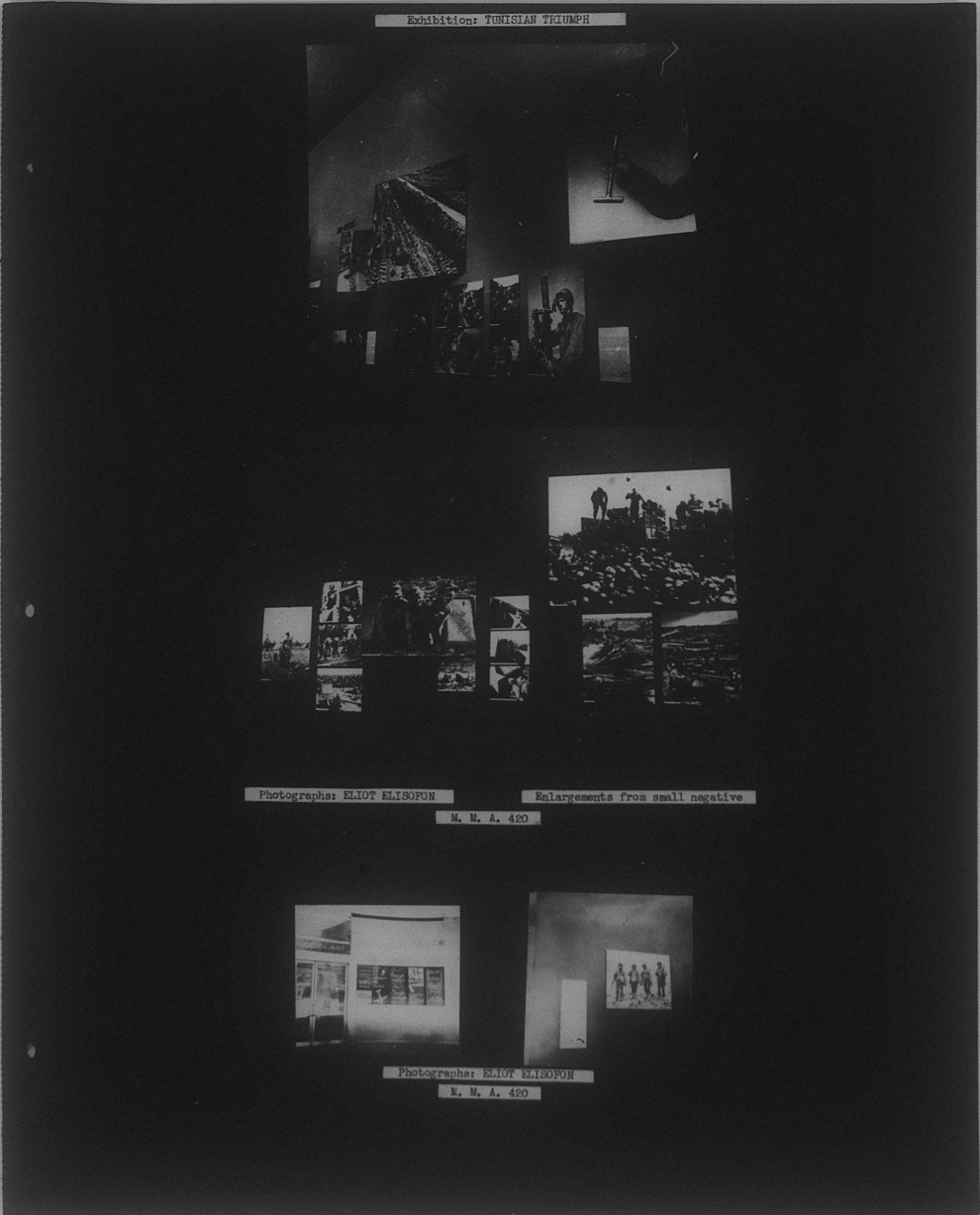
Photographs: ELIOT ELISOFFON

Enlargements from small negative

M. M. A. 420

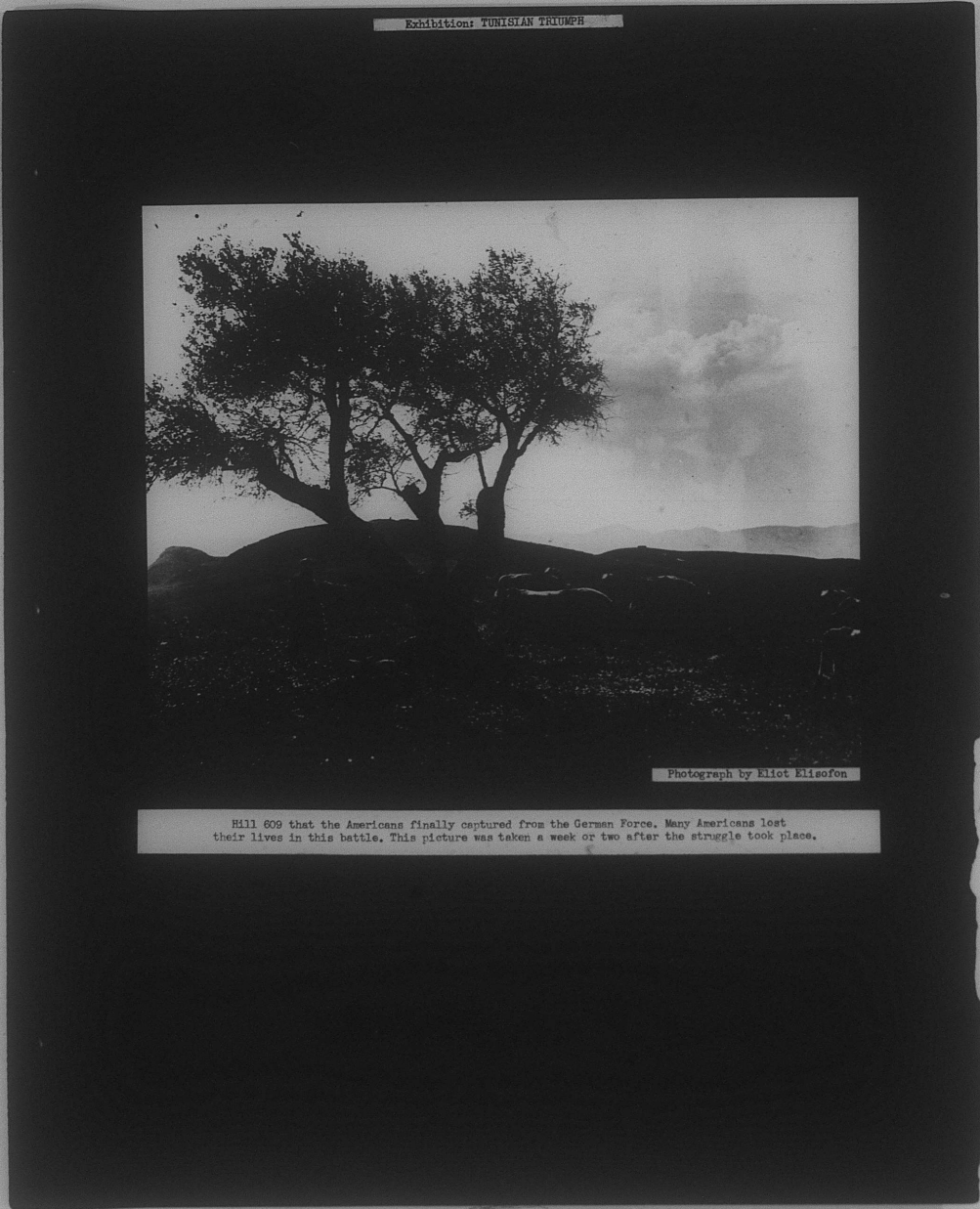
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0201



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0202



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0203



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0204

Exhibition: TUNISIAN TRIUMPH



Explosion of transport plane which had blown a tire in taking off. Eliot Elisofon, unscathed after seven months of photographing the war in all sorts of danger spots at the North African front, barely escaped with his life from the plane, leaving in it two cameras. With his third camera, which had fortunately been strapped around his neck, he turned as he ran from the plane and snapped this picture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



0205

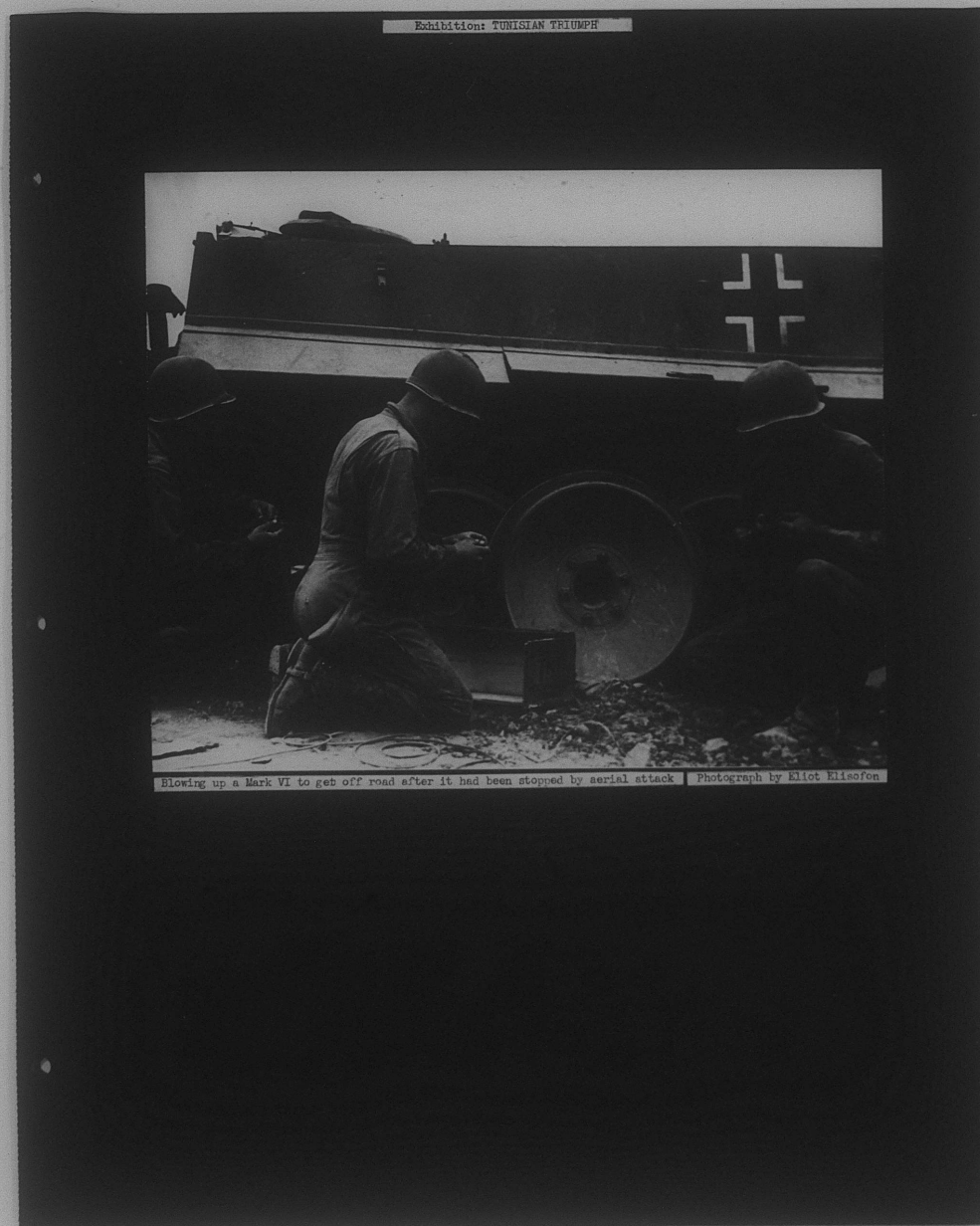
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0206



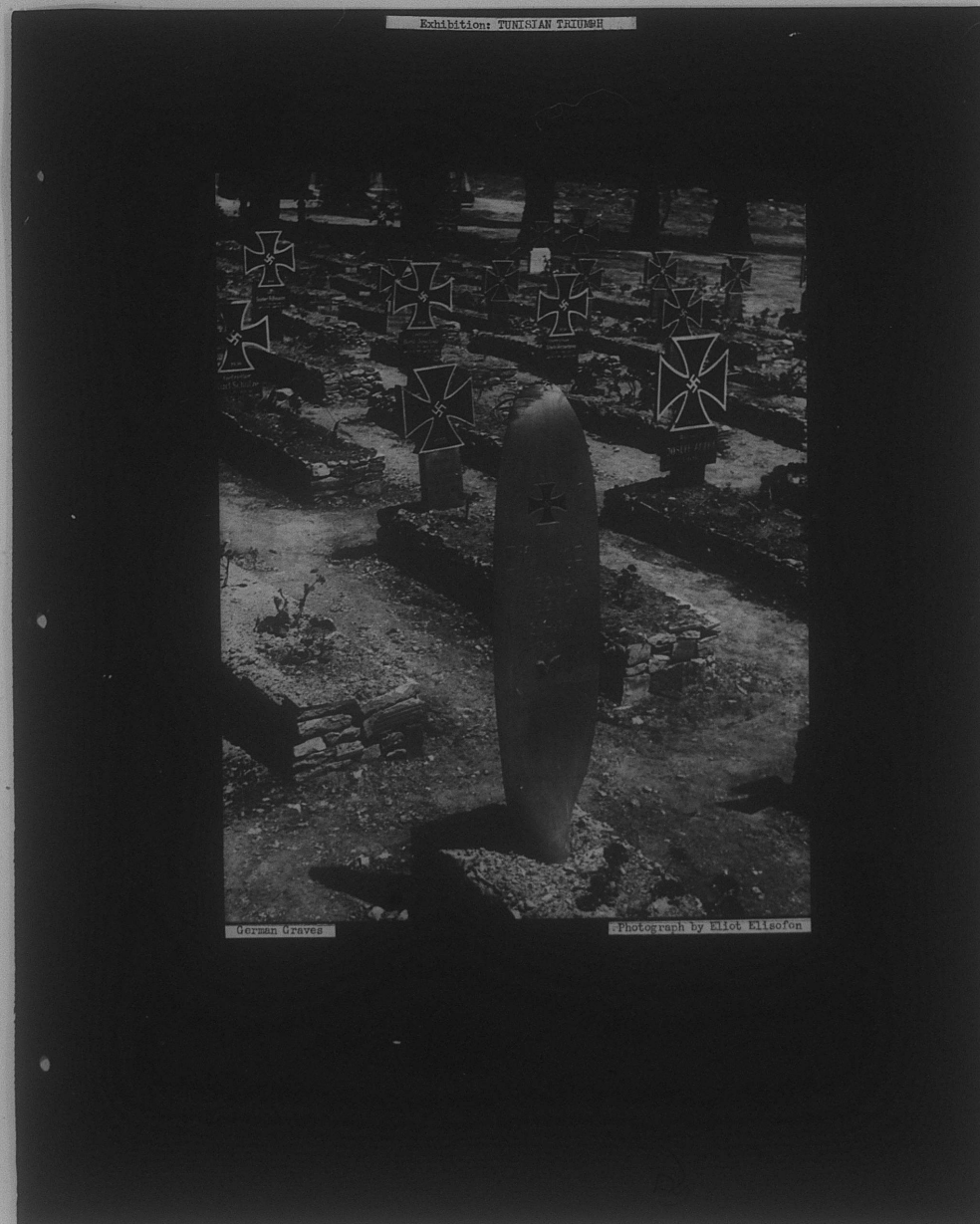
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0207



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0208



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0209



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0210



Exhibition: TUNISIAN TRIUMPH

Gallooses to combat and

Photograph by Eliot Elisofon

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0211



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

02212

Exhibition: TUNISIAN TRIUMPH

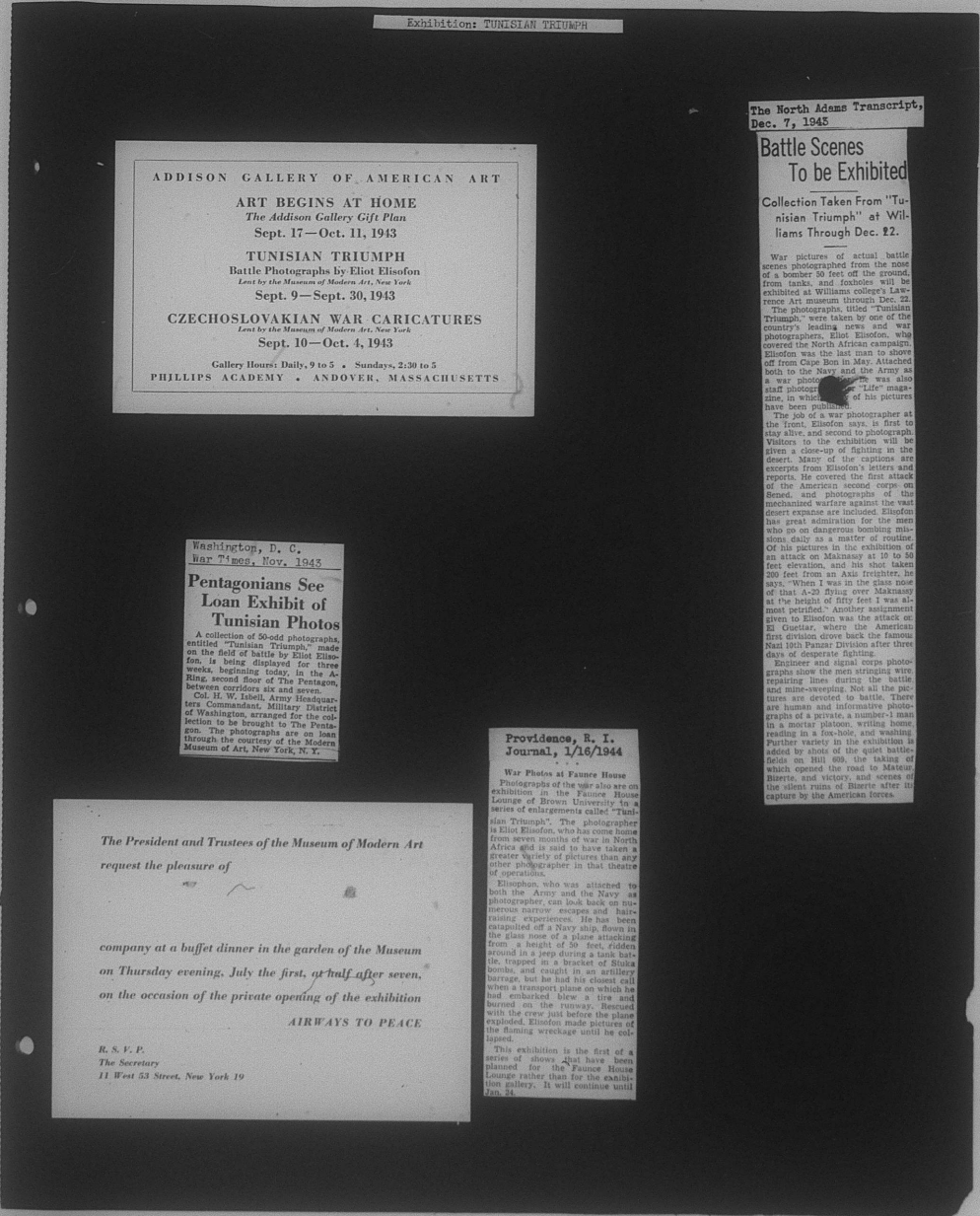


Italians play cards on day of capture.

Photograph ELIOT ELISOFON

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0213



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

0214

Exhibition: TUNISIAN TRIUMPH

ADDISON GALLERY OF AMERICAN ART

ART BEGINS AT HOME

The Addison Gallery Gift Plan

Sept. 17—Oct. 11, 1943

TUNISIAN TRIUMPH

Battle Photographs by Eliot Elisofon

Lent by the Museum of Modern Art, New York

Sept. 9—Sept. 30, 1943

CZECHOSLOVAKIAN WAR CARICATURES

Lent by the Museum of Modern Art, New York

Sept. 10—Oct. 4, 1943

Gallery Hours: Daily, 9 to 5 • Sundays, 2:30 to 5

PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

Washington, D. C.

War Times, Nov. 1943

Pentagonians See

Loan Exhibit of

Tunisian Photos

A collection of 50-odd photographs, entitled "Tunisian Triumph," made on the field of battle by Eliot Elisofon, is being displayed for three weeks, beginning today, in the A-Ring, second floor of The Pentagon, between corridors six and seven.

Col. H. W. Isbell, Army Headquarters of Washington, Military District of Washington, arranged for the collection to be brought to The Pentagon. The photographs are on loan through the courtesy of the Museum of Modern Art, New York, N. Y.

Providence, R. I.

Journal, 1/16/1944

War Photos at Faunce House

Photographs of the war also are on exhibition in the Faunce House Lounge of Brown University in a series of enlargements called "Tunisian Triumph." The photographer from seven months of war in North Africa and is said to have taken a greater variety of pictures than any other photographer in that theatre of operations.

Elisofon, who was attached to both the Army and the Navy as photographer, can look back on numerous narrow escapes and hair-raising experiences. He has been catapulted off a Navy ship down in the glass nose of a plane attacking from a height of 50 feet, ridden around in a jeep during a tank battle, trapped in a bracket of Stuka bombs, and caught in an artillery barrage, but he had his closest call when a transport plane on which he had embarked blew a tire and burned on the runway. Dejected with the crew just before the plane exploded, Elisofon made pictures of the flaming wreckage until he collapsed.

This exhibition is the first of a series of shows that have been planned for the Faunce House Lounge rather than for the exhibition gallery. It will continue until Jan. 24.

The North Adams Transcript,
Dec. 7, 1943

Battle Scenes
To be Exhibited

Collection Taken From "Tunisian Triumph" at Williams Through Dec. 22.

War pictures of actual battle scenes photographed from the nose of a bomber 50 feet off the ground from tanks and foxholes will be exhibited at Williams College's Lawrence Art Museum through Dec. 22.

The photographs, titled "Tunisian Triumph," were taken by one of the country's leading news and war photographers, Eliot Elisofon, who covered the North African campaign. Elisofon was the last man to shove off from Cape Bon in May. Attached both to the Navy and the Army as a war photographer, he was also staff photographer for "Life" magazine, in which many of his pictures have been published.

The job of a war photographer at the front, Elisofon says, is first to stay alive, and second to photograph. Visitors to the exhibition will be given a close-up of fighting in the desert. Many of the captions are excerpts from Elisofon's letters and reports. He covered the first attack of the American second corps on Smed, and photographs of the mechanized warfare against the vast desert expanse are included. Elisofon has great admiration for the men who go on dangerous bombing missions daily as a matter of routine. Of his pictures in the exhibition of an attack on Maknassy at 10 to 16 feet elevation, and his shot taken 200 feet from an Axis freighter, he says, "When I was in the glass nose of that A-20 flying over Maknassy at the height of fifty feet I was almost petrified." Another assignment given to Elisofon was the attack on El Guestar, where the American first division drove back the famous fast 10th Panzer Division after three days of desperate fighting.

Engineer and signal corps photographs show the men stringing wire, repairing lines during the battle and mine-sweeping. Not all the pictures are devoted to battle. There are human and informative photographs of a private, a number-1 man in a mortar platoon, writing home, reading in a fox-hole, and washing. Further variety in the exhibition is added by shots of the quiet battlefields on the 26th, the taking of which opened the road to Matenour, Blarrie, and victory, and scenes of the silent ruins of Blarrie after its capture by the American forces.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

Exhibition: TUNISIAN TRIUMPH

The Museum of Modern Art Archives, New York

“Original Position of
Item Unknown”

0
2
1
5

*The President and Trustees of the Museum of Modern Art
request the pleasure of*

*company at a buffet dinner in the garden of the Museum
on Thursday evening, July the first, at half after seven,
on the occasion of the private opening of the exhibition*

AIRWAYS TO PEACE

*R. S. V. P.
The Secretary
11 West 53 Street, New York 19*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

SECOND INTENTIONAL EXPOSURE

Wheeling, W. Va.
News-Register, 6/18/44

Photos By Eliot Elisofon Now On Exhibition at Oglebay Park

Eliot Elisofon, photographer and war correspondent, has come home from seven months of war in North Africa—and has had his first glimpse of the thousands of pictures he took. This photographer landed with the troops at Casablanca in November and was the last war correspondent off Cape Bon in May. He took a greater variety of pictures than any other war photographer in North Africa. His photographs, released to thousands of newspapers all over the country by A.P., Acme and I.N.S., and published in Life Magazine, have given millions of Americans close-up views of the fighting in North Africa.

An exhibition of the best of these photographs (including some that have never been published) opens today at Oglebay Mansion Museum, Oglebay Park, under the title "Tunisian Triumph: War Photographs."

Attached to both Navy and Army as a war photographer, Elisofon discovered through numerous escapes that the first duty of a photographer at the front is to stay alive, the second to photograph. Armed to the teeth with cameras pre-set for instant shooting, he was catapulted off a Navy ship, flew in the glass nose of a bomber attacking Maknassy at a height of 50 feet, galloped around in a Peep (baby Jeep) in the midst of a tank battle, lost his supplies and clothes at Ferina, where he was nearly cut off by the German counter-attack; was trapped in a heavy artillery barrage—and yet came near losing his life at the close of his seven months' adventure when he boarded a peaceful transport plane which a moment later blew up in taking off.

Sweeping out of control and off the runway the plane headed at 100 miles an hour for a group of parked planes and crashed into one. With fire licking up around the sides of the plane, Elisofon, one camera strapped around his neck, reached out to get his other two, plus the pants he had taken off because of the heat. But the pilot ordered him to "get the hell out of here before she blows." He clamped with the rest in the plane just a moment before it exploded in a column of fire and smoke. Elisofon turned and shot picture after picture until he collapsed. One of the magnificent pictures in the exhibition is a photograph of this flaming type pyre in which he so nearly lost his life.

Elisofon has come out of his seven months of war with profound admiration for the men in our armed forces who go hot once on some dangerous mission, but again and again, as do the crews of our B-29s and A-28s.

Eliot Elisofon was born in a tenement half a block from the Bowery, in 1911. From childhood he showed an aptitude at art, and in high school was advised by his

teachers to enroll in the major art course. Instead he was forced to take a more practical course and upon graduation was employed for five years as a clerk in a Compensation Bureau. However, during this period he attended evening classes at Fordham university and received his Bachelor of Science degree at the end of four years. In what remained of his spare time he continued his interest in painting and added photography to it. In 1935 he became a commercial photographer. He has worked both as a freelance photographer and has had many assignments from the large picture magazines. For the past few years he has been a staff photographer for Life Magazine.

WHEELING, W. VA. 44
INTELLIGENCER 5/8

War Photographs
From June 18 to July 9, "Tunisian Triumph" will be presented. This exhibit of photographs by Eliot Elisofon will show landings with our troops at Casablanca, and the last war correspondent off Cape Bon. Life's photographer, Eliot Elisofon took a greater variety of pictures than any other war photographer in North Africa. His photographs were released to thousands of newspapers all over the country by AP, Acme, I.N.S. and published in Life as the first close-up view of the fighting in North Africa. Eighty-five of the finest of these pictures comprise this exhibition.

Among the stories he covered were the landing of the troops at Casablanca, the bombing of Maknassy, an armored force battle at Seneid, infantry holding at Ousseltia, artillery barrage and attack at El Gueitar, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, etc. This exhibit is from the museum of modern art, New York City.

History of American Movies
As this year is the 50th anniversary of American movies in this country, the mansion museum will display from August 17 to September 7 a history of American movies. This exhibit traces the most important steps in the development of films in America by means of explanatory text, photographs of early equipment, studios, sets and production shots as well as stills from important movies utilizing the new technique which were instrumental in this remarkable development.

The exhibition is divided into these sections:
Early experiments, showing the first films and the transition from box to screen.

Development of 1903-18, with "The Great Train Robbery," the first animated cartoon, "The Birth of a Nation," "Intolerance," early comedies including Chaplin, etc.

A world industry, setting the star system, epic films, westerns, early documentaries, Douglas Fairbanks, etc.

The sound film, first sound pictures, Disney, new stars, musicals, later documentaries, newsreels, etc.

WHEELING, W. VA.
1944 NEWS REGISTER 6/26



"TUNISIAN TRIUMPH" is an exhibition of war photographs by Eliot Elisofon. This exhibit is from the Museum of Modern Art, New York City, and is now on display at the Mansion Museum, Oglebay Park, under the auspices of Oglebay Institute. This exhibition should be of outstanding interest to the people of Wheeling. Many of these pictures are mural photographs telling the story of our troops landing at Casablanca, the bombing of Maknassy, and armored force battle at Seneid, infantry holding at Ousseltia, artillery barrage and attack at El Gueitar, bombing of Axis shipping off Bizerte, ruins

of the Tunis airport, the tank graveyard near Mateur, Hill 609, capture of German prisoners at Cape Bon, flying nurses, 4th Indian Division, the Sultan of Morocco, visit of General Clark to Cohid El Ayadi of Rehmash, and Corps France (the Foreign Legion of this war.) These photographs will be on display until July 10 and everyone should avail themselves of this opportunity to see these outstanding graphic pictures of the Tunisian Campaign. The Mansion Museum is open every week day, except Monday, from 2 to 5 p.m., and Sunday and holidays from 1 to 7 p.m.

Cambridge, Mass.
The Tech, Feb. 18, 1944

Eliot Elisofon's Tunisian Battle Photos On Display

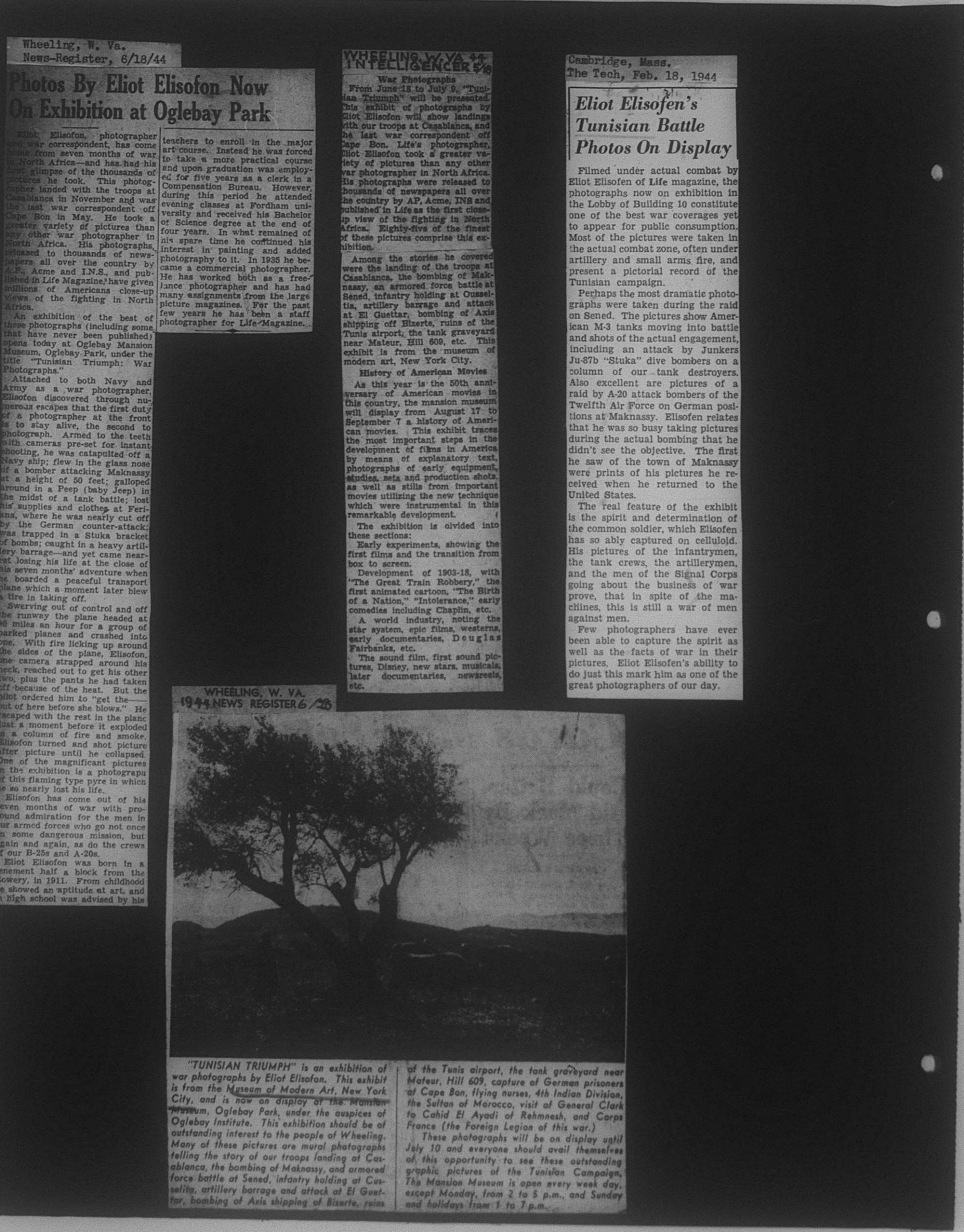
Filmed under actual combat by Eliot Elisofon of Life magazine, the photographs now on exhibition in the Lobby of Building 10 constitute one of the best war coverages yet to appear for public consumption. Most of the pictures were taken in the actual combat zone, often under artillery and small arms fire, and present a pictorial record of the Tunisian campaign.

Perhaps the most dramatic photographs were taken during the raid on Seneid. The pictures show American M-3 tanks moving into battle and shots of the actual engagement, including an attack by Junkers Ju-87 "Stuka" dive bombers on a column of our tank destroyers. Also excellent are pictures of a raid by A-20 attack bombers of the Twelfth Air Force on German positions at Maknassy. Elisofon relates that he was so busy taking pictures during the actual bombing that he didn't see the objective. The first he saw of the town of Maknassy were prints of his pictures he received when he returned to the United States.

The real feature of the exhibit is the spirit and determination of the common soldier, which Elisofon has so ably captured on celluloid. His pictures of the infantrymen, the tank crews, the artillerymen, and the men of the Signal Corps going about the business of war prove, that in spite of the machines, this is still a war of men against men.

Few photographers have ever been able to capture the spirit as well as the facts of war in their pictures. Eliot Elisofon's ability to do just this mark him as one of the great photographers of our day.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

SECOND INTENTIONAL EXPOSURE

0217

Wheeling, W. Va.
News-Register, 6/18/44

Photos By Eliot Elisofon Now
On Exhibition at Oglebay Park

Eliot Elisofon, photographer and war correspondent, has come home from seven months of war in North Africa—and has had his first glimpse of the thousands of pictures he took. This photographer landed with the troops at Casablanca in November and was the last war correspondent off Cape Bon in May. He took a greater variety of pictures than any other war photographer in North Africa. His photographs, released to thousands of newspapers all over the country by A.P., Acme and I.N.S., and published in Life Magazine, have given millions of Americans close-up views of the fighting in North Africa.

An exhibition of the best of these photographs (including some that have never been published) opens today at Oglebay Mansion Museum, Oglebay Park, under the title "Tunisian Triumph: War Photographs."

Attached to both Navy and Army as a war photographer, Elisofon discovered through numerous escapes that the first duty of a photographer is the first duty of a soldier—to stay alive. The second is to photograph. Armed to the teeth with cameras pre-set for instant shooting, he was catapulted off a Navy ship; flew in the glass nose of a bomber attacking Maknassy in the midst of a tank battle; had his supplies and clothes at Feritana, where he was nearly cut off by the German counter-attack; was trapped in a Stuka brack of bombs; caught in a heavy artillery barrage—and yet came near escaping his life at the close of the seven months' adventure when he boarded a peaceful transport plane which a moment later blew a live in taking off.

Swirling out of control and off the runway the plane headed at 90 miles an hour for a group of parked planes and crashed into one. With fire licking up around the sides of the plane, Elisofon, one camera strapped around his neck, reached out to get his other two, plus the pants he had taken off because of the heat. But the pilot ordered him to "get the—out of here before she blows." He escaped with the rest in the plane just a moment before it exploded in a column of fire and smoke. Elisofon turned and shot picture after picture until he collapsed. One of the magnificent pictures in the exhibition is a photograph of this flaming type jove in which he so nearly lost his life.

Elisofon has come out of his seven months of war with profound admiration for the men in our armed forces who go not once in some dangerous mission, but again and again, as do the crews of our B-24s and A-24s.

Eliot Elisofon was born in a tenement half a block from the Bowery, in 1911. From childhood he showed an aptitude for art, and in high school was advised by his

teachers to enroll in the major art course. Instead he was forced to take a more practical course and upon graduation was employed for five years as a clerk in a Compensation Bureau. However, during this period he attended evening classes at Portman university and received his Bachelor of Science degree at the end of four years. In what remained of his spare time he continued his interest in painting and added photography to it. In 1935 he became a commercial photographer. He has worked both as a freelance photographer and has had many assignments from the large picture magazines. For the past four years he has been a staff photographer for Life Magazine.

WHEELING, W. VA. 44
INTELLIGENCER 5/8

War Photographs
From June 18 to July 9, "Tunisian Triumph" will be presented. This exhibit of photographs by Eliot Elisofon will show landings with our troops at Casablanca, and the last war correspondent off Cape Bon. Life's photographer, Eliot Elisofon took a greater variety of pictures than any other war photographer in North Africa. His photographs were released to thousands of newspapers all over the country by A.P., Acme, I.N.S. and published in Life as the first close-up view of the fighting in North Africa. Eighty-five of the finest of these pictures comprise this exhibition.

Among the stories he covered were the landing of the troops at Casablanca, the bombing of Maknassy, an armored force battle at Seneel, infantry holding at Guelletia, artillery barrage and attack at El Guellet, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, etc. This exhibit is from the museum of modern art, New York City.

History of American Movies
As this year is the 50th anniversary of American movies in this country, the museum museum will display from August 17 to September 7 a history of American movies. This exhibit traces the most important steps in the development of films in America by means of explanatory text, photographs of early equipment, studies, sets and production shots as well as stills from important movies utilizing the new technique which were instrumental in this remarkable development.

The exhibition is divided into these sections:

Early experiments, showing the first films and the transition from box to screen.

Development of 1903-14, with "The Great Train Robbery," the first animated cartoon, "The Birth of a Nation," "Intolerance," early comedies including Chaplin, etc.

A world industry, noting the star system, epic films, westerns, early documentaries, Douglas Fairbanks, etc.

The sound film, first sound pictures, Disney, new stars, musicals, later documentaries, newsreels, etc.

Cambridge, Mass.
The Tech, Feb. 18, 1944

Eliot Elisofon's
Tunisian Battle
Photos On Display

Filmed under actual combat by Eliot Elisofon of Life magazine, the photographs now on exhibition in the Lobby of Building 19 constitute one of the best war coverages yet to appear for public consumption. Most of the pictures were taken in the actual combat zone, often under artillery and small arms fire, and present a pictorial record of the Tunisian campaign.

Perhaps the most dramatic photographs were taken during the raid on Seneel. The pictures show American M-3 tanks moving into battle and shots of the actual engagement, including an attack by Junkers Ju-87B "Stuka" dive bombers on a column of our tank destroyers. Also excellent are pictures of a raid by A-20 attack bombers of the Twelfth Air Force on German positions at Maknassy. Elisofon relates that he was so busy taking pictures during the actual bombing that he didn't see the objective. The first he saw of the town of Maknassy were prints of his pictures he received when he returned to the United States.

The real feature of the exhibit is the spirit and determination of the common soldier, which Elisofon has so ably captured on celluloid. His pictures of the infantrymen, the tank crews, the artillerymen, and the men of the Signal Corps going about the business of war prove, that in spite of the machines, this is still a war of men against men.

For photographers have ever been able to capture the spirit as well as the facts of war in their pictures. Eliot Elisofon's ability to do just this mark him as one of the great photographers of our day.

WHEELING, W. VA.
1944 NEWS REGISTER 6/20



"TUNISIAN TRIUMPH" is an exhibition of war photographs by Eliot Elisofon. This exhibit is from the Museum of Modern Art, New York City, and is now on display at the Mansion Museum, Oglebay Park, under the auspices of Oglebay Institute. This exhibition should be of outstanding interest to the people of Wheeling. Many of these pictures are mural photographs telling the story of our troops landing at Casablanca, the bombing of Maknassy, and armored force battle at Seneel, infantry holding at Guelletia, artillery barrage and attack at El Guellet, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, capture of German prisoners at Cape Bon, flying nurses, 4th Indian Division, the Sultan of Morocco, visit of General Clark to Kahid El Ayadi of Rehmash, and Corps France (the Foreign Legion of this war.) These photographs will be on display until July 10 and everyone should avail themselves of this opportunity to see these outstanding graphic pictures of the Tunisian Campaign. The Mansion Museum is open every week day except Monday, from 2 to 5 p.m. and Sunday and holidays from 1 to 7 p.m.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 13; 150-218

Exhibition: TUNISIAN TRIUMPH

TUNISIAN TRIUMPH

COMMENTS about the exhibition:

The Pennsylvania State College, Division of Fine Arts, College Art Gallery, State College, Pennsylvania

Aug. 5 to Aug. 26, 1943

It is meeting with a good deal of favorable comment. It is certainly a pleasure to hang such a well organized and arranged group of material.

Attendance: 5500

8/12/43

J. B. Helms, Penn State College, State College, Pa.

Service Club No. 1, Camp Edwards, Mass.

Oct. 9 to Oct. 12, 1943

Wonderful. Thank you for the privilege of showing it.

School visits: always large crowds in Service Club. Several made special trips from other side of camp just to see these photographs.

NewspaperSpace: In Camp News and in Regimental papers

Attendance: Several thousand soldiers

Katherine Kendall, Director, Service Club

War Department, Pentagon, Washington, D. C.

Nov. 3 to Nov. 22, 1943

Publicity given in War Department newspaper War Times.

Attendance: Over 20,000.

Massachusetts Institute of Technology, Museum Committee, Cambridge, Mass.

Feb. 3 to Feb. 24, 1944

Exhibits are shown in one of the main lobbies where students, staff and employees pass. Technology's personnel number 8000 and we feel that all see the exhibits during their showings. Publicity is limited to the Institute paper THE TECH -

a copy of this paper is enclosed.

Museum Association of Oglebay Institute, Oglebay Park, Wheeling, W. Va.

June 18 to July 9, 1944

The best war exhibit we have had.

School visits: Ten specially conducted tours including 271 people belonging to camp groups here at Oglebay Park.

Attendance: 2500.

00218