

## **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 They may not be published in print, posted on the internet, nor exhibited.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:
	MoMA Exhs.	233.3

43616 - 32  
**THE MUSEUM OF MODERN ART**  
 11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Elisofon Exhibition - June 16, 1943 -

Sened

1. Reconnaissance group receiving packages at front on day of attack
3. Command car for reconnaissance
5. 105 firing into Sened
6. Stukas
7. Stuka bombs
8. Lt. Colonel O. W. Martin of artillery wounded but still in action
9. Tanks moving into battle
10. Medium tank
11. Infantry
13. Infantry moving up
14. Infantry advancing under a curtain of fire
15. Infantry advancing under fire
16. Infantry digging in
17. Officer gives sulfa tablet to wounded gunner
18. Flying nurse Lt. Julia Corinne Riley tends wounded on transport plane (El Guettar)
19. Arab killed by German shell
22. Shelled buildings in town of Sened
23. Shelled buildings in town of Sened: a 47mm Italian gun emplacement drew heavy fire
25. Sergeant playing captured Italian violin
27. German dugout
28. German dead
29. Basilica  
Church service in Basilica of St. Crispine at Tebessa
30. Tommies assist hymn singers
31. Church of England clergyman officiates
32. An American Lt. Colonel joins in hymn singing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Elisofon Exhibition -

2.

Air Attack

33. Briefing of medium bomber crews
34. Boston bombers over mountains
35. Mitchells on way to Mediterranean
36. Attacking Axis freighter
37. Bostons at field
38. Bostons against mountain
39. Unloading on Maknassy
40. Aerial gunners
41. Pilots' quarters

G.I.

43. P.F.C. Guthrie Cotton Wilt with 81mm mortar
44. Sharing packages from home
45. Wilt gets his share
46. Home: Dugout covered by camouflaged pup tent
47. P.F.C. Guthrie Cotton Wilt reading in natural cave
48. Writing home
49. One canteen of water a day for drinking and bathing
50. His corporal
51. His commanding officer
52. His doctor
54. Life or death: the importance of a spade
55. Mud
56. Galoshes to combat mud

El Guettar

57. Medium tank moving up
58. Lt. General George S. Patton watches a tank advance

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Elisofon Exhibition - 3.

El Guettar (continued)

59. Tough soldiers of the First Division just back from the lines
60. Security Co.
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 shell has burst behind them
65. One of their men hit by shrapnel is helped along the road
66. Men from front lines
68. Reconnaissance for artillery
69. Advance operating post
70. Camouflaged "Long Tom" advancing to new position
71. Powder charge. Extra small bag for additional range
72. Setting fuse on shell
74. Command to fire
75. Fire
76. Signal Corps laying wire during battle
77. Looking for wire break
78. Repairing line wires
80. Engineer mine sweeper
82. First Division Ordnance removes needed parts from previously destroyed equipment
83. Covering 2½ ton truck with net after arrival at ammo dump near front.
84. Axis prisoners of El Guettar
85. First Division - soldier shows off German helmet and rifle
- 85b. First Division soldier with German Schmeiser
87. Italians play cards on day of capture
88. Italian prisoner comes with suitcase to spend week-end with Americans
89. Prisoner examined by intelligence officer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Elisofon Exhibition -

4.

Mateur

92. Blowing up a Mark VI to get off road after it had been stopped by aerial attack
93. Explosion of Mark VI
94. Mark VI in foreground, Mark IV in background, destroyed on road to Mateur
95. German tank graveyard
96. Wreckage of German tank

Hill 609

97. Hill 609 pastoral
98. On Hill 609 German grave in 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

BIZERTE

101. Only the cats were left in Bizerte
102. Bombed ruins in Bizerte
103. TUNIS Tunis. Crowds trying to change worthless Vichy money for Colonel French money
104. Refugees returning
105. German helmets being collected
106. Captured German field guns
107. Captured rifles
- 108 a,b,c Italian Brigadier-General Boschi worried about his luggage
109. Happy Germans in truck on way to surrender
110. Unhappy Germans taken early in campaign
111. Germans on own trucks driving in
112. Germans on Cape Bon surrendering
113. German prisoners' corral
114. German getting haircut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Elisofon Exhibition - 5.

Tunis

- 115. Wreckage of German planes at El Aounia. JU 52s in background
- 116. Pilot cemetery at El Aounia
- 117a,b,c,d,e,f, Hero (6)
- 118. Elisofon's peep in snow bank (Sened)
- 119. Elisofon and his two Contaxes "
- 120. Burning plane from which Elisofon escaped (Sened)

Total no. of prints shown: 113

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3



The newly installed gallery for Modern Primitives. To the left is Joseph Pickett's Manchester Valley and in the distance, against a dark brown wall, John Kane's Self Portrait and Henri Rousseau's Sleeping Gypsy. The explanatory labels, concentrated on a wall to the left, are out of sight as you enter the gallery.

### *New Acquisitions*

VAN GOGH'S "STARRY NIGHT"

ENSOR'S "ST. ANTHONY"

MODERN PRIMITIVES

### *Exhibition Notes*

ISADORA DUNCAN

ERIC MENDELSON

IMAGE OF FREEDOM

*The Bulletin of* THE MUSEUM OF MODERN ART

2 VOLUME IX NOVEMBER 1941

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

gallery before starting on a circuit of schools throughout the country. These exhibitions have been specially planned for schools with limited art resources and budgets and have received enthusiastic response from the schools. Ten exhibitions covering the fields of painting, graphic arts, posters and industrial design have been completed while others in these fields as well as architecture, theatre art and sculpture are in preparation. The showing of these exhibitions will coincide with the Eastern Regional Conference of the Progressive Education Association so that teachers from outside the metropolitan area may see them.

December 9-January 4. *Pictures for Children*: Twenty winning silk screen prints in the contest conducted by the Educational Project for pictures which will appeal to children between the ages of five and twelve years. The prints will be on sale in the Museum for \$10 or less.

## LECTURES, CONCERTS, FILMS:

### LECTURES:

On Monday evening, December 8th at 8:45 John Rewald will give an illustrated lecture on Maillol. Dr. Rewald is one of the most distinguished young European scholars in the field of modern art and the author of the Hyperion monograph on Maillol whom he visited in Southern France only a few months ago. Tickets may be obtained from the Museum by mail or, after December 1st, may be purchased at the main desk in the entrance hall. The price of tickets is 25¢ (plus 3¢ Federal Revenue Tax) for members, and 50¢ (plus 5¢ Tax) to the public.

A series of lectures will be given in the galleries of the Museum on four consecutive Wednesday evenings, beginning November 26th at 8:30 p.m., by Ruth Olson and Kenneth Donahue of the Museum staff. The Museum Collection and current exhibitions will be used to illustrate these talks. A period of open discussion will follow each lecture:

Wednesday evening  
November 26  
Contrasts in Contemporary Painting  
Mr. Donahue

Wednesday evening  
December 3  
Joan Miro and his Background  
Miss Olson

Wednesday evening  
December 10  
Salvador Dali and his Background  
Mr. Donahue

Wednesday evening  
December 17  
Three current exhibitions:  
Image of Freedom, Photographs  
Useful Objects Under \$10  
Eric Mendelsohn, Architect  
Miss Olson

### COFFEE CONCERTS:

The remaining programs to be presented in the second series of Coffee Concerts which the Museum is sponsoring in the auditorium on Wednesday evenings at 9 o'clock are ANTILLIANA, November 19, BLUES AND RIFFS, November 26, HEBRAICA, December 3 and SALON OPERA, December 10.

The purpose of the Concerts, as indicated by Miss Louise Crane last spring in her first series held during April and May at the Museum, is to present little-known performers and music in an entirely new setting. According to Miss Crane, swing musicians and native folk music artists ordinarily have no opportunity to appear on the concert platform where their music can be heard without the competing bedlam of a night club.

### FILMS:

*Films for Children*: A holiday series of morning film programs for children will be given in the Museum Auditorium at 10:30 o'clock beginning Saturday, December 20th. The program which will include several of Charlie Chaplin's films, the History of Animation and some of the Meliès films in the Jules Verne manner will continue daily through January 3rd except on Sundays, Christmas Day and New Year's Day.

Beginning January 10th, there will be a morning film program for children every Saturday at 10:30. The program for this, which will be made up of feature films, will be announced in the next Bulletin.

*The Film Library*: The presentation of *A Cycle of 300 Films* continues with a series of "The Talkies." The complete program of the series appears in a separate publication mailed with this Bulletin.

## PUBLICATIONS:

**JOAN MIRO**: 88 pages; 70 plates (4 in full color); boards. \$2.00. By James Johnson Sweeney. This one book will be sent to non-resident, participating, associate, fellow and life members as of their membership privileges. It contains the first full-length survey of Miro's work, analyzes all his most important paintings and evaluates his contribution to modern art in general. There is a comprehensive bibliography and a list of all Miro's exhibitions, books, illustrated by him, ballets which he designed, etc. The book is being published by the Museum in conjunction with the Miro exhibition, opening November 18.

**SALVADOR DALI**: 88 pages; 63 plates (4 in full color); boards. \$2.00. By James Thrall Soby. Mr. Soby is also director of the Dali exhibition opening November 18. This monograph will be received by non-resident, participating, associate, fellow and life members. It is the first comprehensive study of Dali's art, describing carefully and seriously the influences of his Spanish period, his technical and iconographic evolution as a Surrealist painter. The book covers Dali's career to date and fulfills a need of long standing.

**MUSEUM PUBLICATIONS CHECKLIST**: A complete, illustrated checklist of all publications issued by the Museum since its founding has just been issued and will be sent to members on request. Address the Membership Secretary, Museum of Modern Art.

**CHRISTMAS CARDS**: Cards new this season include, in color, van Gogh's *Starry Night*, one of the Museum's latest acquisitions, 7½ by 9½ inches, 25¢; in black and white, Blume's *Harps*, and Glackens' *Washington Square 1914*, both 7 by 5 inches, 5¢ each, 6 for 25¢.

In response to many requests from members and the general public, the Museum is issuing new editions of the following Christmas cards. Prices are subject to the usual 25% members' discount:

#### In color:

Rousseau, *Sleeping Gypsy*, 5¼ by 7½ inches, 15¢.  
Rousseau, *Basket of Flowers*, 7½ by 9½ inches, 25¢.  
Pickett, *Manchester Valley*, 7½ by 9½ inches, 25¢.

*In black and white* (all 5 by 7 inches, 5¢ each or 6 for 25¢):

Rousseau, *Sleeping Gypsy*.  
Rivera, *Agrarian Leader Zapata*.  
Picasso, *Mother and Child*.  
Picasso, *Pierrot and Harlequin*.

**GIFT MEMBERSHIP**: The gift of a year's membership in the Museum is an enjoyable Christmas present. A copy of *Vincent van Gogh's Letters to Emile Bernard* in a gift wrapping will be mailed without additional charge to all who receive Christmas gifts of membership.

## Circulating Exhibitions: NOVEMBER—DECEMBER

City	Institution	Exhibition	Dates
ANDOVER, MASS.	Addison Gallery of American Art	T.V.A. Architecture and Design	Nov. 14-Dec. 15
" "	" "	Regional Building	Nov. 14-Dec. 15
" "	" "	Manufacturing Modern Furniture	Nov. 12-Dec. 15
" "	" "	Useful Objects Under \$10.00	Dec. 5-Dec. 28
BALTIMORE, MD.	Baltimore Museum of Art	A History of American Movies	Nov. 14-Dec. 5
CHICAGO, ILL.	School of Design	Organic Design in Home Furnishings	Dec. 1-Dec. 29
CINCINNATI, OHIO	Modern Art Society	The American Dance	Dec. 1-Dec. 22
CLAREMONT, CAL.	Pomona College	The Plan of a Painting	Nov. 18-Dec. 9
DURHAM, N. H.	University of New Hampshire		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233. 3

*Circulating Exhibitions (Cont'd)*

FORT WAYNE, IND.	Fort Wayne Art School	Rainey Bennett: Watercolors of Venezuela	Dec. 1-Dec. 24
HONOLULU, HAWAII	Honolulu Academy of Arts	20th Century Sculpture and Constructions	Dec. 2-Dec. 14
ITHACA, N. Y.	Cornell University	New Silk Screen Color Prints	Dec. 1-Dec. 19
LAKEVILLE, CONN.	Hotchkiss School	Artist as Reporter	Nov. 18-Dec. 2
MINNEAPOLIS, MINN.	University of Minnesota	Ancestral Sources of Modern Painting	Dec. 1-Dec. 20
NEW LONDON, CONN.	Lyman Allyn Museum	The Wooden House in America	Dec. 1-Dec. 15
"	"	Indian Art of the United States	Dec. 1-Dec. 29
NEW ORLEANS, LA.	Isaac Delgado Museum	Stockholm Builds	Nov. 26-Dec. 17
NEW YORK, N. Y.	The Metropolitan Museum of Art	The Art of Australia	Nov. 17-Dec. 31
"	"	Posters for National Defense	Dec. 7-Dec. 28
OKLAHOMA CITY, OKLA.	Oklahoma City University	Twelve Small Pictures	Nov. 28-Dec. 12
PITTSBURGH, PA.	Carnegie Institute	The Plan of a Painting	Dec. 15-Dec. 29
POUGHKEEPSIE, N. Y.	Vassar College	Furniture Design Today	Dec. 3-Dec. 17
PROVIDENCE, R. I.	Brown University	The Face of America	Nov. 27-Dec. 18
ST. LOUIS, MO.	City Art Museum	The Ballet: History, Art and Practice	Dec. 7-Jan. 4
"	"	Painters as Ballet Designers	Dec. 7-Jan. 4
SALT LAKE CITY, UTAH	Utah State Art Center	Georges Rouault Prints	Dec. 11-Jan. 1
SARATOGA SPRINGS, N. Y.	Skidmore College	Barlach's "Singing Man"	Nov. 29-Dec. 20
UNIVERSITY, LA.	Louisiana State University	George Grosz	Nov. 24-Dec. 6
UNIVERSITY, VA.	University of Virginia	A History of the Modern Poster	Dec. 1-Dec. 22
WELLESLEY, MASS.	Wellesley College	20th Century Paintings	Nov. 24-Dec. 15
WILLIAMSBURG, VA.	College of William and Mary	Fifteen American Sculptors	Dec. 6-Dec. 20
WILMINGTON, DEL.	Wilmington Society of Fine Arts	Picasso's "Seated Man"	Dec. 4-Dec. 18

*SPECIAL LOAN EXHIBITIONS ARRANGED BY THE DEPARTMENT OF CIRCULATING EXHIBITIONS:*

COLUMBUS, OHIO	Columbus Gallery of Fine Arts	Guernica Mural and Fifty-nine Studies by Picasso	Nov. 4-Nov. 30
----------------	-------------------------------	--	----------------

*SECONDARY SCHOOL EXHIBITIONS: Itinerary Schedule*

ATHENS, GA.	University of Georgia	Useful Objects Under \$5.00	Nov. 17-Dec. 1
EASTON, PA.	Lafayette College	What is Modern Architecture	Dec. 1-Dec. 15
LAFAYETTE, IND.	Purdue University	Machine Art	Nov. 17-Dec. 1
MIDDLEBURY, VT.	Middlebury College	Abstract Painting	Nov. 20-Dec. 4
"	"	Painting in the 20th Century	Dec. 2-Dec. 16
MOUNT PLEASANT, MICH.	Central Michigan College of Education	Vincent Van Gogh	Nov. 13-Nov. 30
NEW WILMINGTON, PA.	Westminster College	Drawings by Matisse, Renoir, Seurat and Van Gogh	Dec. 3-Dec. 17
PROVIDENCE, R. I.	Mary C. Wheeler School	Lettering and Arrangement in Poster Design	Dec. 1-Dec. 15
SALT LAKE CITY, UTAH	Utah State Art Center	Housing: Recent Developments in Europe and America	Nov. 17-Dec. 9
UNIVERSITY, LA.	Louisiana State University	Functions of the Camera	Dec. 7-Dec. 20
UTICA, N. Y.	Munson-Williams-Proctor Institute	American Architecture: Modern	Nov. 17-Apr. 10
VALDOSTA, GA.	Georgia State Woman's College	Useful Objects Under \$5.00	Dec. 6-Dec. 20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

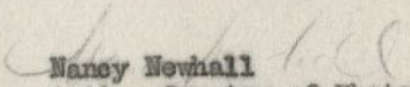
27 July 1943

Mrs Mary Dillman  
4422 Lowell Street NW  
Washington, D.C.

Dear Mrs Dillman,

Life Magazine owns the Elisofon negatives, and if you would like a print of the Germans surrendering in Tunisia, Mrs Dorothy Hoover, chief of the Picture Bureau, Life Magazine, Time-Life Building, New York City, may be able to help you.

Faithfully yours,

  
Nancy Newhall  
Acting Curator of Photography

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

4422 Lowell Street N.W.  
Washington, D.C.

July 25, 1943

Museum of Modern Art Library  
Museum of Modern Art  
New York City

ATTENTION: Mrs. Newhall

Dear Mrs. Newhall:

When I was in New York three weeks ago I visited the Museum of Modern Art and was particularly interested in the exhibit of war photographs done by LIFE photographer Eliot Elisofon.

There was one picture in the exhibit which I would like very much to get hold of, namely #111 "Germans on own trucks driving in" (to Bizerte). Would you tell me where I might get a copy of it? I don't believe this one appeared in LIFE as I looked through several back issues trying to find it.

I would appreciate very much hearing from you about this at your earliest convenience.

Very truly yours,

*Mary Dillman*  
(Mrs.) Mary Dillman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

THE MUSEUM OF MODERN ART  
NEW YORK

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

SARAH NEWMAYER, PUBLICITY DIRECTOR

June 10, 1943

TO City Editors  
News Photo Editors  
Art Editors

Dear Sirs:

You are invited to come or send a representative to

Press Preview of

TUNISIAN TRIUMPH  
War Photographs by Eliot Elisofon

Wednesday, June 16  
2 to 6 P.M.

at the Museum of Modern Art  
11 West 53 Street.

Mr. Elisofon, LIFE war photographer, has just returned from North Africa where he photographed the American invasion from the landing on November 8 to the fall of Cape Bon, May 15. The thousands of photographs he took at the front were made not for LIFE exclusively but for the Still Roto Pool, organized at the request of the War Department and composed of ASSOCIATED PRESS PHOTOS, INTERNATIONAL NEWS PHOTOS, ACME, and LIFE Magazine. Pictures made by any member of the Pool are released simultaneously to all members. Elisofon's war photographs have been seen extensively in almost every newspaper in the United States.

The exhibition will open to the public Thursday, June 17.  
For further information please telephone me at Circle 5-8900.

Sincerely yours,

*Sarah Newmeyer*  
Sarah Newmeyer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

43616 - 32

**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Photogr. Dept

1943

43616 - 32  
**THE MUSEUM OF MODERN ART**  
 11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmeh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

43616 - 32  
**THE MUSEUM OF MODERN ART**  
 11 WEST 53RD STREET, NEW YORK  
 TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

~~4351E - M2~~ **THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 Rollieflexes and kept them all pre-set and loaded.
3. What are the esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

43616 - 32

**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

43616 - 32

**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 Rollieflexes 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

43616 - 32

**THE MUSEUM OF MODERN ART**  
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 Rollieflexes and kept them all pre-set and loaded.
3. What are the esthetics 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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

TUNISIAN TRIUMPH WAR PICTURES BY ELISOFON  
EXHIBITED AT MUSEUM OF MODERN ART

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 Elisofon, 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 Thursday, June 17, at the Museum of Modern Art, 11 West 53 Street, under the title Tunisian Triumph: War Photographs by Eliot Elisofon. The exhibition will remain on view approximately one month and will then be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

Attached to both Navy and Army as a war photographer, Elisofon 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, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

-2-

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 Cusseltia, 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, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, 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 gunners 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:
	MoMA Exhs.	233.3

-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 esthetics 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."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

# THE MUSEUM OF MODERN ART

**Date** 21 June 43

**To:** Miss Dudley

**Re:** Lent for Elisofon show

**From:**  
Mrs Newhall

Received 9 June 43 in good condition

16 35mm Kodachromes value \$200. each

Lent by Eliot Elisofon

41 West 54 St

N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

# THE MUSEUM OF MODERN ART

Date 21 June 43

Re: Elisofon Kodachromes

To: Miss Dudley

From: Mrs Nowhall

Dorothy: To confirm our telephone conversations, here are my findings on this distressing subject:

Foreseeing considerable use for an automatic projector, Mr Warren suggested, about 10 days ago, that we purchase one instead of renting it, as in the past. The type used successfully in Brazil Builds was what everyone had in mind; it has a magazine into which the slides retire when not being projected. But this machine was very expensive, and Mr Wheeler and Mr Warren decided, on the advice of the makers, E. Leitz, a highly reputable German firm, to purchase a projector costing about \$100 less. All either of them really knew was that the new type carried only 16 slides as against 40 odd carried by the other. Leitz seemed certain that the smaller machine would serve us satisfactorily.

So the first slides that went into the new projector were the Elisofon Kodachromes. They were put in sometime Wednesday, June 16, were projected seven hours a day until sometime Sunday, June 20, when Elisofon noticed they were buckling and had the current tunred off. I investigated and found that the new projector consisted of a revolving wheel with the light source slightly off center. The slides were therefore allowed no chance to cool. There was no cooling device such as there is in ordinary lantern projectors. Since even in these, the operator is careful to see that the slides remain in front of the light only a very short time, less the glass crack, obviously a machine which is to run seven hours a day, with the slides continually receiving heat is not satisfactory for Museum purposes, even though the light source does not need to be so intense as with ordinary lanterns.

Leitz, however, are perfectly justified in pointing out that the Kodachromes should have been protected by glass. Even the great haste in which I threw that show together cannot excuse me. I believe however that even had the slides been glassed the projector would not have been satisfactory.

Several more or less authorities hold that this buckling cannot be repaired; however, if it canx somehow be lessened so that reproduction is possible, the Kodachromes will be acceptable. ( And Elisofon, who is a wonderful guy, will do his best to find duplicat and so on for the use of Life) So I have sent one slide to Van Altena in hopes that tightly sandwiching it between glass may help. If not, I shall sent them all to Dr Clark at Kodak, asking first that all possible devices for straightening them out be considered, and second, that in any case truly hopeless, the best possible duplicate be secured.

Will keep you posted if a satisfacory solution turns up.

P.S. It is the general impression, which I cannot check due to the complete absence of the Architectural Dep't today, that the Brazil Builds Kodachromes were also projected without glass. And Leitz, when pressed, said that other similar projectors were usually snapped off when there were no clients and that the slides usually had to be frequently changed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

TUNISIAN TRIUMPH

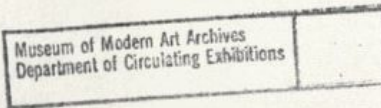
Museum of Modern Art Archives Department of Circulating Exhibitions	
--	--

\$30. for 3 wks.

1943	Aug. 5 - 26	Pennsylvania State College State College, Pa.
	Sept. 9 - 30	Addison Gallery of American Art Andover, Mass.
	Oct. 9 - 12	Service Club, Camp Edwards Mass.
	Nov. 3 - 20	War Department Pentagon, Washington, D.C.
	Dec. 1 - 22	Lawrence Art Museum Williams College Williamstown, Mass.
1944	Jan. 3 - 24	Brown University Providence, R.I.
	Feb. 3 - 24	M.I.T. Cambridge, Mass.
	Mar. 2 - 23	Louisiana State University Baton Rouge, La.
	Apr. 6 - 27	Hackley Art Gallery Muskegon, Mich.
	May 11 - June 1	Minnesota Amusement Co. Norshor Theatre Duluth, Mich.
	June 18 - July 9	Oglebay Institute Wheeling, W. Va.

Packed in 2 boxes weighing 431 lbs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3



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

SEMED

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

G.I.

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:
	MoMA Exhs.	233.3

-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 Bofors  
We fly at from ten to fifty feet elevation  
Unloading on Maknassy  
18. Photo: Fifty feet above the desert

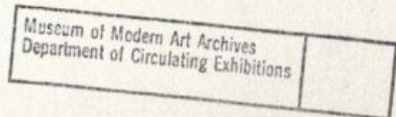
EL GUETTAR

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:
	MoMA Exhs.	233.3

-3-



- 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 Schmeiser
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: "Bizerte....."
40. Photo: Only the cats were left in Bizerte
41. Photo: Bombed ruins in Bizerte
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)

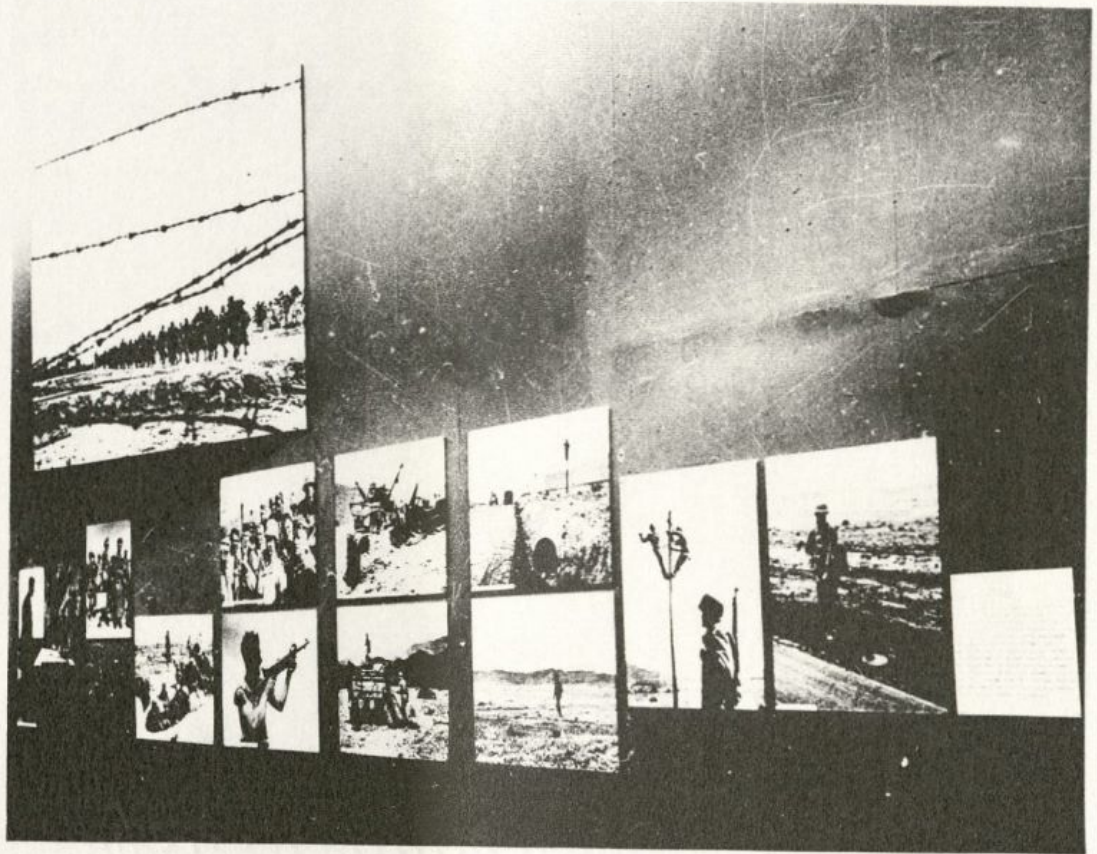
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

Museum of Modern Art Archives Department of Circulating Exhibitions	
--	--

36. (continued) Panel: Repairing line wires
37. Photo: Germans on Cape Bon surrendering  
Photo: Tom moves up.
38. Photo: Happy Germans on truck on way to surrender  
Label: "On March 21st..."
39. Panel: Reconnaissance for artillery  
Label: Battalion commander at observation post directing  
10 labels  
6 Section labels  
Bracket: Powder charge. Extra small bag for additional range  
Setting fuse on shell  
Command to fire.
40. Photo: Boom
41. Panel: Ordnance always needed parts  
"Look what I got!"  
Consulting truck at mine dump near front line  
First division soldier with German Schmeisser
42. Photo: Italians play cards on day of capture.
43. Photo: Italian prisoner comes with suitcase to spend weekend with Americans.
44. Photo: German prisoner, examined by German-American intelligence Officer
45. Photo: Axis prisoners of El Gaster
46. TRIUMPH  
Label: "Hill 809..."
36. Photo: Hill 809 bastion
37. Photo: On Hill 809 German grave in the foreground and 3 Teller mines under an ancient olive tree.
38. Photo: German cemetery near Hill 809
39. Photo: The American dead at 3000 ft. many of whom fell at Hill 809.
40. Label: "Diserte..."  
Photo: Only the cats were left in Diserte
41. Photo: Bombed ruins in Diserte
42. Panel: Tunis. Grows trying to change worthless Vichy money for colonial French money  
Refugees returning
43. Photo: Capture rifles
44. Photo: Capture of German field guns
45. Photo: German tank graveyard
46. Photo: German helmets being collected  
(over)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3



Museum of Modern Art Archives Department of Circulating Exhibitions	
--	--

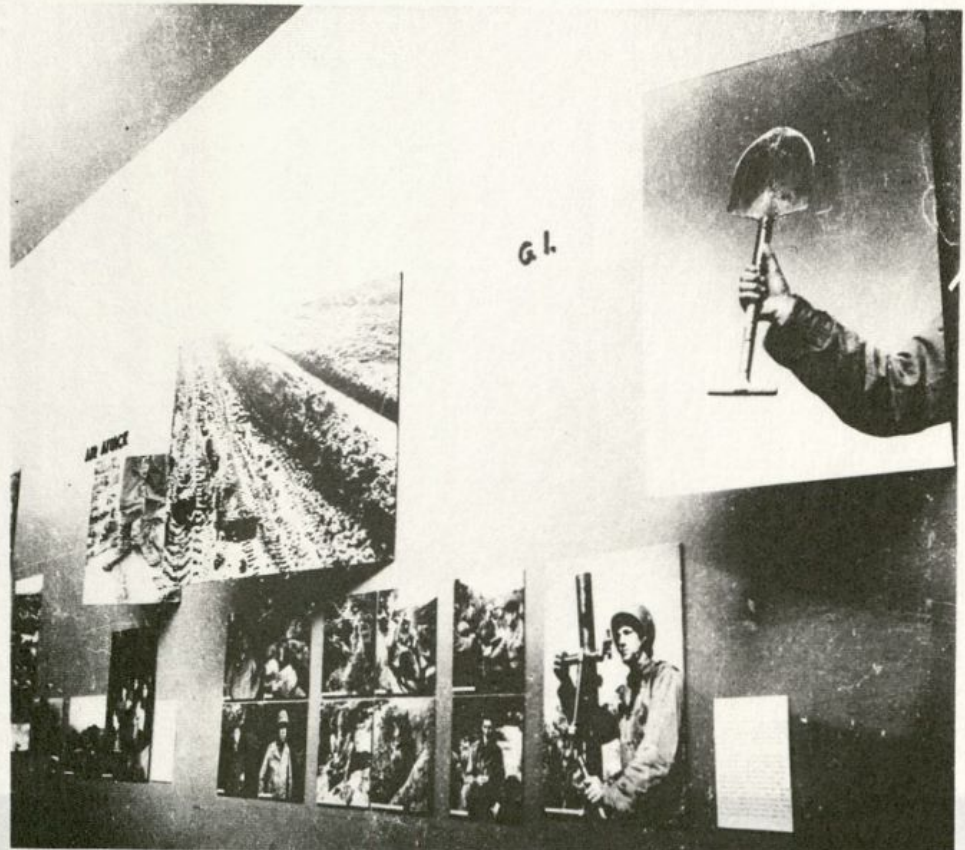
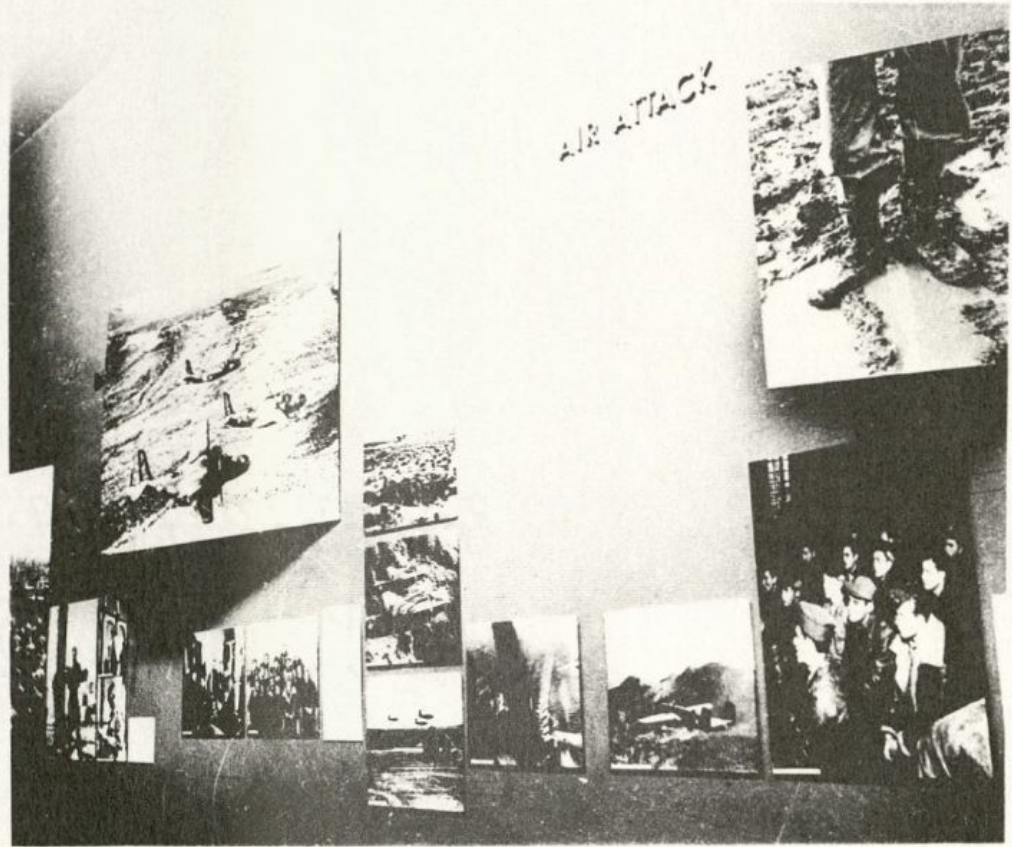
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3



Museum of Modern Art Archives  
Department of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3



Museum of Modern Art Archives  
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	233.3

