CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

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

17

510208 - 11

FOR RELEASE FEBRUARY 14

PRESS PREVIEW: TUESDAY, FEBRUARY 13, FROM 2-5 P.M.

PHOTOGRAPHY EXHIBITION "KOREA - THE IMPACT OF WAR" TO GO ON VIEW AT MUSEUM

More than 100 enlargements from negatives by 25 photographers will depict the impact of war in Korea in an exhibition organized by Edward Steichen, Director of the Museum's Department of Photography, to go on view on February 14. Work to be shown was done by photographers for Life Magazine, The Associated Press, Acme, International News Photos, and by the Army, Navy, Air Corps and The Marine Corps. It will be exhibited in the first floor galleries through April 22.

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

The work of six photographers will be especially grouped: David Duncan, Carl Mydans and Hank Walker, of Life; Max Desfor of AP; Charles D. Rosecrans of INP who was killed in a plane crash at Tokyo; Stanley Tretick of Acme.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35 mm cameras; Carl Mydans

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

using Plus X film and David Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

Mr. Steichen comments on the exhibition as follows:

"In this exhibition photography bridges remoteness and indifference, brings and dumps a place and a moment called Korea right into our laps.

"Here human nobility, selfless devotion, inexhaustible endurance, senselessness and brutality are scrambled together in the impact of war. Here automatic cameras produce an impersonal mechanical record of exploding bombs and rockets while an artist with a camera photographs the timeless image of a young mother nursing her baby as she flees from the path of advancing armies, and another photographs a marine eating his ration of frozen beans and whispering a prayer for a tomorrow. Another print shows hordes of people from an evacuating city crawling like ants over the smashed and twisted girders of a bombed bridge.

"Here are photographs with something important to say, and they say it."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

17

INTRODUCTORY LABEL

HUMAN NOBILITY, COMPASSION, DEVOTION, INEXHAUSTIBLE ENDURANCE, SENSELESSNESS AND BRUTALITY ARE SCRAMBLED TOGETHER UNDER THE IMPACT OF WAR. HERE PHOTOGRAPHY, BRIDGING REMOTENESS AND APATHY, DUMPS A PLACE AND A MOMENT CALLED, "KOREA," RIGHT INTO OUR LAPS. AUTOMATIC CAMERAS PRODUCE THE IMPERSONAL MECHANICAL RECORD OF EXPLODING BOMBS AND ROCKETS. AN ARTIST WITH A CAMERA GIVES US THE BEAUTIFUL TIMELESS IMAGE OF A YOUNG MOTHER, NURSING HER BABY, AS SHE FLEES FROM THE ADVANCING ARMIES,—ANOTHER CREATES THE HAUNTING PHOTOGRAPH OF A YOUNG MARINE WHISPERING A PRAYER FOR A TOMORROW AS HE EATS HIS FROZEN RATION. ANOTHER PRINT REVEALS SWARMS OF PEOPLE, FROM AN EVACUATING CITY, CRAWLING LIKE ANTS OVER THE SMASHED AND TWISTED GIRDERS OF A BOMBED BRIDGE. HERE ARE PHOTOGRAPHS WITH SOMETHING IMPORTANT TO SAY AND THEY SAY IT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Descriptive Captions

From Changjin to Hamhung

"We brought out our equipment,
We brought out our wounded
and
We brought out our dead."

Major Gen. O. P. Smith

Exodus

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

Norman Cousins
Saturday Review of Literature

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

David Douglas Duncan

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

David Douglas Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

KOREA - Checklist

1.	Carl Mydans (Life)	(Seven soldiers silhouetted against water and sky)
2.	J. R. Eyerman (Life)	(G.I. portrait - blue eyes)
3.	" "	(" " " - men in background)
4.	" "	(" " " - smile)
5.	" "	(" " " - Negro)
6.	" "	(" " " - with glasses)
7.	Carl Mydans (Life)	(Korean boy)
8.	" " "	Syngman Rhee
9.	" " "	(Old Korean with pipe)
10.	" " "	(Old Korean with hat)
11.	" " "	(U.N. flag being presented to MacArthur)
12.	Ralph Crane (Life)	(Philippine Sea)
13.	" " "	(Wife & mother in automobile at departure)
14.	Carl Mydans (Life)	(Senselessness and brutality)
15.	" " "	(The G.I.'s boredom with the eternal waiting in war)
16.	" " "	("How to win friends and influence people" - THE LOLLYPOP PLAN)
17.	" " "	(Gen. MacArthur and Adm. Struble (?) laughing)
18.	" " "	(Korean woman watches burning town)
19.	" " "	(Korean refugees with ox crossing stream)
20.	" " "	(Refugees in railroad yard - on freight cars)
21.	" " "	(Refugees on locomotive)
22.	" " "	(Refugees with bicycle and table in railroad yard)
23.	" " "	(Refugees covering tanks on flatcar)
24.	" " "	(Mother with nursing child fleeing south from Seoul)
25.	" " "	(Well-to-do refugees with their possessions)
26.	" " "	(Exhausted American infantrymen)
27.	" " "	(Negro G.I. in helmet)
28.	" " "	(Corpse of infantry lieutenant on straw camouflaged jeep)
29.	" " "	(G.I.'s foot being bandaged)
30.	" " "	(Blond soldier carrying wounded man)
31.	" " "	(Badly wounded medic shot and left for dead)
32.	David Douglas Duncan (Life)	(Refugees silhouetted against water)
33.	" " " "	(Panther jets on flight deck)
34.	" " " "	(Panther jets returning to carrier deck)
35.	" " " "	(F-80's flying in formation, carrying armor-piercing rockets)
36.	" " " "	(Pilot's portrait in mirror)
37.	U. S. Air Force (78505 A.C.) (Cpl. George Savins)	(One of 1,000 Korean orphans evacuated by U.S. Air Force from Seoul to South Korea)
38.	U. S. Air Force (77010 A.C.)	(Superforts bombing chemical plant in North Korea)
39.	" " " (77995 A.C.)	(Chosen oil refinery at Wonsan in ruins from attacks by B-29 Superforts)
40.	" " " (78758 A.C.)	(Flying boxcar drops tons of rations and gasoline to U.N. troops on a snow-covered battlefield)
41.	" " " (77217 A.C.) (A-77217 A.C.)	(Precision bombing: before and after a B-29 strike on a railroad repair yard near Wonsan)
42.	U. S. Navy (USN 420914)	Refuelling Navy Panther jets on aircraft carrier)
43.	" " (USN 425826)	Lt. (j.g.) M. D. Taylor, repair officer aboard the salvage ship, USS BOLSTER, stands guard against advancing Communist troops while casualties from the Thailand corvette, HMST PRASAE, are brought from the water's edge. The PRASAE went aground in Communist-held area during a snowstorm and its personnel had to be rapidly rescued by H.S. Navy helicopters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

44.	U.S. Navy (USN 424058)	(Thanksgiving service in bombed Benedictine monastery)
45.	" " (USN 420833) Frank Kazukaitus AFL	(Conference in Admiral Hartman's quarters aboard the S.S. Helena, October 1950)
46.	U.S. Navy	(Navy planes bomb railraod cars near Kuncheon, Korea, July 1950)
47.	" " (USN 421934)	(B. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur, USA, and Major Gen. Edward M. Almond, USA, observe Naval shelling from the USS Mt. McKinley at Inchonn invasion)
48.	" " (USN 707877)	(Aerial view of bombing)
49.	" " (USN 423625)	(Ship striking mine)
50.	Harold E. Stein AF3	
50.	U.S. Navy	Explosion set off by Navy demolition team at end of evacuation of Hungnam. Navy patrol frigate waits to loan remaining land craft.
51.	" " (USN 421049) Frank Kazukaitus AFl	USS Missori - "The Big Mo" - using her 16-inch guns on Chong-Jin in October, 1950, to cut lines of communication between north and south Korea.
52.	Ed Hoffman (Acme)(SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
53.	" " " (SF 958026)	(Korean children in wartime)
54.	Stanley Tretick (Acme)	(G.I. finds rabbit in burning village)
55.	" " (" 948881)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
56.	" " (" SE 949129)	(Exhausted American soldier on the Taegu front)
57.	Hank Walker (Life)	(G.I. giving water to dying Korean)
58.	" " "	(Pershing tank passing knocked out Russian T34, "Bowling Alley" between Taegu and Taejon)
59.	" " "	(G.I.'s capturing snipers)
60.	" " "	(Youthful G.I. portrait)
61.	" " "	(Old-timer G.I. portrait)
62.	" " "	(Soldier at Red Beach invasion)
63.	" " "	(G.I. bandaging child)
64.	" " "	(The first men over, Red Beach, Inchon Harbor)
65.	" " "	(Going ov er the slope toward Kimpo Airstrip - dawn)
66.	" " "	(Tank on railroad track)
67.	" " "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
68.	" " "	(Night raid - tracer bullets)
69.	" " "	(One of five survivors of the massacure of forty Americans by retreating North Koreans)
70.	" " "	(G.I.'s with guns ready in snow-covered field)
71.	" " "	(Two G.I.s running - one wounded)
72.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
73.	" " (INP 137098)	(Members of tank crew hit the dirt as enemy mortar fire lands close to their disabled vehible)
74.	" " " (FSI 145871)	(Taejon, South Korea - first wounded back)
75.	Fred Waters (INP 137476)	(Wounded American soldier given plasma in a jeep)
76.	Gene Herrick (AP)	(Two wounded men with clasped hands)
77.	John Dominis (Life)	(A plain outside of Seoul at dusk, last day of evacuation)
78.	" " "	(Stream of refugees leaving Seoul at highway b ridge)
79.	" " "	(Refugees on freight car - bicycle tied on to train)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

80.	David Douglas Duncan (Life)	(Eyes of a Marine)
81.	" " " "	(Korean with fur cap)
82.	" " " "	(Korean winter landscape - soldiers coming down road - zigzag line)
83.	" " " "	(Wind blowing snow on road - Marines and truck)
84.	" " " "	(Portrait of Marine with new beard - man smoking in background)
85.	" " " "	(Portrait of Marine - older man, chin covered by scarf)
86.	" " " "	(Portrait of Marine - using jacket as hood and holding can of food)
87.	" " " "	(Marines passing corpses of soldiers)
88.	" " " "	(Marine with can of frozen beans)
89.	" " " "	(The living walk - the dead ride)
90.	" " " "	(Soldiers sitting on jeep on a hill road)
91.	" " " "	(Stream of men silhouetted against snow-covered landscape)
92.	" " " "	(Wounded men waiting to be taken to medical aid station)
93.	" " " "	(Old Korean woman grimacing with pain and gratitude)
94.	" " " "	(Wounded Korean mother nursing her baby while being bandaged)
95.	" " " "	(Crying Jeep driver)
96.	" " " "	(Overturned jeep after hitting mine in road)
97.	" " " "	(After jeep accident - men driving on)
98.	" " " "	(Three men looking at their dead friends killed in action)
99.	" " " "	(Marines advancing through marsh past corpse)
100.	" " " "	(Rifle squad attacks the crest of ridge, first pinning down enemy with hand grenades)
101.	" " " "	(Capt. "Ike" Fenton learns he is out of ammunition)
102.	" " " "	(Wounded Marines being attended to)
103.	" " " "	(Portrait of Corporal Leonard Hayworth)
104.	" " " "	(Cpl. L. Hayworth sees his picture in Sept. 18 LIFE story. Next morning he was killed.)
105.	U.S.A. Signal Corps (SC 355109) Marks	(Cpl. R. Graff giving haircut to Pfc. J. Tono during a break in action)
106.	U.S.A. Signal Corps Ronald L. Hancock (Sc 348594)	(South Korean child left alone after a Marine offensive)
107.	U.S.A. Signal Corps Cpl. Romanowski (Sc351384)	(U.S. Marines fighting on outskirts of Seoul, Sept. 1950)
108.	U.S.A. Signal Corps Cpl. Romanowski (Sc 351392)	(U.S. Marines in abandoned building during fighting in streets of Seoul, Sept. 1950)
109.	U.S.A. Signal Corps Cpl. Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)
110.	U.S.A. Signal Corps Scheff (Sc 244901)	(Capt. George Connelly, U.S. 8th Army, speaking to nuns at Korea railroad station)
111.	U.S.A. Signal Corps Pfc. Al Chang (Sc 347803)	(American infantryman is comforted after death of his friend while man methodically fills out casualty tags)
112.	Max Desfor (AP)	(American paratroopers jumping from planes behind North Korean lines, October 1950)
113.	" " "	(Villagers watching descent of paratroop team)
114.	" " "	(U.S. mortar crew blasts at North Koreans)
115.	" " "	(Korean children beside the body of their dead mother. They were later cared for by British and Australian troops.)
116.	" " "	(Natives wave South Korean flags as U.S. First Cavalry Division troops drive past)
117.	" " "	(U.S. Marines take time out to light up, despite a roaring fire)
118.	" " "	(Marines in street fighting in Seoul)
119.	" " "	(Refugees escaping over the shattered girders of the Pyongyang bridge in flight from Chinese Communists)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

120.	Max Desfor (AP)	(Hands of Crpse coming through snow)
121.	" " "	(Weary G.I. riding on trailer in sub-zero weather)
122.	U.S. Marine Corps Sgt. Walter W. Frank	(Scaling ladders used to storm ashore at Inchon in fast amphibious invasion)
123.	U.S. Marine Corps Sgt. F. C. Kerr	Co-ordination of Marine air and ground units. Marine Corsair has just dropped napalm on an enemy concentration)
124.	U.S. Marine Corps Sgt. F. C. Kerr	(Chinese Communist troops surrendering to Marines south of Koto-ri)
125.	U.S. Marine Corps Sgt. F. C. Kerr	(Marines on the way to southern tip of Chosin Reservoir during five days of below zero weather)
126.	Homer Page (Argosy)	(The new recruit)
127.	(Life)	Portrait of Carl Mydans
128.	(INP)	" " Charles Rosecrans
129.		" " Hank Walker (Life)
130.		" " Stanley Tretick (Acme)
131.		" " David Douglas Duncan (Life)
132.		" " Max Desfor (AP)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Korea: An Impact of War in Photography
2/13/51 - 4/22/51

39 Rutgers Rd.
Cranford, N.J.
July 31, 1988

Museum of Modern Art
Dept. of Film
11 W. 53d St.
New York, N.Y.

Dear Sir:

For a study of the Korean War, I would appreciate an opportunuity to view:

1. The film "Hurrah for Freedom," a 1946 film shown by the Museum on June 23, 1988.

2. If available, an album or other record of the Museum's photography exhibit on the Korean War, which was shown in about 1953.

Incidentally, I am a Museum member.

Many thanks for your assistance.

Sincerely,

Herman Lieberman

Herman Lieberman

This film was on loan and is no longer here.
A copy of your letter is being sent to the Photography Department for response regarding the 1953 exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

The Museum of Modern Art

August 16, 1988

Department of Photography

Mr. Herman Lieberman
39 Rutgers ROad
Cranford, NJ

Dear Mr. Lieberman:

The Film Department has referred your letter inquiring about the 1951 exhibition KOREA: THE IMPACT OF WAR IN PHOTOGRAPHS to the Department of Photography.

I have enclosed photo-copies of the checklist for the exhibition, the caption material, and the press release. The exhibition was photographed and I have made copies of those photographs. We do not have individual photo-copies of the pictures, only as they appeared on the gallery walls. The copies are not ideal for detailed research work; however, they are all we have of the original show.

If these are not sufficiently clear, you are welcome to come into the Department and use our Study Center. The Department's collection, library, and biographical files are made accessible to the public on Monday and Wednesday afternoons, from two to five p.m. It is by appointment only and although there is no Study Center during the month of August, it resumes again in September. There are some reviews of the exhibition (from Life Magazine) that may be of use to you; many of the photographs are reproduced and are quite legible. If you wish to make an appointment, you should call the Department of Photography at 708-9626. In the meantime, I hope the enclosed can be of use to you.

Sincerely,

Marie Creste

Marie Creste
Department of Photography

encs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

√ = Circulating Exhibition

1951

KOREA - Checklist

No.	Name & Source			Title
1.	Carl Mydans (Life)			(Seven soldiers silhouetted against water and sky)
2.	J. R. Eyerman (Life)			(G. I. portrait - blue eyes)
3.	" " " "			(G. I. portrait - men in background)
4.	" " " "			(G. I. portrait - smile)
5.	" " " "			(G. I. portrait - Negro)
6.	" " " "			(G. I. portrait - with glasses)
7.	Carl Mydans (Life)			(Korean boy)
8.	" " " "			Syngman Rhee
9.	" " " "	X		(Old Korean with pipe)
10.	" " " "	X		(Old Korean with hat)
11.	" " " "			(U. N. flag being presented to MacArthur)
12.	Ralph Crane (Life)			(Philippine Sea)
13.	~~Walt Sanders~~ Ralph Crane (Life)	X		(Wife & mother in automobile at departure)
14.	Carl Mydans (Life)	X		(Senselessness and brutality)
15.	" " " "			(The G.I.'s boredom with the eternal waiting in war)
16.	" " " "			("How to win friends and influence people" — THE LOLLYPOP PLAN)
17.	" " " "			(Gen. MacArthur and Adm. Struble (?) laughing)
18.	" " " "	X		(Korean woman watches burning town)
19.	" " " "	X		(Korean refugees with ox crossing stream)
20.	" " " "			(Refugees in railroad yard — on freight cars)
	" " " "			(Refugees on locomotive)
	" U. S. Navy "			(Refugees with bicycle and table in railroad yard)
	" " " "			(Refugees covering tanks on flatcar)
	" " " "	X		(Mother with nursing child fleeing south from Seoul)
	" " "			(Well-to-do refugees with their possessions)
	" " "			(Exhausted American infantrymen)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No.	Name & Source	Title
27.	Carl Mydans (Life)	(Negro G.I. in helmet)
28.	" " "	(Corpse of infantry lieutenant on straw camouflaged jeep)
29.	" " "	(G.I.'s foot being bandaged)
30.	" " "	(Blond soldier carrying wounded man)
31.	" " "	(Badly wounded medic shot and left for dead)
32.	David Douglas Duncan (Life)	(Refugees silhouetted against water)
33.	" " " "	(Panther jets on flight deck)
34.	" " " "	(Panther jet returning to carrier deck)
35.	" " " "	(F-80's flying in formation, carrying armor-piercing rockets)
36.	" " " "	(Pilot's portrait in mirror)
37.	U. S. Air Force (78505 A.C.) Cpl. George Savino	(One of 1,000 Korean orphans evacuated by U. S. Air Force from Seoul to South Korea)
38.	" " " " (77010 A.C.)	(Superforts bombing chemical plant in North Korea)
39.	" " " " (77995 A.C.)	(Chosen oil refinery at Wonsan in ruins from attacks by B-29 Superforts)
40.	" " " " (78758 A.C.)	(Flying boxcar drops tons of rations & gasoline to U.N. troops on a snow-covered battlefield)
41.	" " " " (77217 A.C.) (A-77217 A.C.)	(Precision bombing: before & after a B-29 strike on a railroad repair yard near Wonsan)
42.	U. S. Navy (USN 420914)	(Refuelling Navy Panther jets on aircraft carrier)
43.	" " " (USN 425826)	(U. S. Navy helicopter)
44.	" " " (USN 424058)	(Thanksgiving service in bombed Benedictine monastery)
45.	" " " (USN 420833) Frank Kazukaitus AF1	(Conference in Admiral Hartman's quarters aboard the S. S. Helena, October, 1950)
46.	" " " ( )	(Navy planes bomb railroad cars near Kunchon, Korea, July, 1950)
47.	" " " (USN 421934)	(B. Gen. Whitney, Gen. MacArthur & Major Gen. Almond)
48.	" " " (USN 707877)	(Aerial view of bombing)
49.	" " " (USN 423625) Harold E. Stein AF3	(Ship striking mine)
50.	U. S. Navy	(Explosion set off by Navy demolition team at end of evacuation at Hungnam)
51.	" " " (USN 421049) Frank Kazukaitus AF1	(U. S. S. Missouri using her 16-inch guns)
52.	Ed Hoffman (Acme) (SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
53.	" " (Acme) (SF 958026)	(Korean children in wartime)
54.	Stanley Tretick (Acme)	(G.I. finds rabbit in burning village)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No.	Name & Source	Title
55.	Stanley Tretick (Acme)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
56.	" " " (SE 949129)	(Exhausted American soldier on the Taegu front)
57.	Hank Walker (Life)	(G.I. giving water to dying Korean)
58.	" " "	(Pershing tank passing knocked out Russian T34, "Bowling Alley" between Taegu & Taejon)
59.	" " "	(G.I.'s capturing snipers)
60.	" " "	(Youthful G. I. portrait)
61.	" " "	(Old-timer G. I. portrait)
62.	" " "	(Soldier at Red Beach invasion)
63.	" " "	(G.I. bandaging child)
64.	" " "	(The first men over, Red Beach, Inchon Harbor)
65.	" " "	(Going over the slope toward Kimpo Airstrip--dawn)
66.	" " "	(Tank on railroad track)
67.	" " "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
68.	" " "	(Night raid--tracer bullets)
69.	" " "	(One of five survivors of the massacre of forty Americans by retreating North Koreans)
70.	" " "	(G.I.s with guns ready in snow-covered field)
71.	" " "	(Two G.I.s running--one wounded)
72.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
73.	" " " (137098)	(Members of tank crew hit the dirt as enemy mortar fire lands close to their disabled vehicle)
74.	" " " (FSI 145871)	(Taejon, South Korea--first wounded back)
75.	Fred Waters (INP) (137476)	(Wounded American soldier given plasma in a jeep)
76.	Gene Herrick (AP)	(Two wounded men with clasped hands)
77.	John Dominis (Life)	(A plain outside of Seoul at dusk, last day of evacuation)
78.	" " "	(Stream of refugees leaving Seoul at highway bridge)
79.	" " "	(Refugees on freight car--bicycle tied on to train)
80.	David Douglas Duncan (Life)	(Eyes of a ~~G. I.~~ Guerrilla)
81.	" " " "	(Korean with fur cap)
82.	" " " "	(Korean winter landscape--soldiers coming down road--zigzag line)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No.	Name & Source	Title
83.	David Douglas Duncan (Life)	(Wind blowing snow on road--Marines & truck)
84.	" " " "	(Portrait of Marine with new beard--man smoking in background)
85.	" " " "	(Portrait of Marine--older man, chin covered by scarf)
86.	" " " "	(Portrait of Marine--using jacket as hood and holding can of food)
87.	" " " "	(Marines passing corpses of soldiers)
88.	" " " "	(Marine with can of frozen beans)
89.	" " " "	(The living walk--the dead ride)
90.	" " " "	(Soldiers sitting on jeep on a hill road)
91.	" " " "	(Stream of men silhouetted against snow-covered landscape)
92.	" " " "	(Wounded men waiting to be taken to medical aid station)
93.	" " " "	(Old Korean woman grimacing with pain & gratitude)
94.	" " " "	(Wounded Korean mother nursing her baby while being bandaged)
95.	" " " "	(Crying jeep driver)
96.	" " " "	(Overturned jeep after hitting mine in road)
97.	" " " "	(After jeep accident--men driving on)
98.	" " " "	(Three men looking at their wounded friends) dead? killed in action
99.	" " " "	(Marines advancing through marsh past corpse)
100.	" " " "	(Rifle squad attacks the crest of ridge, first pinning down enemy with hand grenades)
101.	" " " "	(Capt. "Ike" Fenton learns he is out of ammunition)
102.	" " " "	(Wounded Marines being attended to)
103.	" " " "	(Portrait of Corporal Leonard Hayworth)
104.	" " " "	(Cpl. L. Hayworth sees his picture in Sept. 18 Life story. Next morning he was killed)
105.	U. S. A. Signal Corps Marks (Sc 355109)	(Cpl. R. Graff giving haircut to Pfc. J. Tono during a break in action)
106.	U. S. A. Signal Corps Ronald L. Hancock (Sc 348594)	(South Korean child left alone after a Marine offensive)
107.	U. S. A. Signal Corps Cpl. Romanowski (Sc351384)	(U.S. Marines fighting on outskirts of Seoul) Sept. 1950
108.	U. S. A. Signal Corps Cpl. Romanowski (Sc 351392)	(U.S. Marines in abandoned building during fighting in streets of Seoul) Sept. 1950
109.	U. S. A. Signal Corps Cpl. Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No.	Name & Source	Title
110.	U. S. A. Signal Corps Scheff (Sc 244901)	(Capt. George Connelly, U.S. 8th Army, speaking to nuns at Korea railroad station)
111.	U. S. A. Signal Corps Pfc Al Chang (Sc 347803)	(American infantryman is comforted after death of his friend while man methodically fills out casualty tags)
112.	Max Desfor (AP)	(American paratroopers jumping from planes behind North Korean lines, October, 1950)
113.	" " "	(Villagers watching descent of paratroop team)
114.	" " "	(U.S. mortar crew blasts at North Koreans)
115.	" " "	(Korean children beside the body of their dead mother)
116.	" " "	(Natives wave South Korean flags)
117.	" " "	(U.S. Marines take time out to light up, despite a roaring fire)
118.	" " "	(Marines in street fighting in Seoul)
119.	" " "	(Refugees escaping over the shattered girders of the Pyongyang bridge in flight from Chinese Communists)
120.	" " "	(Hands of corpse coming through snow)
121.	" " "	(Weary G.I. riding on trailer in sub-zero weather)
122.	U. S. Marine Corps SSgt. Walter W. Frank	(Scaling ladders used to storm ashore at Inchon in fast amphibious invasion)
123.	U. S. Marine Corps SSgt. F. C. Kerr	(Co-ordination of Marine, Air & Ground units)
124.	U. S. Marine Corps SSgt. F. C. Kerr	(Chinese Communist troops surrendering to Marines south of Koto-ri)
125.	U. S. Marine Corps SSgt. F. C. Kerr	(Marines on the way to southern tip of Chosin Reservoir during five days of below zero weather)
126.	Homer Page (Argosy)	(The new recruit)
127.		Portrait of Carl Mydans (LIFE)
128.		" " Charles Rosecrans (INP)
129.		" " Hank Walker (LIFE)
130.		" " Stanley Tretick (ACME)
131.		" " David Douglas Duncan (LIFE)
132.		" " Max Desfor (AP)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

(To supplement checklist where titles were abbreviated)

KOREA: Caption material

#31. Badly wounded medic had been shot and left for dead until Americans rescued him.

#43. Lt. (j.g.) M. D. Taylor, repair officer aboard the salvage ship, USS BOLSTER, stands guard against advancing Communist troops while casualties from the Thailand corvette, HMST PRASAE, are brought from the water's edge. The PRASAE went aground in Communist-held area during a snow-storm and its personnel had to be rapidly rescued by U.S. Navy helicopters.

#47. B. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur, USA, and Major Gen. Edward M. Almond, USA observe Naval shelling from the USS MT. McKINLEY at Inchon invasion.

#50. Explosion set off by Navy demolition team at end of evacuation of Hungnam. Navy patrol frigate waits to load remaining land craft.

#51. USS MISSOURI - "The Big Mo" - using her 16-inch guns on Chong-Jin in October, 1950, to cut lines of communication between north and south Korea.

#74. Taejon, South Korea - Among the first combat wounded to come back from the fighting lines.

#104. Corporal Leonard Hayworth sees his picture in September 18 LIFE story. Next morning he was killed in action.

#111. An American infantryman, whose friend has been killed in action, is comforted while a corpsman methodically fills out casualty tags.

#115. Korean children beside the body of their dead mother. They were later cared for by British and Australian troops.

#116. Natives wave South Korean flags as U.S. First Cavalry Division troops drive past.

#123. Co-ordination of Marine air and ground units. Marine Corsair has just dropped napalm on an enemy concentration.

#89 From Changjin to Hamhung

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

#19-25 Exodus

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

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

David Douglas Duncan

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

David Douglas Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Press Release for Book of Korea

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

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

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

Mr. Steichen comments on the exhibition as follows:

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

HUMAN NOBILITY, COMPASSION, DEVOTION, INEXHAUSTIBLE ENDURANCE, SENSELESSNESS AND BRUTALITY ARE SCRAMBLED TOGETHER UNDER THE IMPACT OF WAR. HERE PHOTOGRAPHY, BRIDGING REMOTENESS AND APATHY, DUMPS A PLACE AND A MOMENT CALLED, "KOREA," RIGHT INTO OUR LAPS. AUTOMATIC CAMERAS PRODUCE THE IMPERSONAL MECHANICAL RECORD OF EXPLODING BOMBS AND ROCKETS. AN ARTIST WITH A CAMERA GIVES US THE BEAUTIFUL TIMELESS IMAGE OF A YOUNG MOTHER, NURSING HER BABY, AS SHE FLEES FROM THE ADVANCING ARMIES,--ANOTHER CREATES THE HAUNTING PHOTOGRAPH OF A YOUNG MARINE WHISPERING A PRAYER FOR A TOMORROW AS HE EATS HIS FROZEN RATION. ANOTHER PRINT REVEALS SWARMS OF PEOPLE, FROM AN EVACUATING CITY, CRAWLING LIKE ANTS OVER THE SMASHED AND TWISTED GIRDERS OF A BOMBED BRIDGE. HERE ARE PHOTOGRAPHS WITH SOMETHING IMPORTANT TO SAY AND THEY SAY IT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

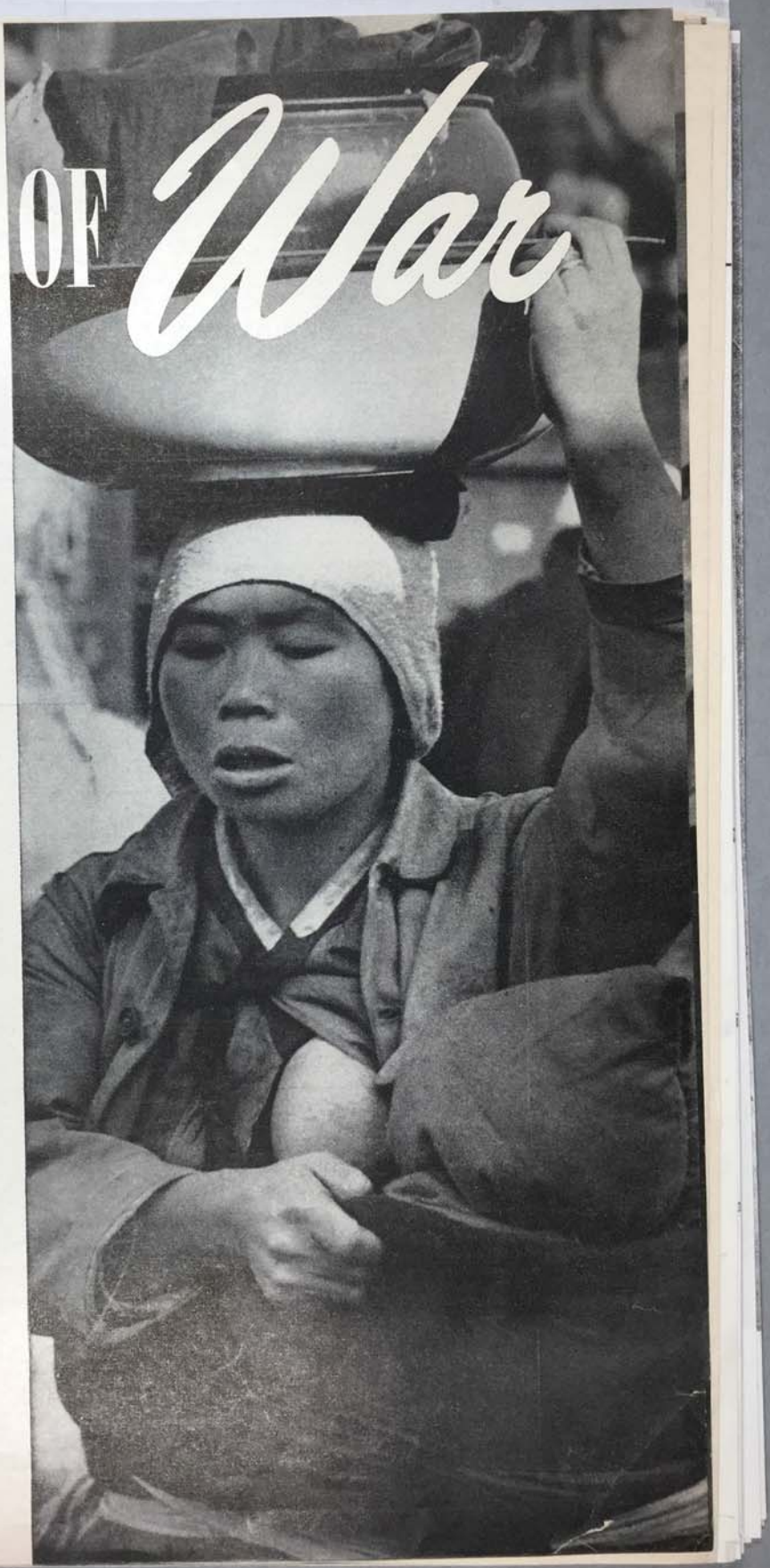
U.S. Camera Korea Exh, April, 195

IMPACT OF War

The dramatic story of Korea in all of its stark reality is shown in Edward Steichen's new exhibition at Museum of Modern Art, New York

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

With these words, Edward Steichen, Director of Photography at the *Museum of Modern Art* in New York City, opens his latest photographic exhibition, "Korea—The Impact of War." Approximately one hundred and twenty-five photographs have been assembled which represent the Korean war coverage by the staff photographers of *Life Magazine, Acme News Service, The Associated Press, International News Photos,* as well as the best work of the Department of Defense—Army, Navy, Ma-



KOREAN MOTHER

Carl Mydans, *Life* Magazine staff photographer made this fantastically dramatic photograph during the evacuation from Seoul. The frantic civilians showed more than anything else, war's impact.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

WITHDRAWAL TO SEA

Powerful reporting matched powerful action during the heartbreaking days of the Marines' fighting movement from Changjin Reservoir to the sea at Hungnam. David Douglas Duncan, of *Life's* staff, accompanied the valiant Marines.

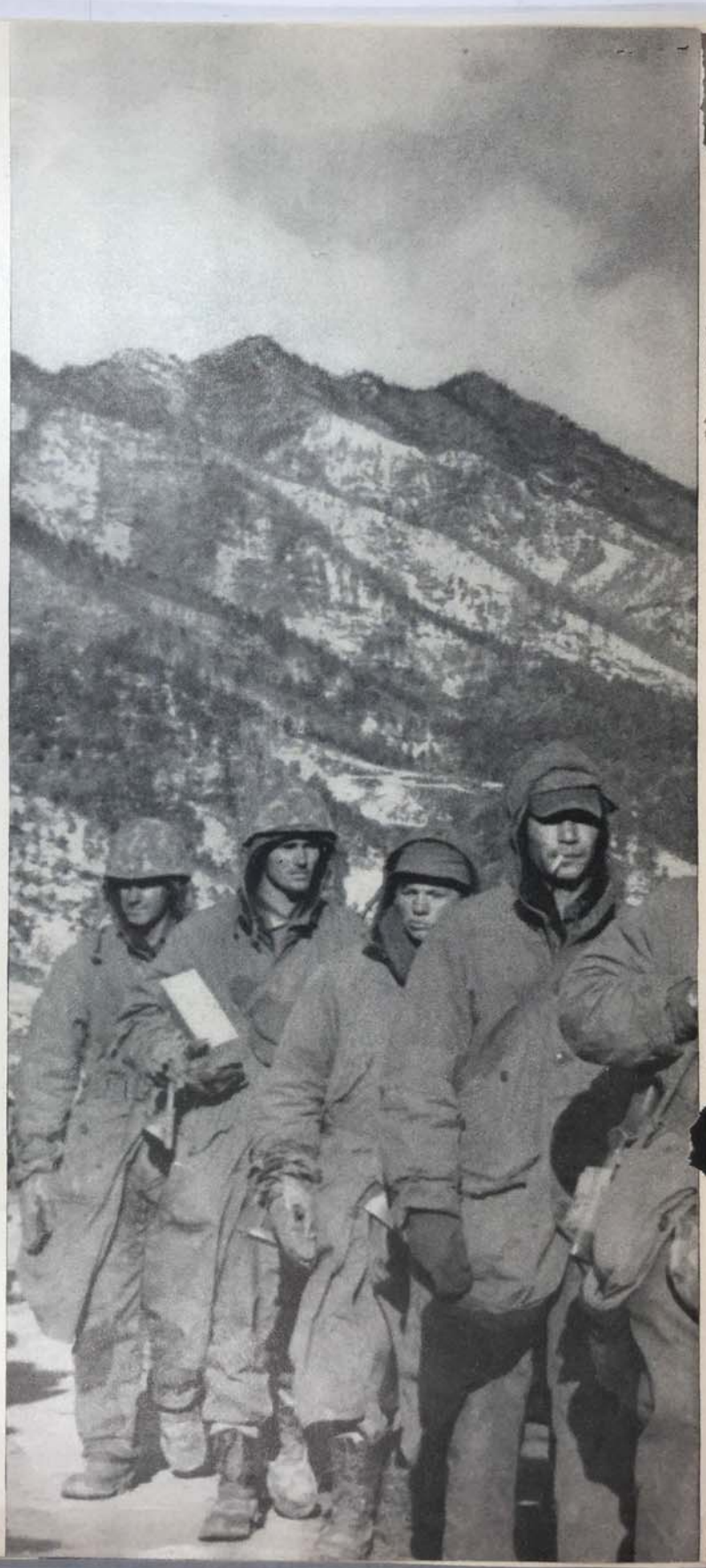
rine Corps and Air Force combat photographers. In making his selection of prints for the exhibit Mr. Steichen has purposely chosen those which bring out most strongly the terrible impact of war on the individual, whether he be "high brass," front-line GI, or hapless civilian. As one views the exhibition this fact becomes increasingly apparent. Despite the complex mechanization of modern warfare, the individual emerges, clearly defined and in proper perspective, from the welter of tanks and guns, carriers and jets. It is a tribute to this group of photographers, all combat-experienced from the last war, that they have recognized this fact and sought to capture the human equation behind the trigger rather than the shell-burst.

The major part of the show is centered about the work of Max Desfor of *Associated Press*, Stanley Tretick of *Acme*, Charles D. Rosecrans, Jr. of *International News Photos*, and David Douglas Duncan, Carl Mydans and Hank Walker, all three of *Life Magazine*. In November, Duncan, Mydans and Rosecrans received *U.S. Camera Achievement Awards* for their work in Korea, and many of their photographs, which are in the show, were featured in *U.S. Camera Annual 1951*.

Some of the highlights of the ex-

SOUTH KOREAN

A dead South Korean farmer, hit by strafing attack, lies in a field where he was photographed by the late Charles D. Rosecrans, Jr., *INP* photographer.

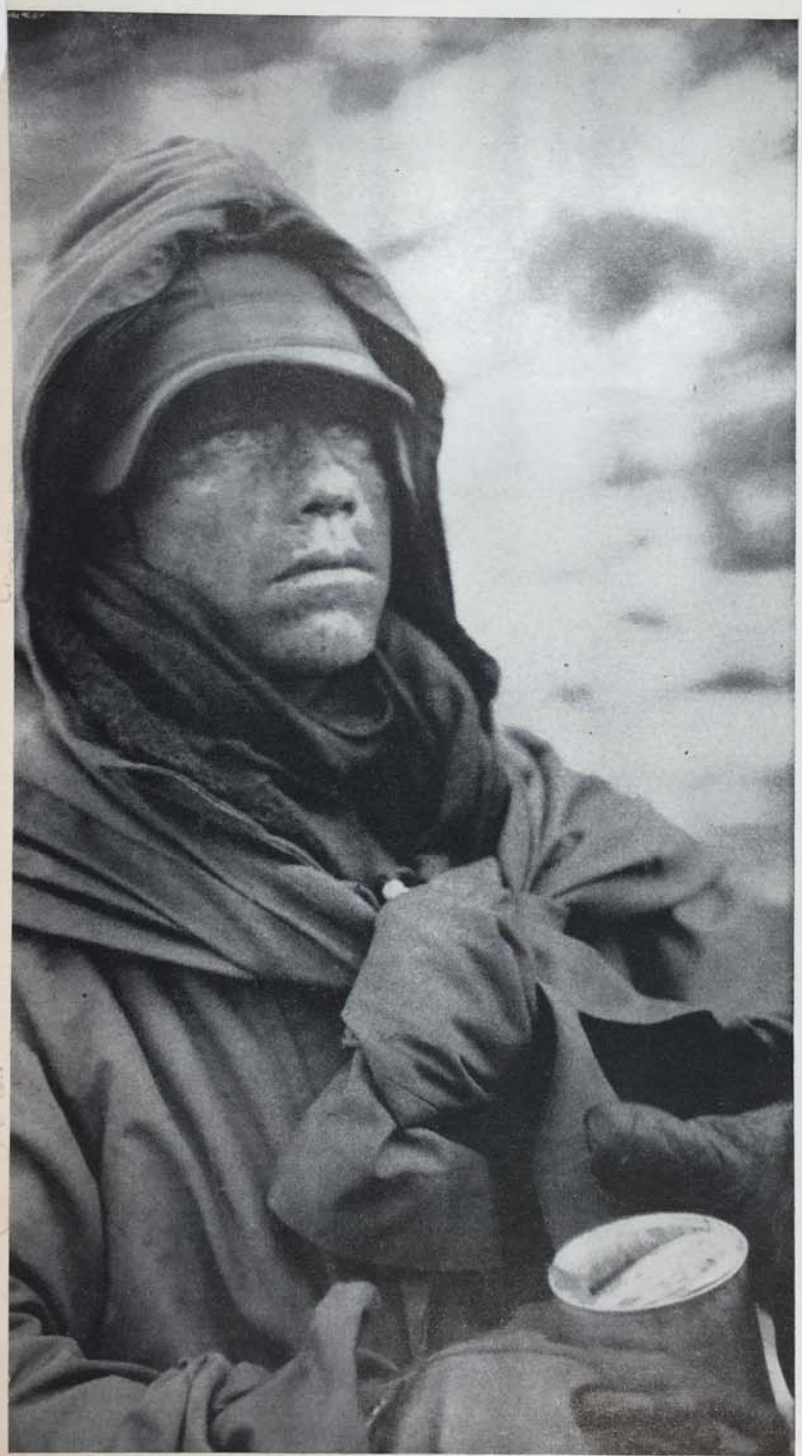


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



CHRISTMAS—FROZEN RATIONS

Here is a face that most Americans will remember for long years—the face of a young marine, photographed by David D. Duncan for *Life*. This boy is eating frozen rations; the story was titled "There Was a Christmas".

hibition are shown on these pages. Carl Mydan's touching photograph (*page 51*) of a Korean mother, nursing her baby, as she flees with a few precious belongings from the burning city of Seoul, is perhaps the most poignant from his large group.

Dave Duncan is represented by two major groups—his coverage of a Marine company attacking a hill, and the Marines' dramatic withdrawal from the Changjin reservoir. In these photographs Duncan, an ex-marine himself, has epitomized Marine Corps Gen. Smith's statement upon the successful completion of the operation. "We brought out our arms. We brought out our equipment. We brought out our wounded. We brought out our dead."

Of Duncan's coverage of this action, Mr. Steichen has this to say, "In his photographs of the Marine Corps saga of Changjin to Hungnam, David Duncan has set the highest tide that combat photography has achieved up to the present."

Associated Press is ably represented in the work of Max Desfor. Two outstanding shots from his group are, the horde of civilian refugees fleeing over the bombed out bridge from Pyongyang and the pathetic shot of two Korean children clinging to their dead mother.

Stanley Tretick of *Acme*, a former combat Marine photographer, caught one of the amusing sidelights of the war. Amidst the smoking ruins of a burning town can be seen a grinning GI running in a crouch for shelter with his rifle in one hand and a plump rabbit in the other.

Charles D. Rosecrans of *International News Photos* was killed in a plane crash last September, but some of his dramatic coverage of the early days of the war is shown.

From among the *Department of Defense* combat photographers, three are outstanding. Sgt. F. C. Kerr, Marine Corps photographer, accompanied the marines on the withdrawal to Hungnam and produced one of the great photographs to come out of that action (*page 55*). S/Sgt. Walter W. Frank, also Marine Corps, accompanied the troops in on the landing at Inchon (*page 57*). Frank Kazukaitus, of the Signal Corps, made an interesting group portrait of a conference between U.S. Navy and South Korean officers.

The photographs appearing in "Impact of War" were taken by many different cameras and lenses. Most of the news service photographs were taken with 4x5 Speed Graphics using film pack, and some of them supplemented by twin lens reflex cameras.

Department of Defense photogra-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

THE COLD ROAD BACK

Sgt. F. C. Kerr, Marine Corps combat photographer of the *Department of Defense* accompanied the First Marine Division on its brilliant withdrawal from the Changjin Reservoir and took one of the great photographs of that action (*above*). This shot of weary Marines, resting in the snow is classic in composition and its greatest strength lies in the dramatic interplay of the black and white of the figures and its strong lines of perspective.

RABBIT STEW FOR LUNCH

Out of the burning ruins of Waegwan, Stanley Tretick of *Acme* caught this amusing sidelight of combat. Down the rubble-strewn street dashes an American GI, with his rifle in one hand and a fat rabbit clutched tightly in the other. The town had just been retaken from North Koreans. Tretick, who has done some excellent war reporting with his camera, was a combat Marine photographer in World War II, covering the Pacific campaigns.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 470.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

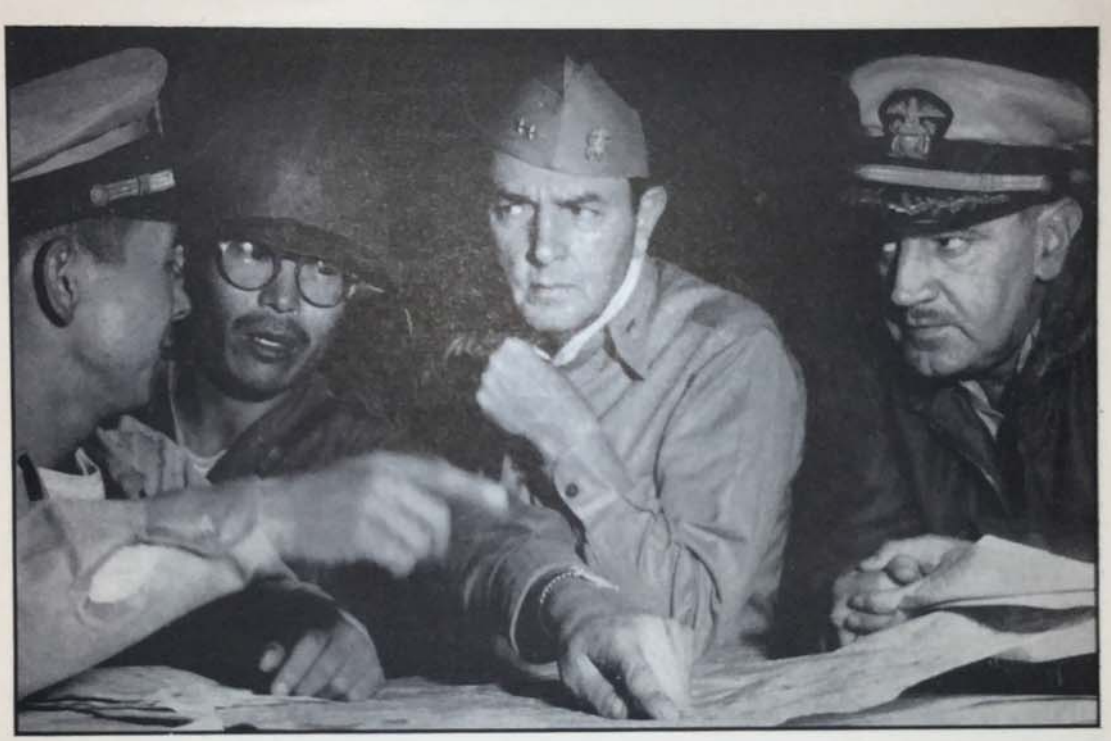
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

MARINES LAND AT INCHON

Department of Defense photographer, S/Sgt. Walter W. Frank of the Marine Corps made this powerful photograph of assault platoons of the Marines making the landing at Wolmi Island in the port of Inchon. The huddled figures, with battle packs and camouflaged helmets, convey the tenseness of the moment. One squad has already landed and is deploying as the others prepare to follow up the scaling ladders against the wall.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



STRATEGY CONFERENCE

Frank Kazukaitus of the *Defense Department* made this interesting portrait study of a meeting between Rear Admiral C. C. Hartman and South Korean Army and Navy officers on board the U.S.S. Helena prior to a support mission carried out by combined U. S. Navy sea and aerial forces off the coast of Korea.

DEAD KOREAN MOTHER

Max Desfors, ace photographer of *Associated Press* in Korea caught this touching scene along a Korean roadside. Two small children, completely bewildered by the impact of a tragic fate, cling to the still-warm body of their mother, who has been killed by enemy strafing planes.

phers (except for Air Corps photographers who used special aerial cameras) also have been using the Speed Graphic as a primary camera, with a few exceptional instances where a 35mm camera was used.

Life photographers, Duncan, Mydans and Walker have used 35mm cameras for the most part. Duncan used two 3C Leicas, equipped with Tewe Polyfocus finders, strapped around his neck, but for most of his work he used a 50mm f/1.5 Japanese Nikkor lens, which has proved most satisfactory.

"The Impact of War" also shows many of the other facets of warfare; the quiet heroism of front-line troops with their wounded; surgeons performing the miracles of their profession; brave men crying at the limits of exhaustion; the faces of young recruits waiting to be shipped over to Korea; the faces of anxious young wives and mothers; and the seemingly endless piles of equipment and supplies, which make up the sinews of war. In all of these, the photographer has admirably caught the individual's reaction to a new, exciting and terrifying experience of life which he has not sought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

U.S. Camera April, 1951

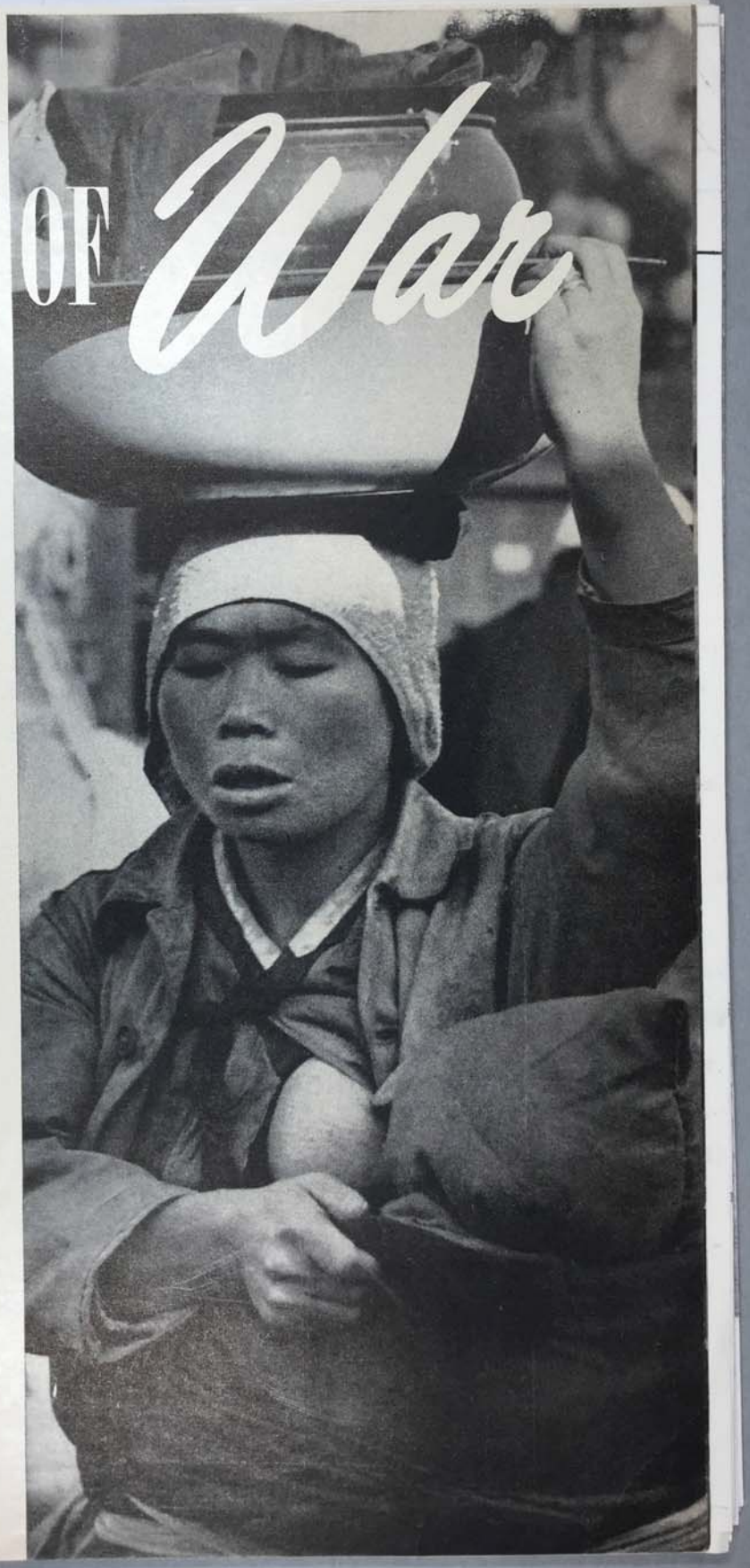
KOREA EXH

IMPACT OF War

The dramatic story of Korea in all of its stark reality is shown in Edward Steichen's new exhibition at Museum of Modern Art, New York

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

With these words, Edward Steichen, Director of Photography at the *Museum of Modern Art* in New York City, opens his latest photographic exhibition, "Korea—The Impact of War." Approximately one hundred and twenty-five photographs have been assembled which represent the Korean war coverage by the staff photographers of *Life Magazine, Acme News Service, The Associated Press, International News Photos,* as well as the best work of the Department of Defense—Army, Navy, Ma-



KOREAN MOTHER

Carl Mydans, *Life* Magazine staff photographer made this fantastically dramatic photograph during the evacuation from Seoul. The frantic civilians showed more than anything else, war's impact.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

WITHDRAWAL TO SEA

Powerful reporting matched powerful action during the heartbreaking days of the Marines' fighting movement from Changjin Reservoir to the sea at Hungnam. David Douglas Duncan, of *Life's* staff, accompanied the valiant Marines.

rine Corps and Air Force combat photographers. In making his selection of prints for the exhibit Mr. Steichen has purposely chosen those which bring out most strongly the terrible impact of war on the individual, whether he be "high brass," front-line GI, or hapless civilian. As one views the exhibition this fact becomes increasingly apparent. Despite the complex mechanization of modern warfare, the individual emerges, clearly defined and in proper perspective, from the welter of tanks and guns, carriers and jets. It is a tribute to this group of photographers, all combat-experienced from the last war, that they have recognized this fact and sought to capture the human equation behind the trigger rather than the shell-burst.

The major part of the show is centered about the work of Max Desfor of *Associated Press*, Stanley Tretick of *Acme*, Charles D. Rosecrans, Jr. of *International News Photos*, and David Douglas Duncan, Carl Mydans and Hank Walker, all three of *Life Magazine*. In November, Duncan, Mydans and Rosecrans received *U.S. Camera Achievement Awards* for their work in Korea, and many of their photographs, which are in the show, were featured in *U.S. Camera Annual 1951*.

Some of the highlights of the ex-

SOUTH KOREAN

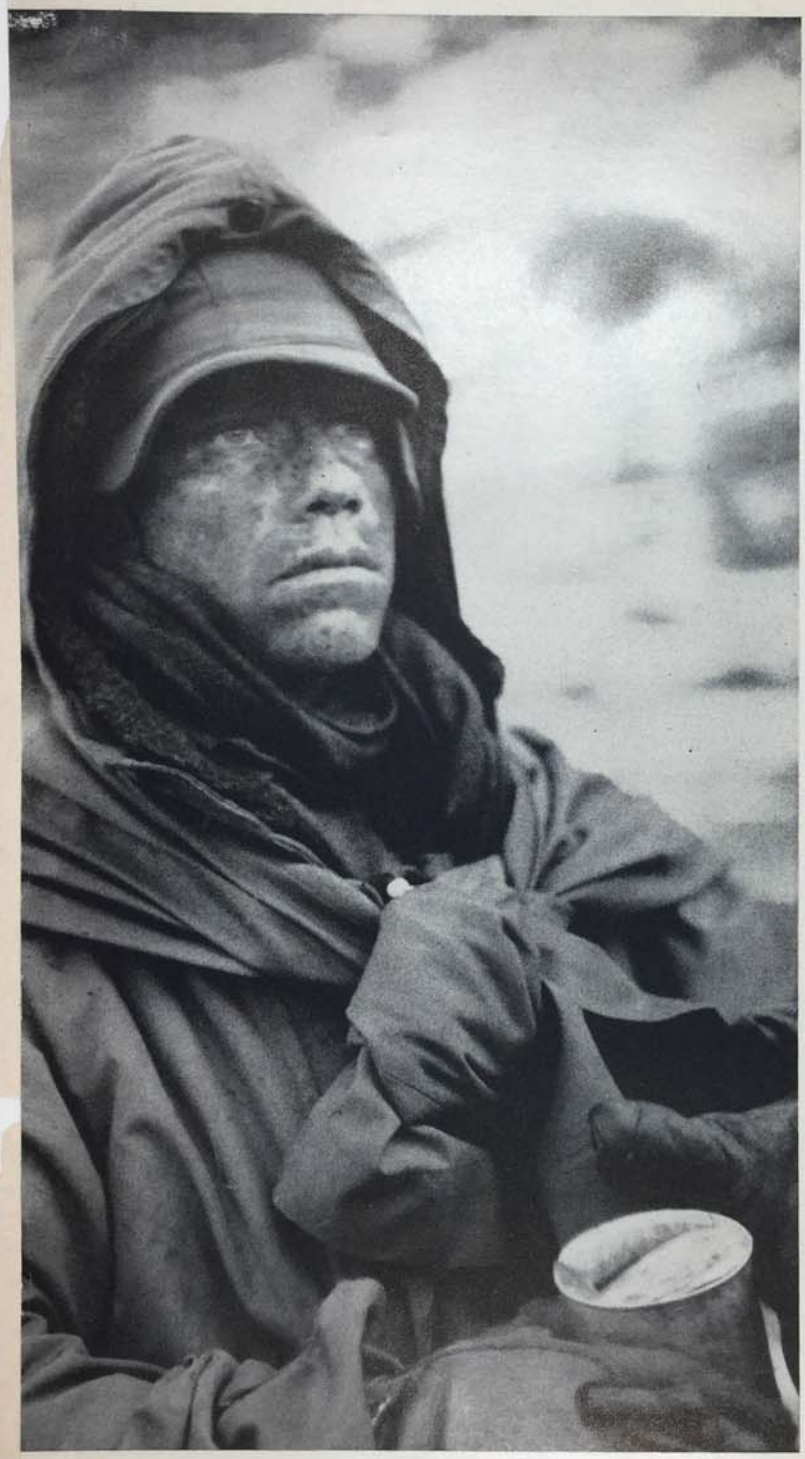
A dead South Korean farmer, hit by strafing attack, lies in a field where he was photographed by the late Charles D. Rosecrans, Jr., *INP* photographer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



CHRISTMAS—FROZEN RATIONS

Here is a face that most Americans will remember for long years—the face of a young marine, photographed by David D. Duncan for *Life*. This boy is eating frozen rations; the story was titled "There Was a Christmas".

hibition are shown on these pages. Carl Mydan's touching photograph (*page 51*) of a Korean mother, nursing her baby, as she flees with a few precious belongings from the burning city of Seoul, is perhaps the most poignant from his large group.

Dave Duncan is represented by two major groups—his coverage of a Marine company attacking a hill, and the Marines' dramatic withdrawal from the Changjin reservoir. In these photographs Duncan, an ex-marine himself, has epitomized Marine Corps Gen. Smith's statement upon the successful completion of the operation. "We brought out our arms. We brought out our equipment. We brought out our wounded. We brought out our dead."

Of Duncan's coverage of this action, Mr. Steichen has this to say, "In his photographs of the Marine Corps saga of Changjin to Hungnam, David Duncan has set the highest tide that combat photography has achieved up to the present."

Associated Press is ably represented in the work of Max Desfor. Two outstanding shots from his group are, the horde of civilian refugees fleeing over the bombed out bridge from Pyongyang and the pathetic shot of two Korean children clinging to their dead mother.

Stanley Tretick of *Acme*, a former combat Marine photographer, caught one of the amusing sidelights of the war. Amidst the smoking ruins of a burning town can be seen a grinning GI running in a crouch for shelter with his rifle in one hand and a plump rabbit in the other.

Charles D. Rosecrans of *International News Photos* was killed in a plane crash last September, but some of his dramatic coverage of the early days of the war is shown.

From among the *Department of Defense* combat photographers, three are outstanding. Sgt. F. C. Kerr, Marine Corps photographer, accompanied the marines on the withdrawal to Hungnam and produced one of the great photographs to come out of that action (*page 55*). S/Sgt. Walter W. Frank, also Marine Corps, accompanied the troops in on the landing at Inchon (*page 57*). Frank Kazukaitus, of the Signal Corps, made an interesting group portrait of a conference between U.S. Navy and South Korean officers.

The photographs appearing in "Impact of War" were taken by many different cameras and lenses. Most of the news service photographs were taken with 4x5 Speed Graphics using film pack, and some of them supplemented by twin lens reflex cameras.

Department of Defense photogra-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

THE COLD ROAD BACK

Sgt. F. C. Kerr, Marine Corps combat photographer of the *Department of Defense* accompanied the First Marine Division on its brilliant withdrawal from the Changjin Reservoir and took one of the great photographs of that action (*above*). This shot of weary Marines, resting in the snow is classic in composition and its greatest strength lies in the dramatic interplay of the black and white of the figures and its strong lines of perspective.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

RABBIT STEW FOR LUNCH

Out of the burning ruins of Waegwan, Stanley Tretick of *Acme* caught this amusing sidelight of combat. Down the rubble-strewn street dashes an American GI, with his rifle in one hand and a fat rabbit clutched tightly in the other. The town had just been retaken from North Koreans. Tretick, who has done some excellent war reporting with his camera, was a combat Marine photographer in World War II, covering the Pacific campaigns.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

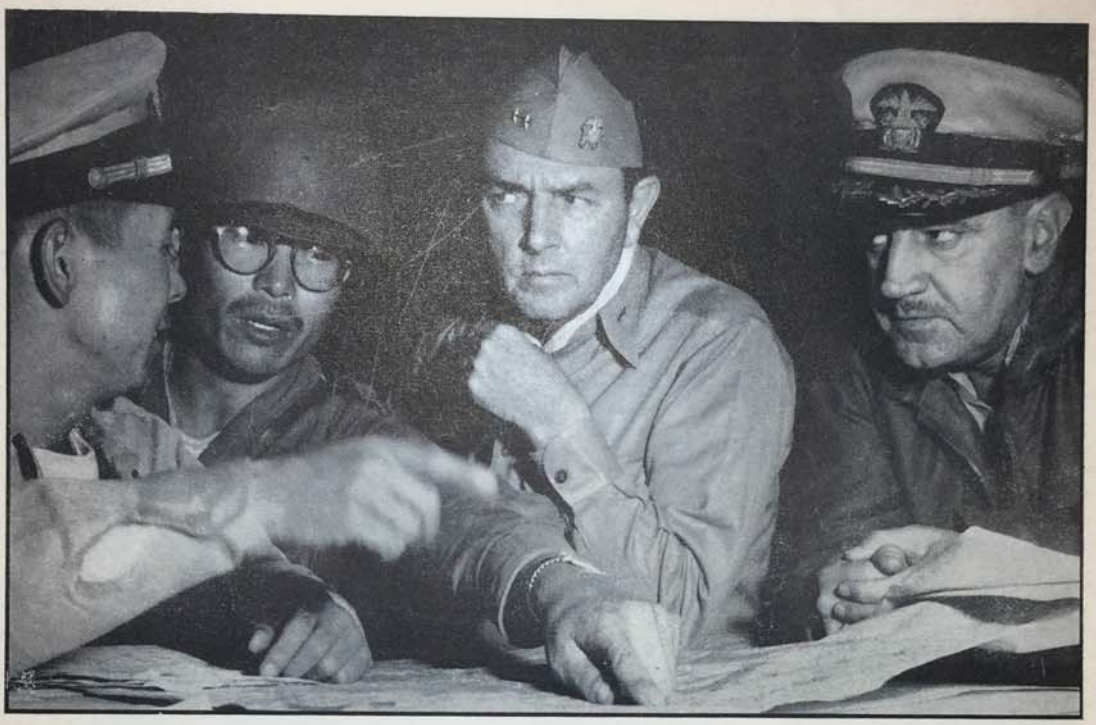
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

MARINES LAND AT INCHON

Department of Defense photographer, S/Sgt. Walter W. Frank of the Marine Corps made this powerful photograph of assault platoons of the Marines making the landing at Wolmi Island in the port of Inchon. The huddled figures, with battle packs and camouflaged helmets, convey the tenseness of the moment. One squad has already landed and is deploying as the others prepare to follow up the scaling ladders against the wall.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



STRATEGY CONFERENCE

Frank Kazukaitus of the *Defense Department* made this interesting portrait study of a meeting between Rear Admiral C. C. Hartman and South Korean Army and Navy officers on board the U.S.S. Helena prior to a support mission carried out by combined U. S. Navy sea and aerial forces off the coast of Korea.

DEAD KOREAN MOTHER

Max Desfors, ace photographer of *Associated Press* in Korea caught this touching scene along a Korean roadside. Two small children, completely bewildered by the impact of a tragic fate, cling to the still-warm body of their mother, who has been killed by enemy strafing planes.

phers (except for Air Corps photographers who used special aerial cameras) also have been using the Speed Graphic as a primary camera, with a few exceptional instances where a 35mm camera was used.

Life photographers, Duncan, Mydans and Walker have used 35mm cameras for the most part. Duncan used two 3C Leicas, equipped with Tewe Polyfocus finders, strapped around his neck, but for most of his work he used a 50mm f/1.5 Japanese Nikkor lens, which has proved most satisfactory.

"The Impact of War" also shows many of the other facets of warfare: the quiet heroism of front-line troops with their wounded; surgeons performing the miracles of their profession; brave men crying at the limits of exhaustion; the faces of young recruits waiting to be shipped over to Korea; the faces of anxious young wives and mothers; and the seemingly endless piles of equipment and supplies, which make up the sinews of war. In all of these, the photographer has admirably caught the individual's reaction to a new, exciting and terrifying experience of life which he has not sought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

195

KOREA - Checklist

No.	Name & Source		Title
1.	Carl Mydans (Life)		(Seven soldiers silhouetted against water and sky)
2.	J. R. Eyerman (Life)		(G. I. portrait - blue eyes)
3.	" " " "		(G. I. portrait - men in background)
4.	" " " "		(G. I. portrait - smile)
5.	" " " "		(G. I. portrait - Negro)
6.	" " " "		(G. I. portrait - with glasses)
7.	Carl Mydans (Life)		(Korean boy)
8.	" " "		Syngman Rhee
9.	" " "	X	(Old Korean with pipe)
10.	" " "	X	(Old Korean with hat)
11.	" " "		(U. N. flag being presented to MacArthur)
12.	Ralph Crane (Life)		(Philippine Sea)
13.	~~Walt Sanders~~ Ralph Crane (Life)	X	(Wife & mother in automobile at departure)
14.	Carl Mydans (Life)	X	(Senselessness and brutality)
15.	" " "		(The G.I.'s boredom with the eternal waiting in war)
16.	" " "		("How to win friends and influence people" — THE LOLLYPOP PLAN)
17.	" " "		(Gen. MacArthur and Adm. Struble (?) laughing)
18.	" " "	X	(Korean woman watches burning town)
19.	" " "	X	(Korean refugees with ox crossing stream)
20.	" " "		(Refugees in railroad yard — on freight cars)
	" " "		(Refugees on locomotive)
	" " "		(Refugees with bicycle and table in railroad yard)
	" " "		(Refugees covering tanks on flatcar)
	" " "	X	(Mother with nursing child fleeing south from Seoul)
	" " "		(Well-to-do refugees with their possessions)
	" " "		(Exhausted American infantrymen)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No,	Name & Source	Title
27.	Carl Mydans (Life)	(Negro G.I. in helmet)
28.	" " "	(Corpse of infantry lieutenant on straw camouflaged jeep)
29.	" " "	(G.I.'s foot being bandaged)
30.	" " "	(Blond soldier carrying wounded man)
31.	" " "	(Badly wounded medic shot and left for dead)
32.	David Douglas Duncan (Life)	(Refugees silhouetted against water)
33.	" " " "	(Panther jets on flight deck)
34.	" " " "	(Panther jet returning to carrier deck)
35.	" " " "	(F-80's flying in formation, carrying armor-piercing rockets)
36.	" " " "	(Pilot's portrait in mirror)
37.	U. S. Air Force (78505 A.C.) Cpl. George Lawns	(One of 1,000 Korean orphans evacuated by U. S. Air Force from Seoul to South Korea)
38.	" " " " (77010 A.C.)	(Superforts bombing chemical plant in North Korea)
39.	" " " " (77995 A.C.)	(Chosen oil refinery at Wonsan in ruins from attacks by B-29 Superforts)
40.	" " " " (78758 A.C.)	(Flying boxcar drops tons of rations & gasoline to U.N. troops on a snow-covered battlefield)
41.	" " " " (77217 A.C.) (A-77217 A.C.)	(Precision bombing: before & after a B-29 strike on a railroad repair yard near Wonsan)
42.	U. S. Navy (USN 420914)	(Refuelling Navy Panther jets on aircraft carrier)
43.	" " " (USN 425826)	(U. S. Navy helicopter)
44.	" " " (USN 424058)	(Thanksgiving service in bombed Benedictine monastery
45.	" " " (USN 420833) Frank Kazukaitus AF1	(Conference in Admiral Hartman's quarters aboard the S. S. Helena, October, 1950)
46.	" " " ( )	(Navy planes bomb railroad cars near Kunchon, Korea, July, 1950)
47.	" " " (USN 421934)	(B. Gen. Whitney, Gen. MacArthur & Major Gen. Almond)
48.	" " " (USN 707877)	(Aerial view of bombing)
49.	" " " (USN 423625) Harold E. Stein AF3	(Ship striking mine)
50.	U. S. Navy	(Explosion set off by Navy demolition team at end of evacuation at Hungnam)
51.	" " " (USN 421049) Frank Kazukaitus AF1	(U. S. S. Missouri using her 16-inch guns)
52.	Ed Hoffman (Acme) (SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
53.	" " (Acme) (SF 958026)	(Korean children in wartime)
54.	Stanley Tretick (Acme)	(G.I. finds rabbit in burning village)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

No.	Name & Source	Title
55.	Stanley Tretick (Acme)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
56.	" " " " (SE 949129)	(Exhausted American soldier on the Taegu front)
57.	Hank Walker (Life)	(G.I. giving water to dying Korean)
58.	" " "	(Pershing tank passing knocked out Russian T34, "Bowling Alley" between Taegu & Taejon)
59.	" " "	(G.I.'s capturing snipers)
60.	" " "	(Youthful G. I. portrait)
61.	" " "	(Old-timer G. I. portrait)
62.	" " "	(Soldier at Red Beach invasion)
63.	" " "	(G.I. bandaging child)
64.	" " "	(The first men over, Red Beach, Inchon Harbor)
65.	" " "	(Going over the slope toward Kimpo Airstrip--dawn)
66.	" " "	(Tank on railroad track)
67.	" " "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
68.	" " "	(Night raid--tracer bullets)
69.	" " "	(One of five survivors of the massacre of forty Americans by retreating North Koreans)
70.	" " "	(G.I.s with guns ready in snow-covered field)
71.	" " "	(Two G.I.s running--one wounded)
72.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
73.	" " " " (137098)	(Members of tank crew hit the dirt as enemy mortar fi lands close to their disabled vehicle)
74.	" " " " (FSI 145871)	(Taejon, South Korea--first wounded back)
75.	Fred Waters (INP) (137476)	(Wounded American soldier given plasma in a jeep)
76.	Gene Herrick (AP)	(Two wounded men with clasped hands)
77.	John Dominis (Life)	(A plain outside of Seoul at dusk, last day of evacuation)
78.	" " "	(Stream of refugees leaving Seoul at highway bridge)
79.	" " "	(Refugees on freight car--bicycle tied on to train)
80.	David Douglas Duncan (Life)	(Eyes of a ~~G. I.~~ trooper)
81.	" " " "	(Korean with fur cap)
82.	" " " "	(Korean winter landscape--soldiers coming down road--zigzag line)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

No.	Name & Source	Title
83.	David Douglas Duncan (Life)	(Wind blowing snow on road--Marines & truck)
84.	" " " "	(Portrait of Marine with new beard--man smoking in background)
85.	" " " "	(Portrait of Marine--older man, chin covered by scarf
86.	" " " "	(Portrait of Marine--using jacket as hood and holding can of food)
87.	" " " "	(Marines passing corpses of soldiers)
88.	" " " "	(Marine with can of frozen beans)
89.	" " " "	(The living walk--the dead ride)
90.	" " " "	(Soldiers sitting on jeep on a hill road)
91.	" " " "	(Stream of men silhouetted against snow-covered landscape)
92.	" " " "	(Wounded men waiting to be taken to medical aid stati
93.	" " " "	(Old Korean woman grimacing with pain & gratitude)
94.	" " " "	(Wounded Korean mother nursing her baby while being bandaged)
95.	" " " "	(Crying jeep driver)
96.	" " " "	(Overturned jeep after hitting mine in road)
97.	" " " "	(After jeep accident--men driving on)
98.	" " " "	(Three men looking at their wounded friends)
99.	" " " "	(Marines advancing through marsh past corpse)
100.	" " " "	(Rifle squad attacks the crest of ridge, first pinning down enemy with hand grenades)
101.	" " " "	(Capt. "Ike" Fenton learns he is out of ammunition)
102.	" " " "	(Wounded Marines being attended to)
103.	" " " "	(Portrait of Corporal Leonard Hayworth)
104.	" " " "	(Cpl. L. Hayworth sees his picture in Sept. 18 Life story. Next morning he was killed)
105.	U. S. A. Signal Corps Marks (Sc 355109)	(Cpl. R. Graff giving haircut to Pfc. J. Tono during a break in action)
106.	U. S. A. Signal Corps Ronald L. Hancock (Sc 348594)	(South Korean child left alone after a Marine offensiv
107.	U. S. A. Signal Corps Cpl. Romanowski (Sc351384)	(U.S. Marines fighting on outskirts of Seoul) Sept. 1950
108.	U. S. A. Signal Corps Cpl. Romanowski (Sc 351392)	(U.S. Marines in abandoned building during fighting in streets of Seoul) Sept. 1950
109.	U. S. A. Signal Corps Cpl. Dangel (Sc 343304)	(American soldier tied and killed on Korean roadside)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

No.	Name & Source	Title
110.	U. S. A. Signal Corps Scheff (Sc 244901)	(Capt. George Connelly, U.S. 8th Army, speaking to nuns at Korea railroad station)
111.	U. S. A. Signal Corps Pfc Al Chang (Sc 347803)	(American infantryman is comforted after death of friend while man methodically fills out casualty
112.	Max Desfor (AP)	(American paratroopers jumping from planes behind North Korean lines, October, 1950)
113.	" " "	(Villagers watching descent of paratroop team)
114.	" " "	(U.S. mortar crew blasts at North Koreans)
115.	" " "	(Korean children beside the body of their dead mot
116.	" " "	(Natives wave South Korean flags)
117.	" " "	(U.S. Marines take time out to light up, despite a roaring fire)
118.	" " "	(Marines in street fighting in Seoul)
119.	" " "	(Refugees escaping over the shattered girders of t Pyongyang bridge in flight from Chinese Communist
120.	" " "	(Hands of corpse coming through snow)
121.	" " "	(Weary G.I. riding on trailer in sub-zero weather)
122.	U. S. Marine Corps SSgt. Walter W. Frank	(Scaling ladders used to storm ashore at Inchon in fast amphibious invasion)
123.	U. S. Marine Corps SSgt. F. C. Kerr	(Co-ordination of Marine, Air & Ground units)
124.	U. S. Marine Corps SSgt. F. C. Kerr	(Chinese Communist troops surrendering to Marines south of Koto-ri)
125.	U. S. Marine Corps SSgt. F. C. Kerr	(Marines on the way to southern tip of Chosin Reser during five days of below zero weather)
126.	Homer Page (Argosy)	(The new recruit)
127.		Portrait of Carl Mydans (LIFE)
128.		" " Charles Rosecrans (INP)
129.		" " Hank Walker (LIFE)
130.		" " Stanley Tretick (ACME)
131.		" " David Douglas Duncan (LIFE)
132.		" " Max Desfor (AP)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

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

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

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

Mr. Steichen comments on the exhibition as follows:

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

(To supplement checklist where titles were abbreviated)

KOREA: Caption material

#31. Badly wounded medic had been shot and left for dead until Americans rescued him.

#43. Lt. (j.g.) M. D. Taylor, repair officer aboard the salvage ship, USS BOLSTER, stands guard against advancing Communist troops while casualties from the Thailand corvette, HMST PRASAE, are brought from the water's edge. The PRASAE went aground in Communist-held area during a snow-storm and its personnel had to be rapidly rescued by U.S. Navy helicopters.

#47. B. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur, USA, and Major Gen. Edward M. Almond, USA observe Naval shelling from the USS MT. McKINLEY at Inchon invasion.

#50. Explosion set off by Navy demolition team at end of evacuation of Hungnam. Navy patrol frigate waits to load remaining land craft.

#51. USS MISSOURI - "The Big Mo" - using her 16-inch guns on Chong-Jin in October, 1950, to cut lines of communication between north and south Korea.

#74. Taejon, South Korea - Among the first combat wounded to come back from the fighting lines.

#104. Corporal Leonard Hayworth sees his picture in September 18 LIFE story. Next morning he was killed in action.

#111. An American infantryman, whose friend has been killed in action, is comforted while a corpsman methodically fills out casualty tags.

#115. Korean children beside the body of their dead mother. They were later cared for by British and Australian troops.

#116. Natives wave South Korean flags as U.S. First Cavalry Division troops drive past.

#123. Co-ordination of Marine air and ground units. Marine Corsair has just dropped napalm on an enemy concentration.

#89 From Changjin to Hamhung

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

#19-25 Exodus

"They know all there is to know about war, political terror, hunger, homeless-ness and heartbreak...Three times they had to carry their packs and their little worlds on their backs. Three times they have tried to outrun violence and failed."
Norman Cousins
Sat. Review Lit.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

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

David Douglas Duncan

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

David Douglas Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

HUMAN NOBILITY, COMPASSION, DEVOTION, INEXHAUSTIBLE ENDURANCE, SENSELESSNESS AND BRUTALITY ARE SCRAMBLED TOGETHER UNDER THE IMPACT OF WAR. HERE PHOTOGRAPHY, BRIDGING REMOTENESS AND APATHY, DUMPS A PLACE AND A MOMENT CALLED, "KOREA," RIGHT INTO OUR LAPS. AUTOMATIC CAMERAS PRODUCE THE IMPERSONAL MECHANICAL RECORD OF EXPLODING BOMBS AND ROCKETS. AN ARTIST WITH A CAMERA GIVES US THE BEAUTIFUL TIMELESS IMAGE OF A YOUNG MOTHER, NURSING HER BABY, AS SHE FLEES FROM THE ADVANCING ARMIES,--ANOTHER CREATES THE HAUNTING PHOTOGRAPH OF A YOUNG MARINE WHISPERING A PRAYER FOR A TOMORROW AS HE EATS HIS FROZEN RATION. ANOTHER PRINT REVEALS SWARMS OF PEOPLE, FROM AN EVACUATING CITY, CRAWLING LIKE ANTS OVER THE SMASHED AND TWISTED GIRDERS OF A BOMBED BRIDGE. HERE ARE PHOTOGRAPHS WITH SOMETHING IMPORTANT TO SAY AND THEY SAY IT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

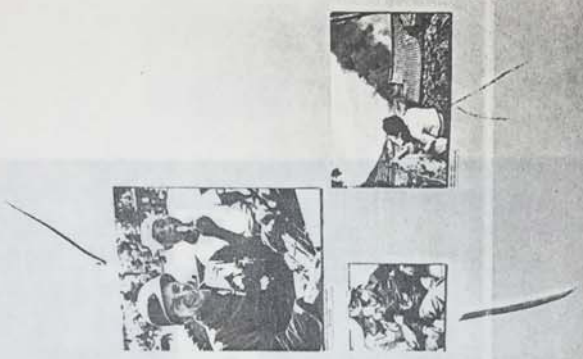
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

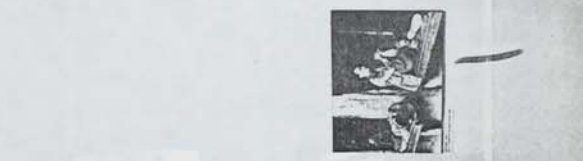
KOREA

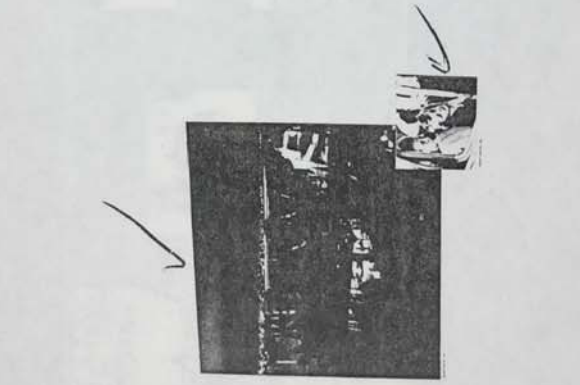
대한민국

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

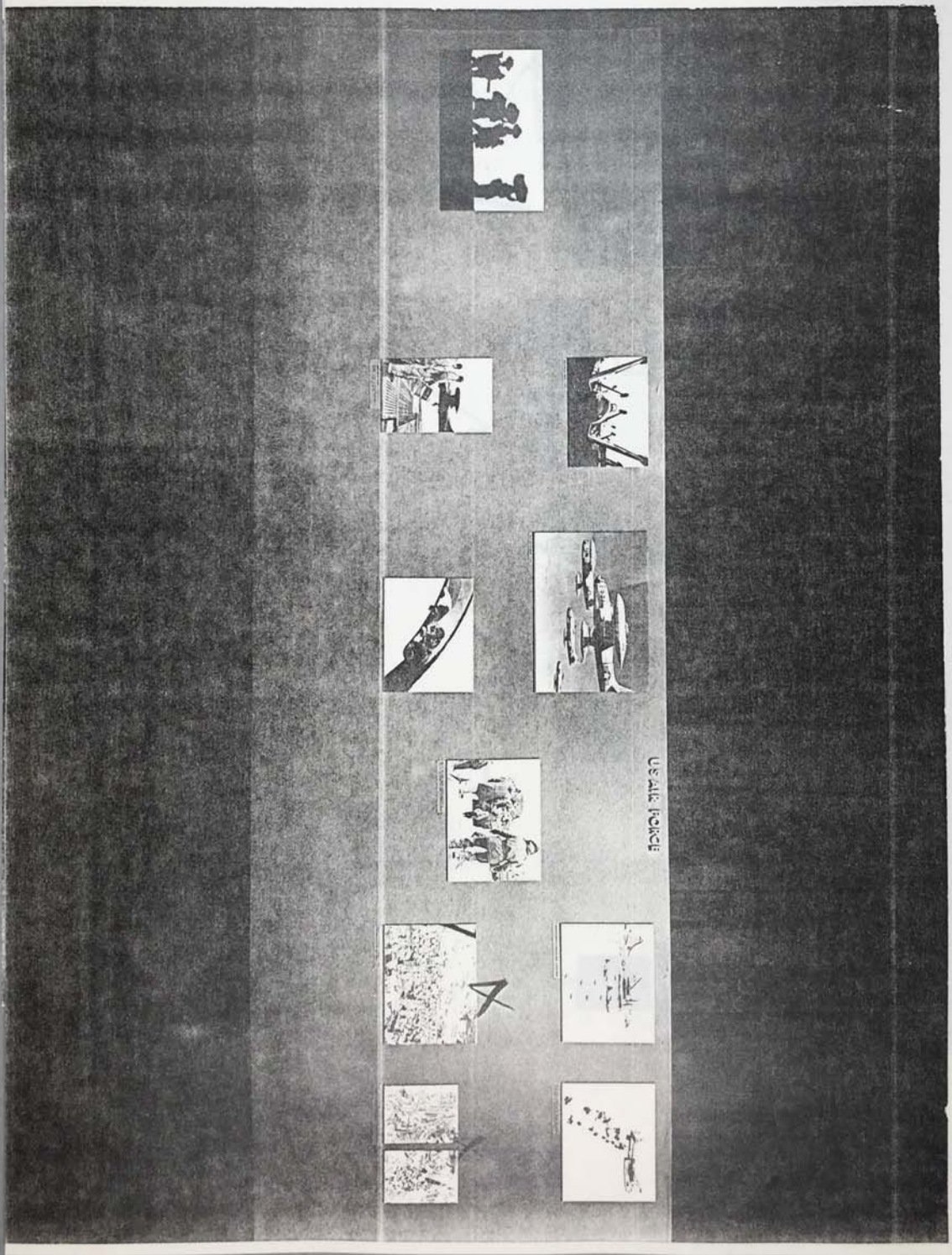






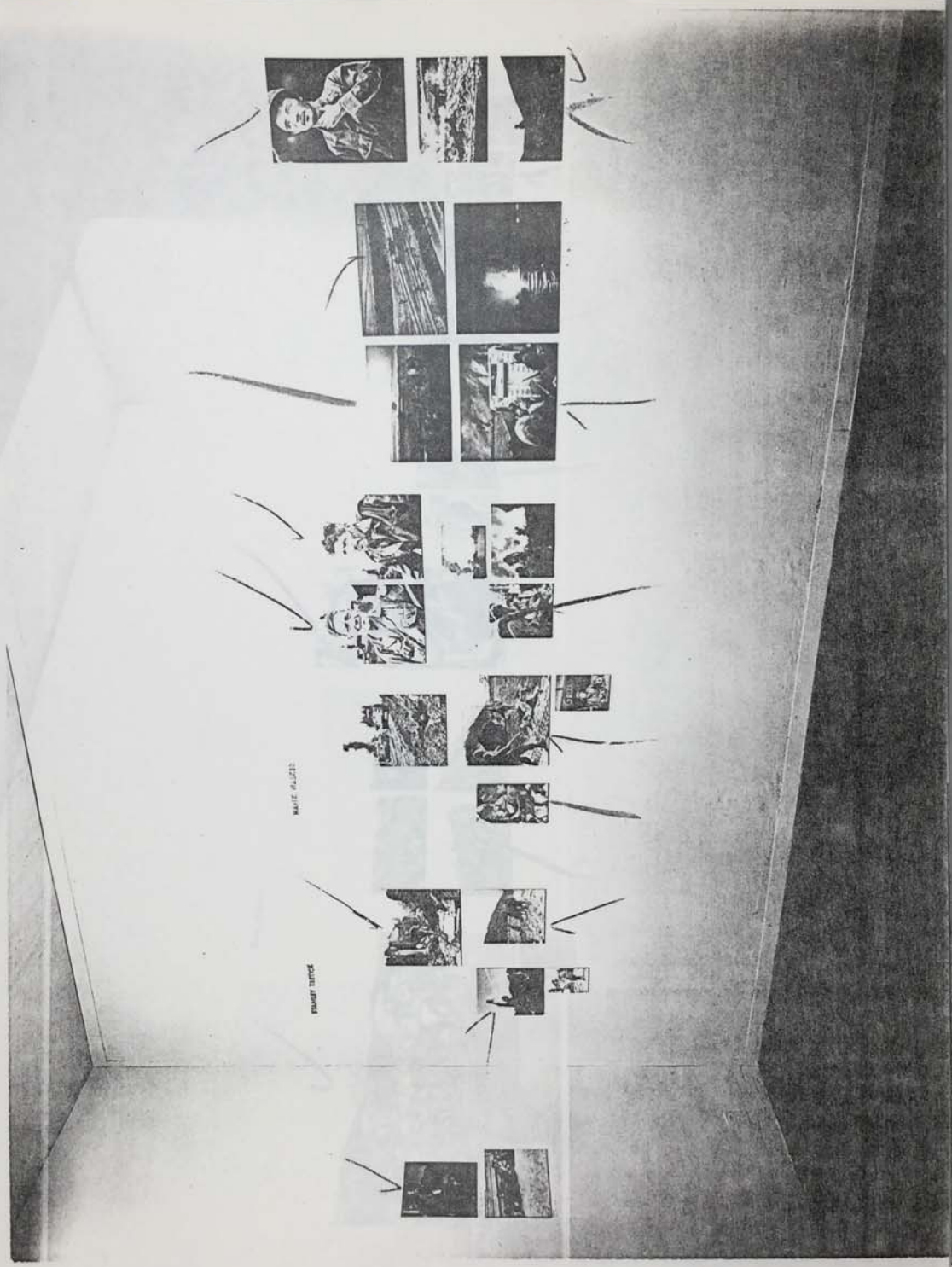
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



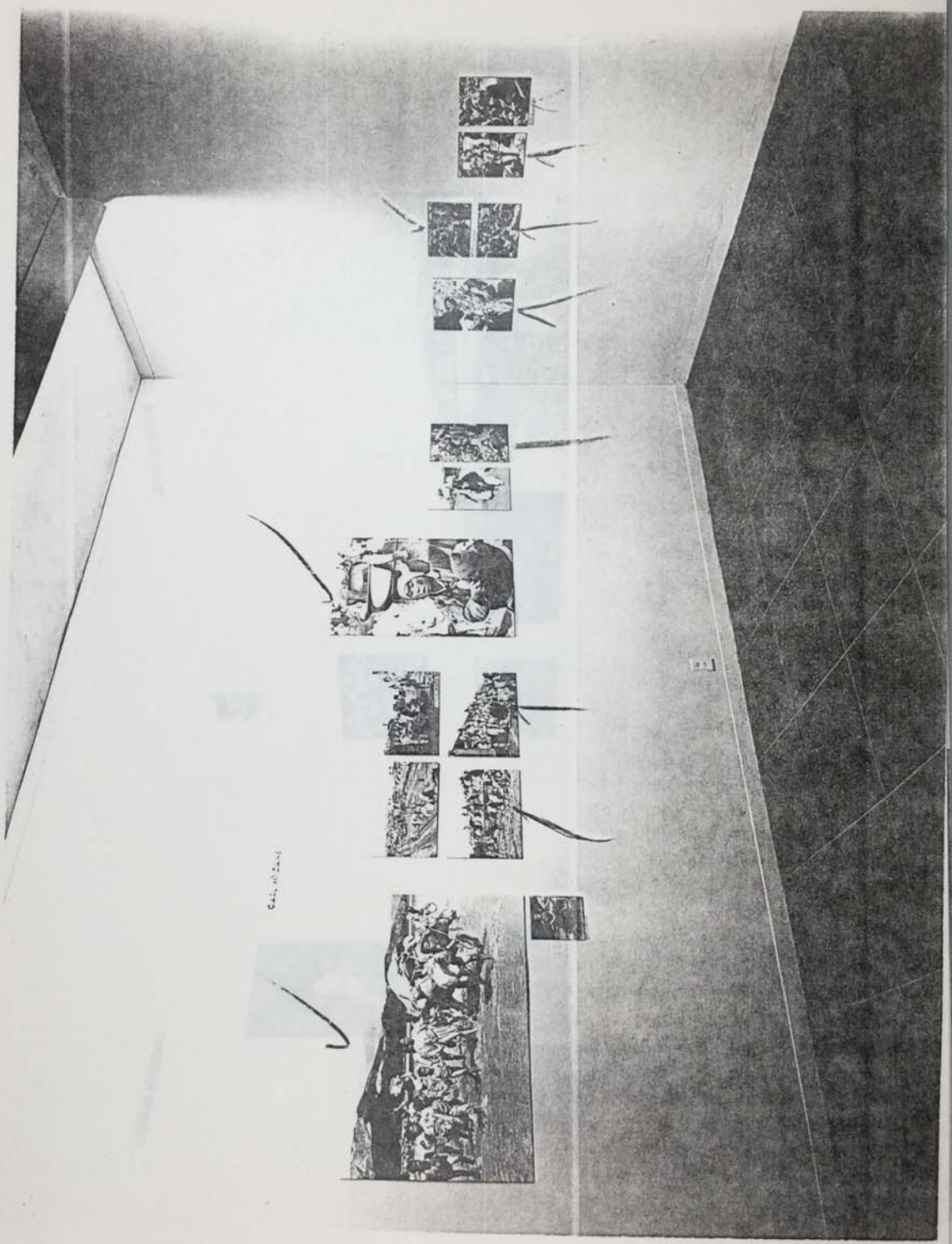
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

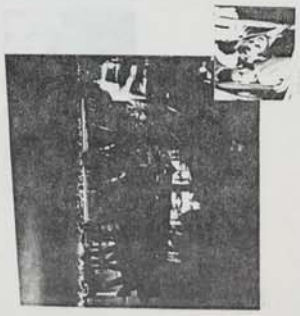
The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

JOHN DOMINIS

CHARLES ROBERTS

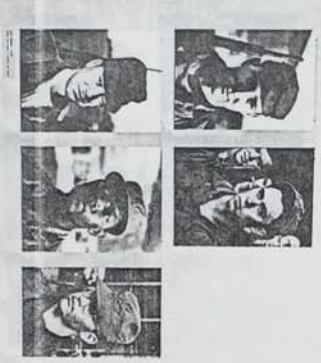
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

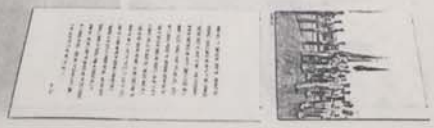
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

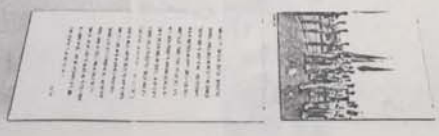
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3





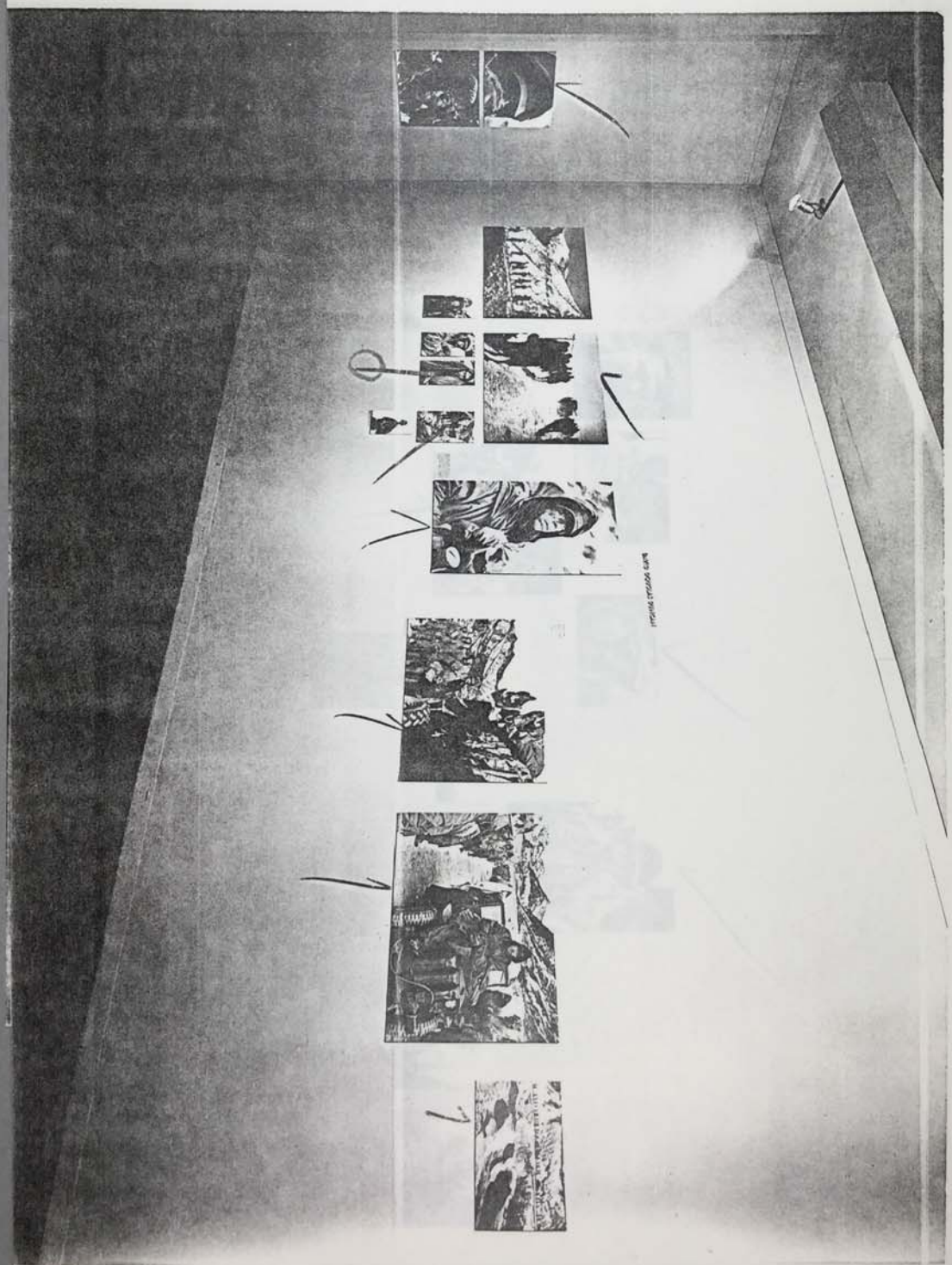
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



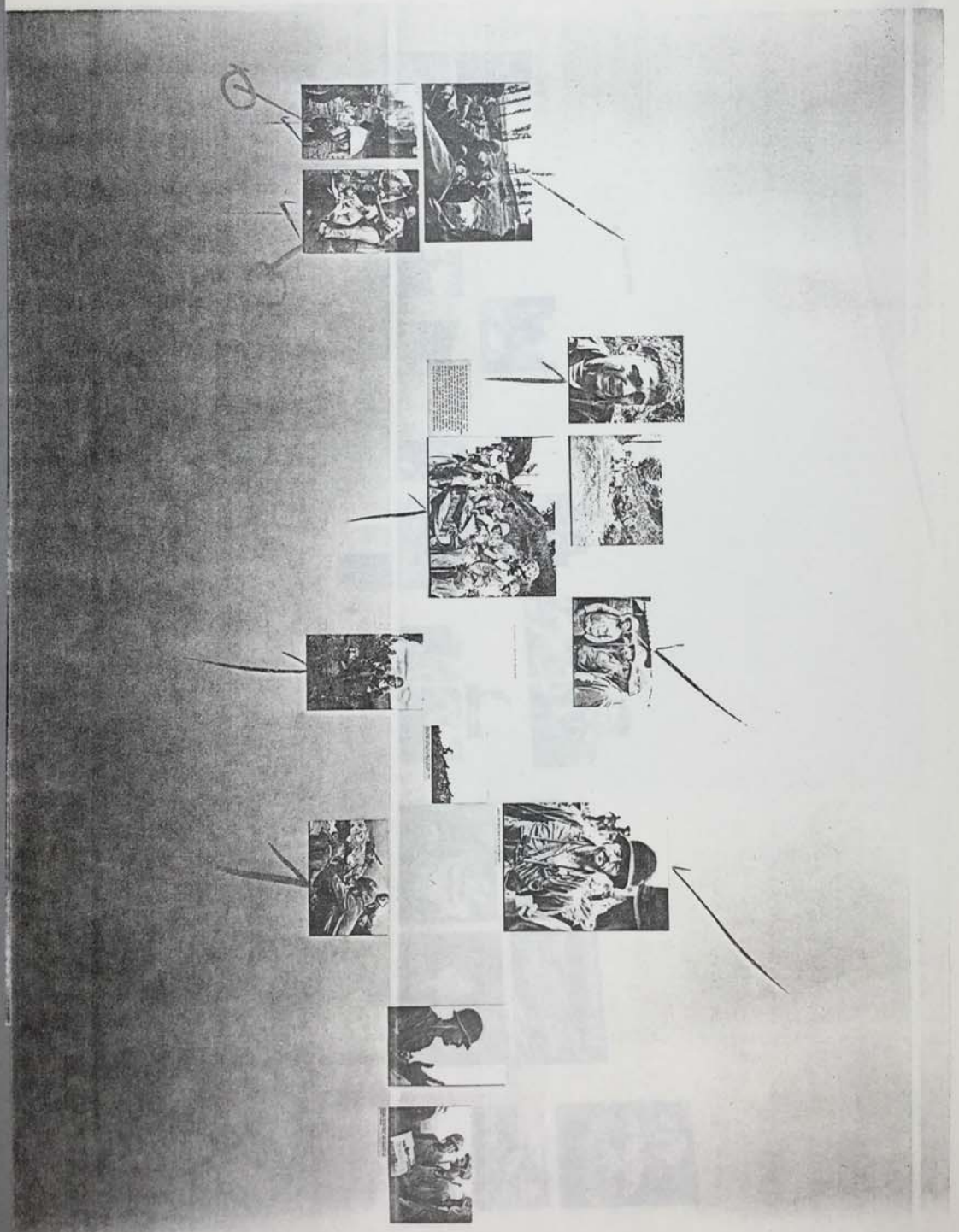
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



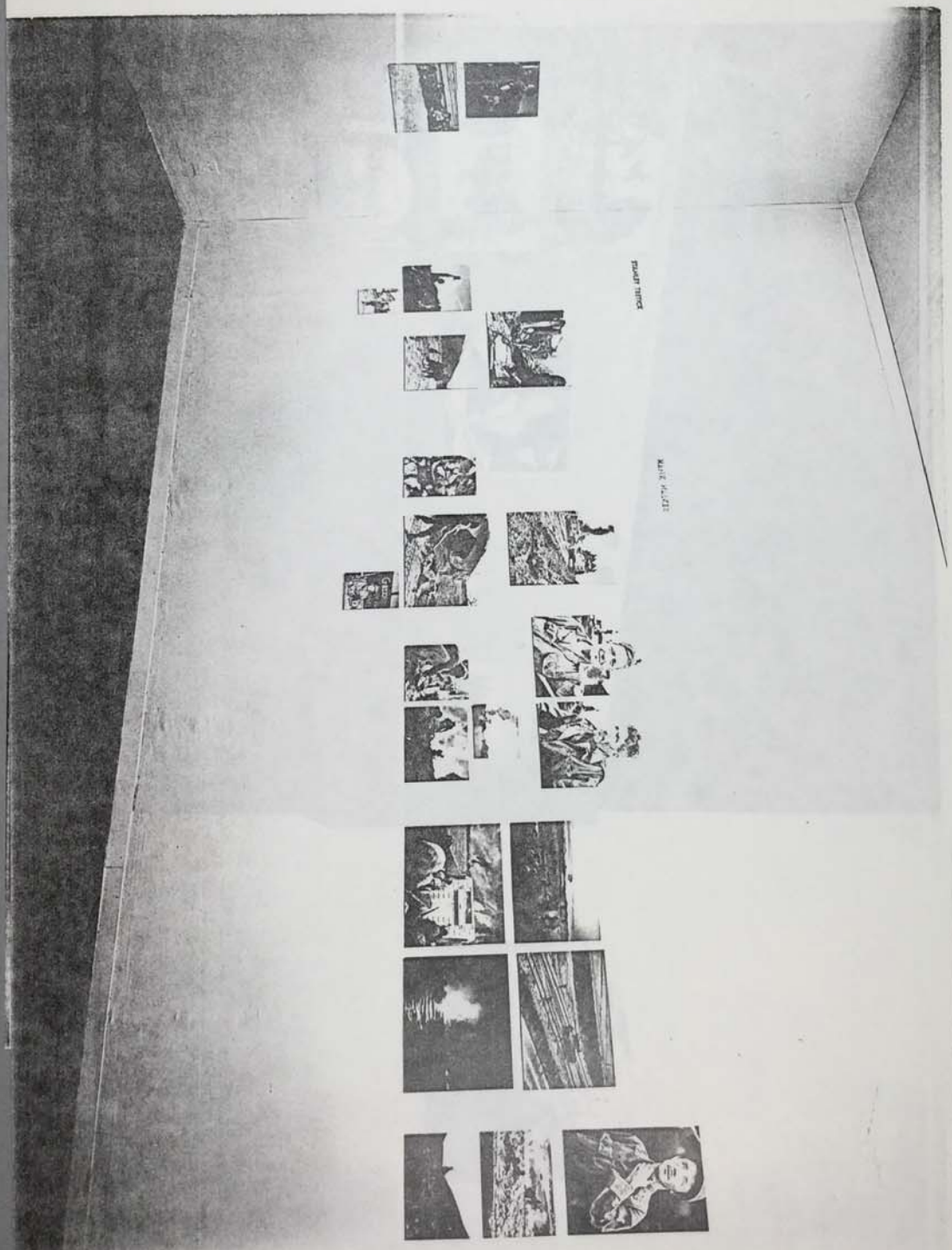
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



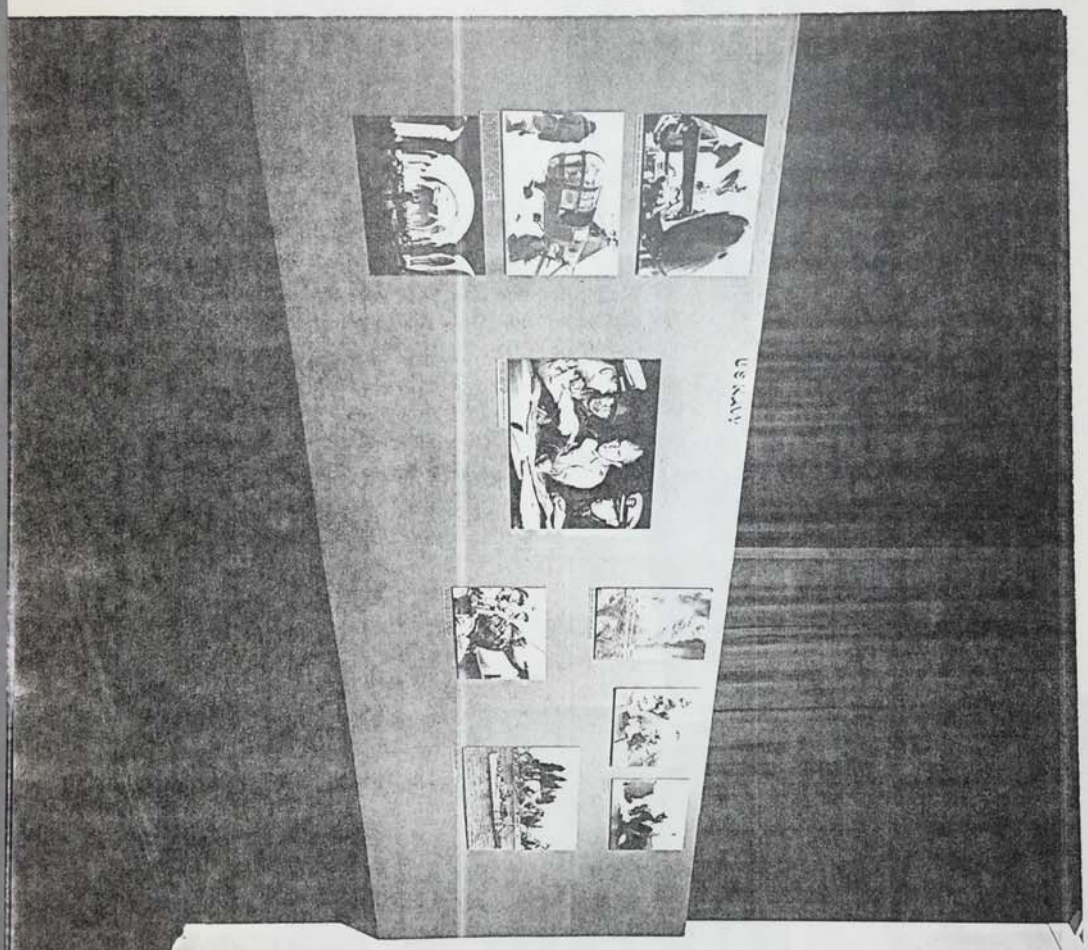
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



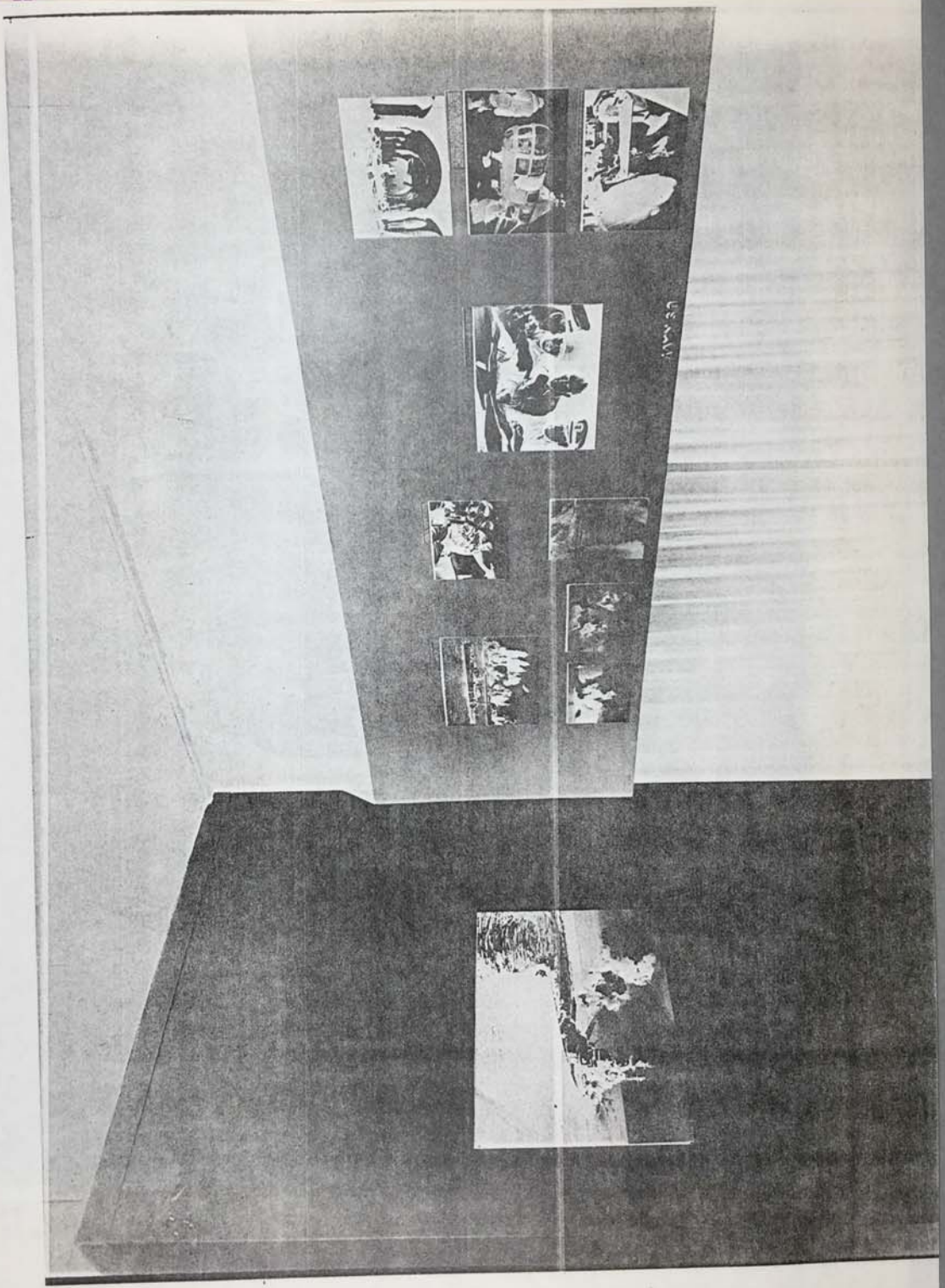
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



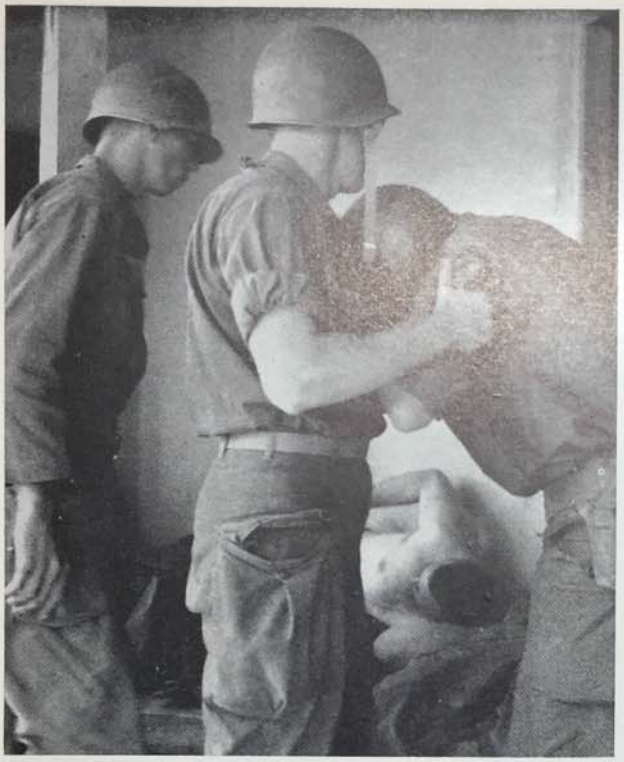
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3



KOREA:

an exhibit at the

February 14

These four prints are from an exhibition arranged by Edward Steichen and featuring the most significant photography to emerge from the Korean war. Represented in the show are many news photographers from the various news services and from *Life* magazine. Many of the pictures are

Ed Hoffman
Acme Newspictures

Fred Walters
INP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

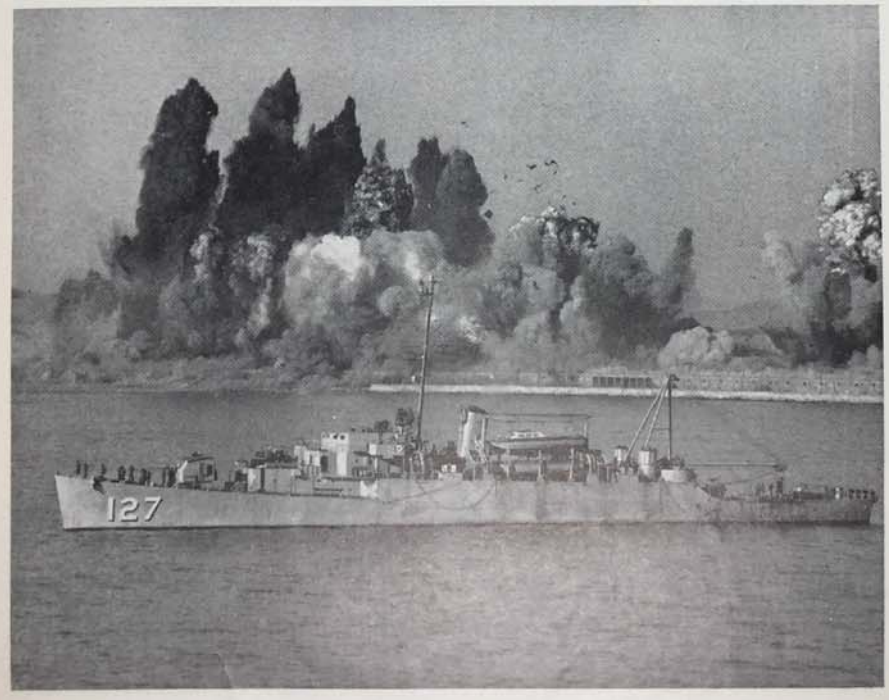
the impact of war

Museum of Modern Art

April 22

shots taken under extremely difficult combat conditions, yet a large proportion are well-composed, well-seen moments, shot almost instinctively by experienced cameramen. As in the last war, a significant document is being made in Korea through the combined efforts of the men reporting it.

Carl Mydans
LIFE



U. S. Navy
(official)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

COMBAT PHOTOGRAPHY

JET PLANE is shown strafing a tank on the road in this photograph by Duncan, made from another jet. © *Time, Inc.*

Life's Photo Coverage In KOREA

Photographers for America's great picture magazine are writing a new chapter in a history of daring, as they file series upon series of fine war pictures.

As United Nations Forces in Korea under General MacArthur unveiled new weapons in their desperate "police action," reporters and photographers came up with an entirely new set of tricks to match. War reporting such as this had not been seen before, even in the great records of World War II. For one thing, censorship was left largely to the discretion of the publications and the men who filed the pictures and stories themselves—an unusual circumstance dictated by the unusual nature of the "war" in which we had become involved. It therefore resulted that photographers were given great freedom to move; they were given all possible aid by United Nations and military authorities anxious for a record of events in Korea.

DUNCAN

MYDANS

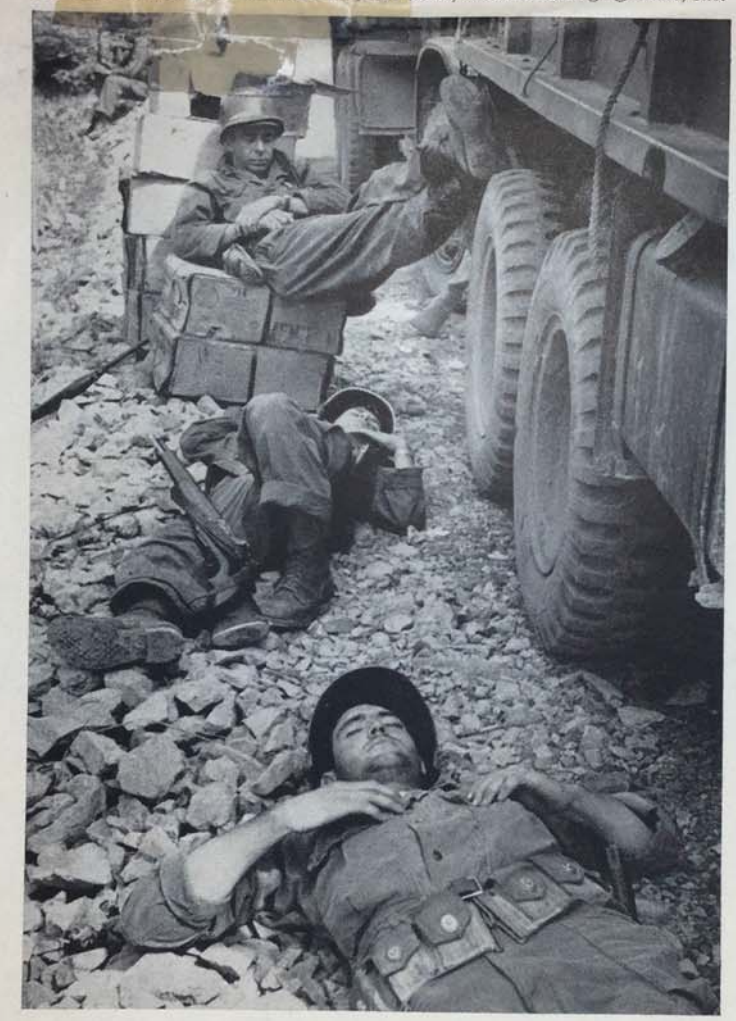
No publication took up the opportunity more eagerly or to better advantage than *Life* Magazine. Their interest in Far Eastern affairs was well known, and it gave them a very competent staff in the area who knew as much as anyone about the background to the North Korean aggression. From their stable of superb photographers, David Douglas Duncan and Carl Mydans were first to carry the burden of reporting; their pictures, supplemented by those of outside newsmen—notably Charles Rosecrans, I.N.P.'s chief in the Far East. Mydans, in the states at the time, demanded that he immediately be sent to Korea.

They also have added stature to the record of bravery and daring that photographers have earned. It was Duncan who flew in a jet plane —thus becoming the first photographer on a jet combat mission— and turned in a fantastic set of pictures showing the jets in a straf-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

CARL MYDANS was in the states when invasion began. He demanded he be sent to Korea, photographed with the GI's, like these, who are resting. © *Time, Inc.*



ing action. *Then* he sat down and wrote the story, an exciting story and a beautifully written one, which *Life* was only too proud to run.

Mydans and Rosecrans were on the ground—slogging through mud and filth with the infantry and tank men. Their photographs portrayed all the tension of a lone patrol, showed the weariness and anguish of GI's who could fight only delaying actions, and reflected the courage of the photographers themselves who stuck it out, armed only with their cameras.

Rosecrans' great picture series of "Agile Annie", a tank in trouble —Mydans' powerful photographs of simple, everyday heroes—Duncan's exciting, dashing "airplane rides" and his extraordinary writing—cannot continue if the world should explode in a wide-spread conflict. Then security and censorship would ban photographers from jet planes and tanks and infantry patrols. But what we have been given is already great, and it is impossible to underestimate the value of truthful, factual reporting in the circumstances. The photographers and the magazine have benefited enormously, in that they have gained the respect and admiration of countless Americans who have been prone to think of the newsman's duties as being concerned mainly with Cheesecake and Cabbage Queens. The only pity is that it must take a war to provide the necessary dramatic punch.

ROSECRANS

This selection of a half-dozen photographs does not by any means

FIRST CAVALRY Division landing behind our own lines in Korea, went off without a mishap. Carl Mydans was on hand, turned in a wonderful story including the picture above, and a complete pictorial record of the landing. © *Time, Inc.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SIMPLICITY of the graphic reporting for which Mydans is justly famed is seen in this moving picture showing the covered body of an infantry lieutenant lying in the jeep surrounded by his men, near the front. © *Time, Inc.*

attempt to pick the best, or even a representative group of *Life's* pictures; they are only examples of the quality of the reporting. By the same token, concentration on three photographers should not be taken as an attempt to discount what has been done by many other able photographers in Korea. We *do* present them though, as an inspiration to those who are attempting to follow this type of work; as examples of truly inspired photo-reporting.

JET PILOT describes downing 1st enemy Yak. By Duncan, © *Time, Inc.*

"AGILE ANNIE" a tank in trouble, was featured in a *Life* story. Charles Rosecrans went with the tank, photographed her under mortar fire. *From I.N.P.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

BOYS! MY FRIEND ATON HAS HATCHED AN UNDING IDEA—PAPER SOCKS!—IMAGINE BEAUTIFUL ARGYLES THAT YOU CAN WEAR ONCE AND DISCARD!—NO DARNING!—NO LAUNDRY! —HAK-KAFF! NOW, IF I CAN BORROW FIFTY, WE—AH——

SO THAT'S SHERATON'S LINE! I FIGURED HE WAS FIXING TO SELL ME HALF INTEREST IN AN EXPIRED SUIT CLUB TICKET!

TAKE YOUR EYES OFF ME! I'M SO FLAT-I'M STUDYING ANTS TO SEE HOW THEY MAKE SO MANY PICNICS!

6-12

WHAT!? NO APPLAUSE?

NOW DON'T GO! MAKING A LIFETIME GAG TO TELL ABOUT ME!

6-12 J.R.WILLIAMS

WHY MOTHERS GET GRAY

Manhunt

Monday through Saturday

KOREAN IMPACT—Edward
Max Desfor prints in the Mus

Korean conflict from its very s
graphers, particularly, profited
in World War II. To show the so
landed with the first assault wav
flew jet planes, probed with pa
of Seoul, froze in the retreat to
tured by the enemy and they have

Six civilian photographers hav
Steichen with group displays of
given to Life magazine photogra
dans and Hank Walker. Then come
pride to note—my brother, Max De
Associated Press. Since his arriv
July, 1950, the AP has distribut
war pictures to newspapers aroun
group, and also representing newsp
who died in a Tokyo plane crash, a

Among the military photographer
impressed with the work of Marine
Marine detachment during the retre
after five days of below freezing we
of the familiar Valley Forge picture
In the Signal Corps, Pfc. Al Chang
being comforted by a medical corpsm
killed, is a human document of human

•

WITH SUCH active participation b
pictures are anything but static. To st
is to be transported to the scene and
the mortar blast, smell its powder, feel
beans and see the closeness of death.
tion on a viewer's part, no matter w
"I was there, too."

r look at

he photo-
v learned
it. They
roopers,
streets
en cap-

red by
ling is
arl My-
rsonal
t The
n mid-
Max's
e the
rans,

larly
of a
rvoir
sion
day.
man
een

se
y,
ar
en
qa-
el:

RICKI SUFFERED A PERMANENT INJURY SEVERAL YEARS AGO--IN A PLANE ACCIDENT!

1-12-54

AM I TO UNDERSTAND THAT SHE'S--?

LET'S GET BACK TO THE TABLE, SHALL WE?--BEFORE SHE DECIDES HER FUTURE HUSBAND AND MOTHER-IN-LAW ARE VERY ILL-BRED!

TRUTH! IN VEN'T YOU S WELL?

YOU'RE THE DOCTOR! YOU TELL ME!

ALL RIGHT, I WILL! YOU'VE BEEN HAVING TROUBLE WITH YOUR EYES ...AND, MORE RECENTLY, YOU'VE BEEN FINDING YOURSELF UNSTEADY ON YOUR FEET.'

BRADLEY WASHBURN

6-12

HE WAS IN SUCH A HURRY, MY CHILD!... AND CAME ONLY TO LEAVE YOUR TRUNK!

BUT DIDN'T HE HAVE ANY NEWS FROM THE LOT?... OR LEAVE ANY WORD—

ONLY THAT YOU'RE MUCH BETTER OFF HERE! YOU SEE, HE REALIZES YOU'D NEVER BE THE BIG STAR HE ONCE THOUGHT, AND HE'S GLAD YOU QUIT NOW!

LESLIE TURNER

JON GARDNER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

KOREA: THE IMPACT OF WAR. A Full Page of Prize War Pictures --- Page 32

REFUGEES—A Korean mother flees Seoul, carrying her cooking pot and extra rags of clothing on her head and keeping her nursing child snug in a hood. (Photo by Carl Mydans, courtesy of Life Magazine.)

THE MARINES BRING THEIR DEAD OUT OF THE HILLS to be buried in a hastily-made cemetery. (Photo by David Duncan, courtesy of Life Magazine).

The impact of the Korean War on soldiers and civilians is portrayed in unforgettable style in the photographic exhibit now at the Dryden Gallery of George Eastman House. The show was organized by Edward Steichen, director of the Department of Photography of the Museum of Modern Art and a member of the board of Eastman House. Steichen sums up the collection in these words:

"Human nobility, compassion, devotion, inexhaustible endurance, senselessness and brutality are scrambled together under the impact of war. Here photography, bridging remoteness and apathy, dumps a place and a moment called Korea right into our laps. . . . Here are photographs with something important to say and they say it."

REFUGEES AND THEIR BELONGINGS SWARM ABOARD A LOCOMOTIVE during one of the many retreats in Korea. (Photograph by Carl Mydans, courtesy of Life Magazine.)

THANKSGIVING SERVICE IN A BOMBED BENEDICTINE MONASTERY. (U.S. Navy Photograph.)

UTTER EXHAUSTION: A GI is helped to a collection station for evacuation. (Photo by Stanley Tretick of Acme Newspictures.)

MOTHER AND CHILD WATCH THEIR TOWN BURNING. (Photo by Carl Mydans, courtesy of Life.)

FUTILITY: Thrust upward as in prayer the tied hands of a civilian were found protruding through the snow on the Central Front. (Photo by Max Desfor for The Associated Press.)

THIS PICTURE WON THE PULITZER PRIZE for Max Desfor, Associated Press photographer. It shows

TROOPS MOVE ALONG A ROAD THROUGH BITTER WINTER W

AND SNOW. (Photo by David Duncan, courtesy of Life Magazine).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

(For Use Friday, March 9, or Thereafter)

CAMERA NEWS

By IRVING DESFOR

AP Newsfeatures

A GRIM STORY to all America is told by 125 photographs on view in New York's Museum of Modern Art. It is a story of the Korean War and its impact on the individuals who fight that war. These fighters, we are shown, are not alone our combat soldiers but the civilians—men, women and children—who are caught in war's path, suffer and die.

We have seen many of these photos before, but piecemeal. As a mass display, gathered by Edward Steichen, the museum's director of photography, they pack a cumulative wallop best evidenced by the solemnity with which the crowds of viewers slowly make the rounds. They are the work of 25 photographers from newspapers, magazines and military forces. Through their keen eyes and knowing trigger fingers ". . . photography bridges remoteness and indifference, brings and dumps a place and a moment called Korea right into our laps," Steichen reminds us.

The panorama of war takes us from the raw recruit going off to the front, young and confident, to the battle hardened veteran whose only wish is for. . . "a tomorrow". In between are their heroic exploits, their sufferings from war and weather. The mass exodus of refugees in a race for survival are there too, wading rivers, piled on freight trains and crawling like ants over the twisted girders of a bombed out bridge.

* * * * *

WAR PHOTOGRAPHY has come a long way from its first coverage of the Crimean War and its recognition as a historical service with Brady's record of a segment of the Civil War.

The world has been more fully informed of the nature of the

KOREAN IMPACT—Edward Steichen takes another look at Max Desfor prints in the Museum of Modern Art.

Korean conflict from its very start than ever before. The photographers, particularly, profited by what they previously learned in World War II. To show the soldier's life, they shared it. They landed with the first assault waves, jumped with the paratroopers, flew jet planes, probed with patrols, fought through the streets of Seoul, froze in the retreat to Hungnam. They have been captured by the enemy and they have died, too.

Six civilian photographers have been particularly honored by Steichen with group displays of their work. Feature billing is given to Life magazine photographers, David Duncan, Carl Mydans and Hank Walker. Then comes—and it is a matter of personal pride to note—my brother, Max Desfor, chosen to represent The Associated Press. Since his arrival on the Korean scene in mid-July, 1950, the AP has distributed literally hundreds of Max's war pictures to newspapers around the world. To complete the group, and also representing newspapers, are Charles Rosecrans, who died in a Tokyo plane crash, and Stan Tretick.

Among the military photographers, Steichen was particularly impressed with the work of Marine Sgt. F. C. Kerr. His shot of a Marine detachment during the retreat from the Chosin Reservoir after five days of below freezing weather is an up-to-date version of the familiar Valley Forge picture of George Washington's day. In the Signal Corps, Pfc. Al Chang's picture of an infantryman being comforted by a medical corpsman after his buddy has been killed, is a human document of human behaviour under stress.

* * *

WITH SUCH active participation by the photographers, these pictures are anything but static. To study these pictures intently, is to be transported to the scene and the moment. You can hear the mortar blast, smell its powder, feel the muck, taste the frozen beans and see the closeness of death. It takes but little imagination on a viewer's part, no matter what age or sex, to feel: "I was there, too."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Literature and Less

Picture Report of Korean War Rated as Masterly

"THIS IS WAR!" By David Douglas Duncan. Harper. $4.95.

By RAY SAMUEL

One test of a good photograph is the insistence of the viewer to know who took it. If you admire a picture but you aren't sufficiently urged to know who took it, then it is only passing good. But if you can look at the illustrations in "This is War!" without wanting to know all about David Douglas Duncan — and agreeing that he's the greatest photo-journalist to emerge from the Korean war — then you don't know a good picture when you see one.

Skillful handling of his 35mm cameras (equipped most of the time with Japanese-made lenses) is only part of the engrossing Duncan technique. He has all the qualities of a good newspaper photograper, plus the dramatic sense of a movie director, the compositional touch of an old master, and the disregard for personal safety of a dare-devil.

Duncan was in Japan when the war started. An ex-Marine from World War II, he bulled his way to Korea while the shock of the thing was still on the generals' faces. His activities in those early days might well be a primer for aspiring photo-journalists — getting to the right place for action shots; nerving himself up in advance of the front columns to shoot the men under fire; finding out what's going on at briefings so he won't get left behind or miss anything; asking Gen MacArthur to take his exposed film back to Japan for airmailing to New York.

—Photo by Life.

DAVID COUGLAS DUNCAN
. . . impact without caption.

Besides artistry with the camera, David Douglas Duncan turns in some prose that should live. The book is deftly planned in three parts or chapters. The first deals with "The Hill," and shows the action at bloody No-Name Ridge. The second, "The City," describes the advance into Seoul (the first return) by the Marines. The third chapter tells the agonizing "fighting in another direction" from the encirclement at the Chanjin Reservoir.

Each chapter begins with the gripping prose which will place the reader beside leatherneck or dogface in his muddy foxhole. The too-short text is quickly followed by a portfolio of photographs of the land, people, and action just read about. There are no captions to the pictures, and none are needed. Duncan sets up the emotion in his copy, then drives it home in his pictures. The impact is unforgettable.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

2 Air Corps

5 Dept. of Defense
7 Army - Signal Corps
8 Navy
8 Associated Press
LIFE
16 David Duncan
9 Hank Walker
10 Carl Mydans
1 Joe Scherschel
3 Howard Sochurek
5 J. R. Eyerman
1 Ralph Crane
1 John Dominis

2 same
2 d.n.p.

LENS CRAFT STUDIOS

1	11 x 14		"	1
3	16 x 20		"	3
2	30 x 40	(duplicates)	"	1

ASSOCIATED PRESS

2	16 x 20	(duplicates)	"	1

131

87 11 x 14
32 16 x 20
12 30 x 40

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

LIFE MAGAZINE

43	11 x 14			
10	11 x 14	(5 duplicates)		
3	11 x 14	(same)		
			individual prints: total	49
22	16 x 20			
4	16 x 20	(2 duplicates)	"	24
10	30 x 40	made by Lens Craft	"	10

LT. CMDR. BROWN

18	11 x 14	Navy (9 duplicates)		
8	11 x 14	Defense Dept.		
17	11 x 14	Army		
3	11 x 14	M. C.	"	37
2	16 x 20	Navy		
2	16 x 20	M. C.	"	4
1	30 x 40	Navy	"	1

LENS CRAFT STUDIOS

1	11 x 14		"	1
3	16 x 20		"	3
2	30 x 40	(duplicates)	"	1

ASSOCIATED PRESS

2	16 x 20	(duplicates)	"	1

131

87	11 x 14
32	16 x 20
12	30 x 40

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Life Magazine

43 11 x 14
10 11 x 14 5 duplicates
3 11 x 14 same
Total (49) – individual prints

22 16 x 20
2 16 x 20 2 duplicate
Total (24)

10 30 x 40 – made by Leno Craft
Total (10)

Lt. Rude Brown

18 Navy 11 x 14 9 duplicates
8 Defense Dept 11 x 14
17 Army 11 x 14
3 M.C. 11 x 14
Total (37)

2 Navy 16 x 20
2 M.C. 16 x 20
Total (4)

1 Navy 30 x 40 (35 x 40)
(1)

5 Dept Defense
7 Signal Corps
8 Navy
8 AP
16 D D Duncan
9 Hank Walker
10 Myslans
1 Doc Solbersolud
3 Howard Sochurek
5 J. R. Dyerman
1 Ralph Crane
1 Jean Dominis

Leno Craft

1 11 x 14
Total (1)

3 16 x 20
Total (3)

2 30 x 40 duplicates
Total (1)

A.P.
2 16 x 20 dup
Total (1)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

*77995 A.C. WINGS OF DESTRUCTION

When members of the United Nations Forces moved north over the 38th Parallel into the well-known industrical cities, they found gutted buildings and mounds of twisted steel, that were formerly vital to Communistic Korea's military forces.

Targets such as the large marshalling yards of Pyongyang, the oil refinery at Wonsan, and the key Kan-ni Arsenal near Pyongyang, are evidence of the efforts put forth by the U.S. Air Force B-29's flying the long air miles from bases in Japan and Okinawa.

Upon request from the United Nations, bombardiers of the huge bombers, paid close attention to pin-pointing military targets and left surrounding homes and business sections almost untouched.

A once-mighty industry, the Chosen Oil Refinery at Wonsan, lies in ruins today because of attacks by B-29 Superforts. Intelligence reports from captured North Korean soldiers, reveal vehicular operations of the enemy were drastically slashed by destruction of the refinery, the major source of fuel and oil for trucks and tanks.

RELEASED FROM WASHINGTON, D.C., 6 NOVEMBER 1950

PLEASE CREDIT: "OFFICIAL DEPARTMENT OF DEFENSE PHOTO."

---

*78758 A.C. SUPPLIES FOR EMBATTLED UN TROOPS

Flying in close formation with other transport places near Chungju, a C-119 Flying Boxcar of the U.S. Far East Air Force's Combat Cargo Command drops tons of rations and gasoline to UN troops waiting on a snow-covered battlefield a few hundred feet below. More than 300 tons of supplies were airdropped.

RELEASED AT WASHINGTON, D.C. 31 JANUARY 1951.

PLEASE CREDIT: "DEFENSE DEPARTMENT PHOTO (AIR FORCES)"

---

*77217 A.C. and *A-77217 A.C. PRECISION, WHAT IS....

Recently when most of the United States Air Force B-29's were out plastering the very stuffing out of major targets in North Korea, others were on a mission to erase a railroad repair yard near Wonsan. While the mission was secondary in nature for that day, the precision with which it was carried out, was something else. Picture *77217 A.C. shows the area before the strike, and *A-77217 A.C. shows the bombs landing on the target. Note that the oddshaped area is being worked over completely, even the sharp point which contained the gateway to the yards.

RELEASED FROM WASHINGTON, D. C., AUGUST 24, 1950

PLEASE CREDIT: "OFFICIAL DEPARTMENT OF DEFENSE PHOTO."

---

*77010 A.C. BAD NEWS FOR THE AGGRESSORS.

U.S. Superforts concentrate on a chemical plant during a recent raid on Konan in North Korea.

RELEASED FROM WASHINGTON, D.C., AUGUST 14, 1950

PLEASE CREDIT: "OFFICIAL DEPARTMENT OF DEFENSE PHOTO."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

SC 343304 KOREA

One of four American soldiers of the 21st Infantry Regiment, 24th Division, Company unknown, found midway between the forward observation post and the actual front line. The cameraman's caption states that the men were probably captured the night of 9th July and then shot. Most of them were shot through the head with their hands tied behind their backs. Along with them was a variety of equipment burned and destroyed. The body of one of the four men lying on a bed of rocks along a dirt road.

10 July 1950

Signal Corps Photo #FEC-50-4022. (Cpl. Dangel)
Released by OPI, D/D, 22 July 1950
Orig. Neg. Lot 18578 mk

---

*78505 A.C. -HE WHO WALKS ALONE

Showing deep concern over the situation, this tiny orphan independently toddles his way up the runway leading to one of the fifteen four-engined C-54 planes used by the U.S. Air Force to evacuate 1,000 Korean children from Seoul to Southern Korea.

RELEASED AT WASHINGTON, D.C. JANUARY 2, 1951

PLEASE CREDIT: "DEFENSE DEPARTMENT PHOTO (AIR FORCE)"

SC 351384 KOREA

KOREAN CONFLICT
U. S. Marines fighting on the outskirts of Seoul, the capital of Korea.
20 Sept 1950.
Signal Corps Photo#FEC-50-20510. (Lt. Strickland and Cpl. Romanowski) Released by OPI, D/D, 8 Nov 1950.
Copy Neg. from 35-mm Lot 18823 mk

SC 351392 KOREA

KOREAN CONFLICT
U. S. Marines moving in on Communist-led North Korean forces in an abandoned building, during fighting in the streets of Seoul, the capital of Korea.
20 Sept 1950.

Signal Corps Photo#FEC-50-20502. (Lt. Strickland, Cpl. Romanowski) Released by OPI, D/D, 8 Nov 1950. Copy Neg. from 35-mm Lot 18823 mk

---

SC 355109 KOREA

KOREAN CONFLICT

Cpl. Russell Graff of Jefferson, Wis., gives a haircut to Pfc. Joseph Tono of Dickson City, Pa., during a break in action against the Communist forces at Suwon, Korea. Both men are from the 187th RCT, 8th U. S. Army.

18 Dec 1950.

Signal Corps Photo#8A/FEC-50-22842. (Marks)
Released by OPI, D/D, 10 Jan 1951.
Orig. Neg. Lot 18946 mk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SC 344901 KOREA

KOREAN CONFLICT
Captain George Connelly, Public Information Officer, U.S. Eighth Army, speaks to three Nuns at a railroad station, somewhere in Korea.

29 July 1950

Signal Corps Photo#'A/FEC-50-5110 (Scheff)
Released by OPI, D/D, 11 August 1950
Orig. neg. Lot 18637 ms

SC 348594 KOREA

KOREAN CONFLICT
A small South Korean child sits alone in the street, after elements of the 1st Marine Division of Inchon, in offensive launched against the North Korean forces, in that area.

16 September 1950

Signal Corps Photo#FEC-50-8389 (Pfc Ronald L. Hancock)
Released by OPI, D/D, 1 October 1950.
Orig. Neg. Lot 18726 ppg

SC 347803 KOREA

KOREAN CONFLICT
A grief-stricken American infantryman whose buddy has been killed in action is conforted by another soldier. In the background, a corpsman methodically fills out casualty tags, Haktong-Ni Area, Korea

28 August 1950

Signal Corps #FEC-50-7286 (Sfc. Al Chang)
Released by OPI, D/D, 21 September 1950
Orig. neg. Lot 18711 ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Walker:

~~Soldier giving water to dying Korean~~

Pershing tank passing knocked out Russian T34, "Bowling Alley" between Taegu and Taejon.

G.I.'s capturing snipers

Going into Red Beach, Inchon Harbor, on the five o'clock tide.

The first men over, Red Beach, Inchon Harbor

Going over the slope toward Kimpo Airstrip--dawn

~~From Kimpo on to Seoul~~

One of the five survivors of the massacre of forty Americans by retreating North Koreans

Plain outside of Seoul at dusk, last day of evacuation

Stream of refugees leaving Seoul at Highway bridge.

~~Family of refugees crossing the Naktong river~~

~~Special Thanksgiving service in ruined church in Wonsan after liberation by R.O.K.'S.~~

~~Men of 1st Marine Provisional Brigade advancing: Chinju front~~

~~Carrier-born Panther jets~~

Carl Sandburg
How to win friends & influence people

The Lollypop Plan (caps)

Fairbanks Hank
Private Eye
Actually by
Hank Walker?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Need project orders for:

Installation - $45.00
Painting - $225.00
Electrical - $40.00

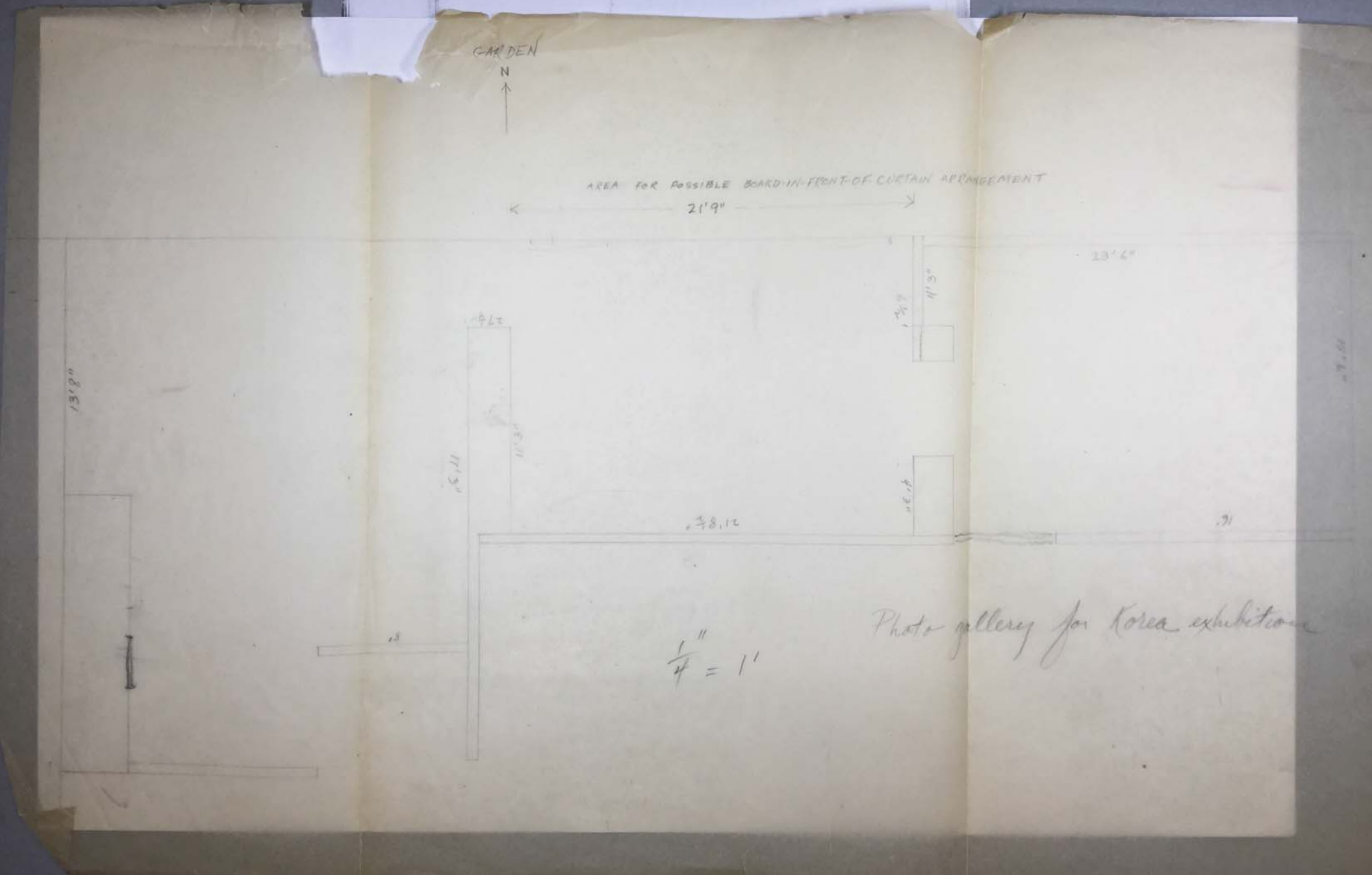
$310 total

Helen - I'll call you re: this —

Jean V.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3


GARDEN
N
AREA FOR POSSIBLE BOARD IN FRONT OF CURTAIN ARRANGEMENT
21'9"
13'8"
13'6"
11'3"
11'3"
11'3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

KOREA GYM

American Society of Magazine Photographers

NEWS

IN THIS ISSUE

"S" Is For Swanson . . . No Less
By Marion Hargrove
—page 4

ASMP Elects New Officers
—page 6

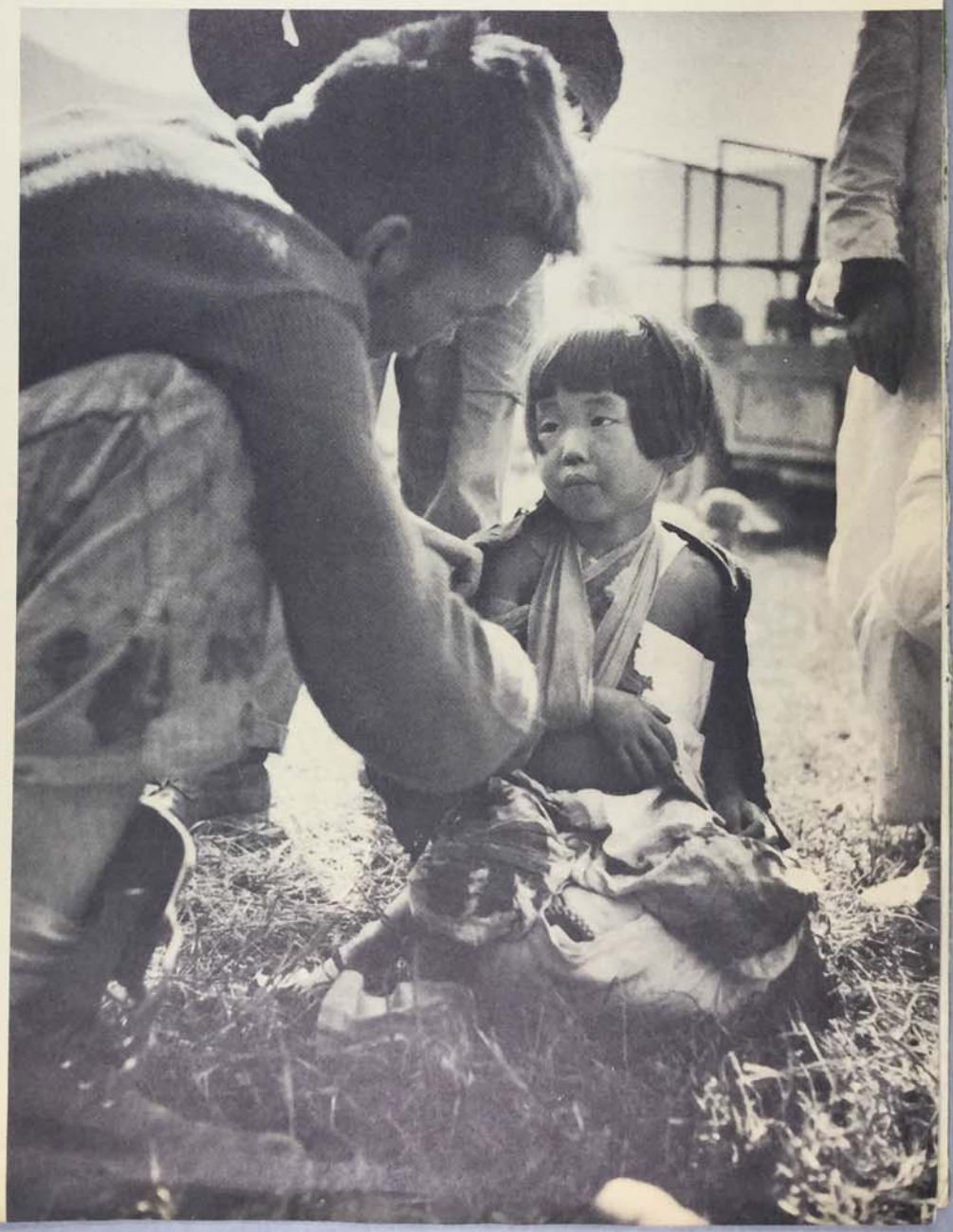
A Nightmare World On Parade
—page 7

Korean Casualty Photograph by Hank Walker →

(see page 7)

MARCH 1951

PRICE 15¢



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Korean refugees crossing the Naktong River. *Photograph by Carl Mydans*

A Nightmare World On Parade

By Jackie Judge

THE exhibition of Korean war photographs currently on display at New York's Museum of Modern Art presents a nightmare world far more immediate and personal than the Railroad Gothic of newspaper headlines or the cold lists of figures headed "casualties."

There is a difference between this show and many of the exhibitions in World War II. On only one wall is there a return of the "wild blue yonder" photograph —the technically superb sunlit job full of gleaming airplanes, whipped cream clouds, and bombs falling in such a perfect pattern that it looks like the whole thing was done for the sake of the camera. (This, by the way, is not meant to imply that the boys on planes or ships are one whit less courageous or less willing. But, as Gene Smith once said, "Ships and planes are by their nature glamorous. War is not.")

On the other walls, there isn't much sun and certainly no whipped cream clouds. There is dirt, tears, exhaustion, boredom. There's trust, too. That's there in Hank Walker's photograph of a little Korean child —a girl about five years old—which appears on this issue's cover. She is gazing at a soldier who is bandaging her arm. It reminds you for one insane moment of the pretty Doris Lee painting (for Johnson & Johnson) of a little boy bandaging a little girl's arm that you see so often in drugstore windows. There's pain in these pictures. The pain of frost-bitten hands and cracking nerves. And the lack of pain in a truckload of corpses. There is filth—the filth of war spewed on the face of humanity.

Time was when censors refused to believe that our soldiers cried or broke up under crisis. It was unmanly to cry. But in the Korean War, and one suspects in every war in history, men cry — from love, when a buddy is killed, from exhaustion, in bitterness. Time also was when our soldiers never appeared in pictures as dead men long after newspaper reports had

Continued on Page 15

Jackie Judge, who reviews the Museum of Modern Art's current photographic exhibit, is editor of the new Modern Photography. Besides the photographs reproduced here and on the cover, the photographs on the next two pages are, we believe, some of the best to come out of this, or any, war. A few have been widely exhibited but most had been little used until Captain Steichen uncovered them. The show will extend through April 22.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Photograph by David Douglas Duncan

War Is...

NO MAN, who hasn't been there, can say what it is like . . . what it smells like, what it tastes like, what it feels like. No man who hasn't been there knows the endless boredom, the aching tiredness, the few seconds of breath-sucking fear. But these photographs from the Korean show give an inkling of what war is, what it does to the men who fight it. Duncan's photograph of a half-frozen soldier at left poses its own questions and answers them, and no one need know the factual details of the photograph at right. The story is there, just as the essence of fear is in the photograph below.

Photograph by Cpl. Romanowski, Signal Corps

Photograph by Pfc. Al Chang, Signal Corps

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Nightmare World On Parade

Continued from Page 7

said they were. But men are dead in front of cameras along Korean roads—where, as one caption put it, "the living walk and the dead ride."

But now the censors let the story be told. We Americans are at last mature enough to see the truth. A sad and bitter truth . . . one that General Sherman was not the first nor last man to utter, "War is hell!"

Curiously, there is not the split between the work of the service photographer and that of the professional which might have been expected. And, for a change, there are names to go with the photographs by servicemen. (This through the courtesy of Edward Steichen, who made it his business to dig out the names. There are still no byline credits from the Department of Defense.)

These photographers used all kinds of equipment to come up with the same genre of photograph. Press cameras, Rolleis, 35-mm. jobs. In the war of the foot soldier, the photographer threw away his filtered white clouds and sought those split seconds when life was at once most precious and most cheap. The focus was on humanity.

Gene Smith told me once that he had tried in his war pictures "to bridge the gap between the fighting man and the people at home." That is probably the modest goal of every war photographer. Many of the photographs in this show meet that test.

Thermometer Check

Color workers sometimes find variations in their processing and can't pin the trouble down. Try checking your thermometer. We've recently found several people with old thermometers which were sluggish, or read several degrees lower than accurate color work demands.

M. SWEET
PHOTO SERVICES

For Magazine & Industrial Photographers

2 WEST 46TH ST., N. Y. 19 LU 2-0784

Photo Finishing by Manya Sweet

PRINT MAGIC

Gevaert

GEVALUXE VELOURS
Beautiful papers for those who demand the finest. Unique in surface and tonal qualities.

ARTEX
Interesting surface textures distinguish this exquisite chloro-bromide enlarging paper.

TONEX-GEVAERT
scores again with the chloro-bromide paper which gives warm black to reddish tones by varying development.

Ask Your GEVAERT Dealer or Write for Literature.

THE GEVAERT COMPANY OF AMERICA, INC.
423 WEST 55TH STREET, NEW YORK 19, N. Y.
IN CANADA: Gevaert (Canada) Ltd., Toronto, Ont.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

5 Pieces

Korea – Circulating Exhibition

4 Eyerman (5) ✓
16 Drydens (24) ✓
6 U.S. Army (10) ✓
1 (set) U.S. Air Force (5) ✓
1 Ed Hoffman (2) ✓
3 Tretick (3) ✓
17 Hank Walker (15) ✓
6 John Dominis (3) ✓
1 Gene Herrick (1)
2 Charles Rosecrans (3) ✓
14 W. D. Duncan (30) ✓
4 U.S. Ingrid Carpos (7) ✓
5 Max Desfor (10) ✓
4 U.S. Marine Corps (4) ✓
2 Ralph Crane (2) ✓

77 total

not incl.
~~Howard Page – 1~~
~~Fred Waters~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

DERN ART

February 13, 1951

KOREA - THE IMPACT OF WAR

In this exhibition photography bridges remoteness and indifference, brings and dumps a place called Korea right into our laps. Human nobility, selfless ss and brutality are

Seventy- nches, by photographer the Department of Defense m s a peak achievement s with some- thing import

For Re

2 S-10.556 Eyerman Life
2 S-10.557 Crane Life
S 10.565 Mydans
S10.564 Dominis
2 S10.563 Walter Tretick (Acme)
S10.562 Olsefor (AP)
S 10.559 U.S. Navy
S 10561 Duncan
S 10.560 "

Extra installation shots made for each of above photos.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

KOREA - THE IMPACT OF WAR

In this exhibition photography bridges remoteness and indifference, brings and dumps a place called Korea right into our laps. Human nobility, selfless devotion, inexhaustible endurance, senselessness and brutality are scrambled together under the impact of war.

Seventy-five enlarged photographs, 11 x 14 to 30 x 40 inches, by photographers for LIFE Magazine, the press associations and the Department of Defense make up this memorable exhibition which represents a peak achievement in documentary photography. Here are photographs with something important to say and they say it.

For Circulating Exhibitions Catalogue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

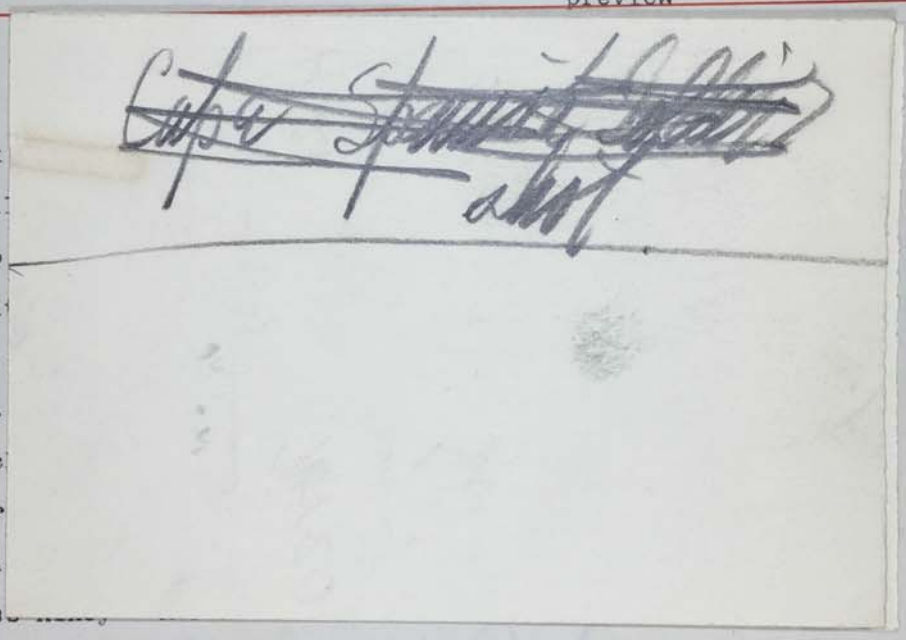
THE MUSEUM OF MODERN ART

Date ~~February 13, 1951~~

To: Edward Steichen

From: Isabel Mount

Re: ~~Critics' Attendance at~~ Korea - The Impact of War preview



Max

Wil

Leo

Fri

Mr.

Mr.

Jac

Mor

Ben

Mis

Miss Potash - March of Time

Irving Desfor - Associated Press

Ingeborg van Schoenfeldt - Neue Illustrierte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

Date February 13, 1951

To: Edward Steichen

From: Isabe

Re: Critics' Attendance at Impact of War

Max Roden -
William Fink
Leo Leonni -
Fritz Neugas
Mr. Sasse -
Mr. Schendor
Jack Deschi
Morton Seif
Ben Dolbin
Miss Rixey
Miss Potash
Irving Desi
Ingeborg v

P 72 1950 & 73 Dec 11,
P 35 & 34 " "
P 31 1949 ~~Nov~~ Nov 13
1949
P 121 " Nov 20
P 76 " Aug 29
P 35 " Sept 5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

Date ~~February 13, 1951~~

To: Edward S ~~Attendance at~~

From: Isabe ~~Impact of War~~

82 84 85 July 11 49

Photostats or tearsheets

Given to Jane Stark 1/15/50 JS

Max Roden -

William Finl

Leo Leonni

Fritz Neuga

Mr. Sasse -

Mr. Schendo

Jack Deschi

Morton Seif

Ben Dolbin

Miss Rixey

Miss Potash

Irving Des

Ingeborg van Schoenfeldt - Neue Illustrierte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

Date ~~February 13, 1951~~

To: Edward Steichen

From: Isab

Re: Critics' Attendance at ~~e Impact of War~~

Max Roden -
William Fir
Leo Leonni
Fritz Neuge
Mr. Sasse -
Mr. Schendo
Jack Deschi
Morton Seif
Ben Dolbin
Miss Rixey
Miss Potash
Irving Des
Ingeborg v

P. 14 — 1949 Jan 3-49
P 53 Jan 17 49
P 63 " " "
P. 120 Oct 10 - 49
P 115 " " "
P 118 Nov 16 49
P 124 " " "
P 151 " " "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

THE MUSEUM OF MODERN ART

Date February 13, 1951

To: Edward Steichen

From: Isabel Mount

Re: Critics' Attendance at Korea - The Impact of War preview

Max Roden - Wiener Zeitung

William Fink - Ladies' Home Journal

Leo Leonni - Fortune

Fritz Neugass - Swiss papers

Mr. Sasse - INP

Mr. Schendorf - Associated Press

Jack Deschin - Times

Morton Seif - Photo Arts

Ben Dolbin - Aufbau

Miss Rixey - March of Time

Miss Potash - March of Time

Irving Desfor - Associated Press

Ingeborg van Schoenfeldt - Neue Illustrierte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Captain Steichen

DATE: 12 February 1951

FROM : Alan Brown

SUBJECT:

Dear Captain: The enclosed captions should provide a part of the information you need. They come with apologies for their briefness, and for the fact that they weren't on the photographs.

The figures you asked for are available, except for the amount of stuff we "threw" at the Communists. No one seems to have those figures yet.

The Navy evacuated 105,000 soldiers of the U.S. and the U.N. on 193 ships.
At the same time the Navy took over 91,000 men, women and children of the Republic of Korea to safety.
I t loaded 17,500 vehicles of all descriptions aboard the ships, and took aboard 350,000 tons of other materiel and equipment and supplies.

I hope to see you late this week or soon after.

Respectfully,
Alan

The enlargements will be provided for you with the understanding that they will be on exhibit for an indefinite period at the Museum of Modern Art, and that they will be returned to us when they have served their purpose.

I hope you will find several of these suitable for your needs.

Sincerely,

JOHN H. LEVICK
Commander, USN
Chief, Still Picture Section
Pictorial Branch

Incls.
46 photos

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

DEPARTMENT OF DEFENSE
OFFICE OF PUBLIC INFORMATION
WASHINGTON 25, D. C.

January 23, 1951

Captain Edward Steichen
Museum of Modern Art
11 West 53d Street
New York, New York

Dear Captain Steichen:

Here is our selection of photographs for possible usage by you for the forthcoming exhibit at the Museum of Modern Art. I will appreciate it if you will let us know as soon as possible which pictures you desire, what size, and cropping if any, also if you will want them mounted.

The enlargements will be provided for you with the understanding that they will be on exhibit for an indefinite period at the Museum of Modern Art, and that they will be returned to us when they have served their purpose.

I hope you will find several of these suitable for your needs.

Sincerely,

JOHN H. LEVICK
Commander, USN
Chief, Still Picture Section
Pictorial Branch

Incls.
46 photos

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Work Schedule

FACES OF KOREA

TO: Mr. Steichen
c.c. to Miss Dudley
Miss Volkmer (2)
Miss Cable
Miss Chamberlain
Mr. Wheeler
Mr. Faeth
Mr. Morton

FROM: F. S. McIlhenny, Jr. January 25, 1951

EVENT: FACES OF KOREA SPONSORING DEPT: Photography

DATES: February 13 to April 22 IN CHARGE: Mr. Steichen

LOCATION: First Floor N.E. Gallery TYPE OF OPENING: Afternoon

REGISTRATION DATES:

INSTALLATION DATES: February 8-13

The Department of Photography will please furnish the necessary information and/or material to the interested departments on the dates indicated below.

Registrar:

Exhibitions Department: Art work to Miss Volkmer by Feb. 5

Production Manager: Installation plans via Miss Volkmer by Jan.26

Publicity Department: Data for release by Feb. 1
Approval of release by Feb. 7, P.M.

The Publicity Department will please furnish:

The Department of Photography with the proposed release for it's approval by February 7, A.M.

The Mail Room with the Press Invitation by February 6, A.M.
Release by February 8, A.M.

213

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Publicity

THE MUSEUM OF MODERN ART

c.c. F. McIlhenny
H. Hoyt
J. Volkmer

Date January 29, 1951

To: A. Steichen

FACES OF KOREA

Re: Request for Additional Views for Faces of Korea

From: Monroe Wheeler

In this exhibition the art of photography presents a searing and thought-provoking image of the impact of war on human beings. The photographs shown were selected by Captain Steichen, Director of the Department of Photography, and include remarkable prints made by David Duncan and Carl Mydans and Hank Walker for Life Magazine as well as outstanding photographs by press association and official U. S. military combat photographers.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

THE MUSEUM OF MODERN ART

c.c. F. McIlhenny
N. Hoyt
J. Volkmer

Date January 29, 1951

To: E. Steichen

From: Monroe Wheeler

Re: Request for Additional Space for Faces of Korea

With regard to your request for additional space for "Faces of Korea", I find that Dorothy Miller is planning to put up a partition in the main hall for the New Acquisitions Exhibition. She is willing to give you the north end of the main hall contiguous to your gallery.

However, there will have to be an entrance on the west wall to the north-west gallery where we are planning to show a mural in a special shadow box built outside the window of the north-west gallery, for five weeks, starting on March 6th.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

C O P Y

PHOTOCOLOR STUDIOS, INC.

220 West 42nd Street, New York 18, N.Y.

Invoice No. PC 13490

February 12, 1951

Sold to:

Museum of Modern Art
11 West 53rd Street
New York City
Att: Mr. Edward Steichen

45	12 x 15 your prints mounted on tempered masonite	40.50
18	8 x 10 enlargements from Duncan negative	9.00
		49.50

* Uptown Plant — Compo Photo Service, Inc. * 137 East 57th Street * Plaza 9-1427 *

74. Taejon, South Korea - Among the first combat wounded to come back from the fighting here.)

104. Corporal Leonard Mayhew was pictured in September 18 Life Story. Just one month he was killed in action.

111. An American infantryman whose friend has been killed in action is comforted while a corpsman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

COPY PHOTOS
PHOTO ENLARGEMENTS
GIANT PHOTO MURALS
PHOTOGRAPHIC DISPLAYS
LOCATION PHOTOGRAPHY
STILL LIFE PHOTOGRAPHY
ROTO ASSEMBLY
SHADOW-GRAPHS
PHOTO MONTAGES
SUPER IMPOSING

Plaza 5-3438

LENS CRAFT STUDIOS INC

323 East Forty-Seventh Street - New York City

305 EAST FORTY-SEVENTH STREET
NEW YORK 17, N. Y.

PHOTOGRAPHIC
PRESENTATIONS
TYPE TRICKS
SILVER PRINTS
COLORING
MOUNTING IN ANY STYLE
FILM TRANSPARENCIES
SCREEN VELOX
QUANTITY PRINTING
LETTERING & LAYOUTS

ORDER
No. 18684

Date 2-16-51.

Negative No.

Your Order No.

To
Museum of Modern Art.,
11 West 53rd St.,
New York City.

Terms: Net 30 Days

Att: Mr. E. Stechar.

6	Enlg. SW. semi matte for wrap around.	
	3 - 11X14 @ $1.56	4.68
	2 - 14 x14 @ 1.87	3.74
	1 - 16 x 20	2.50
		10.92

74. Taejon, South Korea - Among the first combat wounded to come back from the fighting here.)

104. Corporal Leonard Haywood was his picture in September 18 Life Mag. Just one month he was killed in action.

111. An American infantryman whose friend has been killed in action is escorted while a corpsman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

COPY PHOTOS
PHOTO ENLARGEMENTS
GIANT PHOTO MURALS
PHOTOGRAPHIC DISPLAYS
LOCATION PHOTOGRAPHY
STILL LIFE PHOTOGRAPHY
ROTO ASSEMBLY
SHADOW-GRAPHS
PHOTO MONTAGES
SUPER IMPOSING

Plaza 5-3438

LENS CRAFT STUDIOS INC

323 East Forty-Seventh Street · New York City

305 EAST FORTY-SEVENTH STREET
NEW YORK 17, N. Y.

PHOTOGRAPHIC PRESENTATIONS
TYPE TRICKS
SILVER PRINTS
COLORING
MOUNTING IN ANY STYLE
FILM TRANSPARENCIES
SCREEN VELOX
QUANTITY PRINTING
LETTERING & LAYOUTS

ORDER No. 18702

Date 2-16-51.

Negative No.

Your Order No.

To Museum of Modern Art.,
11 West 53rd St.,
New York City.

Terms: Net 30 Days

Att: Mr. Steicher.

2	Enlg. 11x14 SWM. mtd. flush masonite		3.00
1	Enlg. 14x14 SWM. " " "		2.00
2	Enlg. 16x20SWM. " " " @$2.65		5.30
1	Enlg. 30x40 SWM. for wrap around.		6.25
3	Enlg. 16x20 SWM. mtd flush masonite @$2.65		7.95
1	8x10 print suppl mtd.flush on masonite		.60
23	11x14 " " " " " " @ 75¢		17.25
36	14x17 " " " " " " @$1.13		40.68
38	16x20 " " " " " " @$1.35		51.30
2	20x24 " " " " " " @$1.50		3.00
3	30x40 " " " " " " @$4.28		12.84
			150.17

74. Taejon, South Korea - Among the first combat wounded to come back from the fighting line.)

104. Corporal Leonard Mayworth sees his picture in September 18 Life Story. Just one year he was killed in action.

111. An American infantryman whose friend has been killed in action is comforted while a corpsman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

To supplement checklist

Captions abbreviated + additional ones

31. Badly wounded Onstie had been shot and left for dead until Americans rescued him.

43. Lt. (j.g.) M.D. Taylor, supply officer aboard the salvage ship, USS BOLSTER, stands guard against advancing Communist troops while casualties from the Thailand cruiser HMST PRASAE are brought from the water's edge. The PRASAE went aground in Communist-held area during a snowstorm and its personnel had to be rapidly rescued by U.S. Navy helicopters.

47. R. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur, USA and Maj. Gen. Edward M. Almond, USA, observe Naval shelling from the USS Mt. McKinley at Inchon invasion.

50. Explosion set off by Navy demolition team at end of evacuation of Hungnam. Navy patrol frigate waits to load remaining landcraft.

51. U.S.S. Missouri - "The Big Mo" - using her 16-inch guns on Chong-Jin in October 1950 to cut lines of communication between north & south Korea.

74. Taejon, South Korea - Among the first combat wounded to come back from the fighting lines.

104. Corporal Leonard Hay with rear his picture in September 18 Life story. Just two days he was killed in action.

111. An American infantryman whose friend has been killed in action is shielded while a corpsman methodically fills out casualty tags.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

115. Korean children beside the body of their dead Mother. They were later cared for by British and Australian troops.

116. Natives wave South Korean flag as U.S. First Cavalry Division troops drive past.

123. Co-ordination of Marine air & ground units. Marine Corsair has just dropped napalm on an enemy concentration.

From Chang jin to Hamhung

"We brought out our Equipment
We brought out our Wounded
and
We brought out our dead."

Major Gen. O.P. Smith

Exodus

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

Korean Caption
Lod. Review Lit.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Checklist: Korea (1)

1 Carl Mydans (Life) (7 men silhouetted against water)

2 J.R. Eyerman (Life) (U.S. 2. Portrait - blue eyes)

3 " (U.S 2 portrait - men in background)

4 " (U.S 2 portrait - smile)

5 " (U.S 2 portrait - Negro)

6 " (U.S 2 portrait - with glasses)

7 Carl Mydans (Life) (Korean boy)

8 " Syngman Rhee

9 " (Old Korean with pipe)

10 " (Old Korean with hat)

11 ? (U.N. flag being presented to Gen. Carter)

12 Ralph Crane (Life) Philippine Sea

13 Walt Sanders (Life) (Wife & mother in automobile)

14 Carl Mydans (Life) (Homeless & hopeless)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Call Jerry Mason
11 x 14 Glad mounted Page 2 (2)

35 mm. Maury Engel
4:00 pd 7.31.93

15 Carl Mydans (Life) The U.S. is bombed with the eternal waiting in your

16 " "How to win friends influence people" - The Lollypop Plan

17 " (MacArthur + Admiral laughing)

18 " Korean woman watches burning town

19 " (Korean refugees with open crossing stream)

20 " (Refugees in railroad yard - on freight cars)

21 " (Refugees on locomotive)

22 " (Refugees in railroad yard with bicycle and table)

23 " (Refugees covering tanks on flat car)

24 " Mother with running child fleeing south from Seoul.

25 " (Well to-do refugees with their possessions)

~~26 end pic~~ " Orphaned American infantrymen

27 " Negro U.S. in helmet

28 " Corpse of Infantry Lieutenant in straw camouflaged jeep

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

29 Carl Mydans (Life) (U.S.'s foot being bandaged)

30 " (Blond soldier carrying wounded Negro)

31 " Badly wounded medic had been shot and left for dead until American rescued.

32 David D. Duncan (Life) (Refugees silhouetted against water)

33 " " (Panter jets on flight deck)

34 " " Grumman Panther jet after Korean mission returns to carrier

35 " " (fighters with rockets) F-80's flying in formation carrying armour-piercing rockets.

36 " " (Portrait in mirror)

37 U.S. Air Force (78505 A.C.) Orphans from S. of Korea evacuated by U.S. Air Force from Seoul to

38 " " " (77010 A.C.) Superforts bombing chemical plant in North Korea

39 " (77995 A.C.) Chorin air refinery at Wonsan in ruins from attacks by B-29 superforts

40 " (78758 A.C.) Flying boxcar drops forest rations & gasoline to U.N. troops on a snow-covered battlefield

41 " (77217 A.C.) (A-77217 A.C.) Rescue bombing: Before + after a B-29 strike on a rail repair yard near Wonsan

42 (USN 420914) Refueling Navy Panther jets on aircraft carrier

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

43 U. S. ~~Army~~ Navy USN 425826 (U. S. Navy helicopter)

44 " USN 424055 " Thanksgiving Service in Bombed monastery

45 U.S. Navy USN 420833 (Frank Kazukaitis) Conference in Admiral Radford's quarters aboard the S.S. Helena, Oct. 1950

46 " " Navy planes bomb railroad cars near Kunchon, Korea, July, 1950.
707872

47 USN 421934 Gen. Courtney Whitney, USA, Gen. Douglas MacArthur USA & Major Gen. Edward M Almond USA.

48 " USN 707877 (Aerial views of bombing)

49 Harold S Stein AF3 (USN 423625) " Ship striking mine

50 " " Explosion set off by Navy demolition team at end of Evacuation at Hungnam

51 Frank Kazukaitis (U.S.N.) (USN 421049) (U.S.S. Missouri using her 16-in. guns)

52 Ed Hoffman (Acme) (SF 6488) Army medical officer collapses at death of one of his staff wounded in action

53 (SF 958026) Korean children in wartime

54 Stanley Fretick (Acme) MP finds rabbit in burning village

55 " " Blood plasma administered to a dead & very seriously wounded American Soldier

56 (SE 949129) " Exhausted American on the Taegu front

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

57 Hank Walker (Life) (GI giving water to dying Korean)

58 " " Pershing tank passing knocked out Russian T34, "Bowling Alley" between Taejon & Taejon

59 " " G.I.s capturing snipers

60 " " (Youthful G.I. portrait)

61 " " (Old-timer G.I. portrait)

62 " " (Soldier at Red Beach invasion)

63 " " (G.I. bandaging child)

64 " " The fruit-town over, Red Beach, Inchon Harbor

65 " " Going over the slope toward Kimpo Airstrip - dawn

66 " " (Tank on railroad track)

67 " " Going into Red Beach, Inchon Harbor, on the five o'clock tide

68 " " (night raid - tracer bullets)

69 " " One of five survivors of the massacre of 40 Americans by retreating North Koreans

70 " " G.I.'s with guns ready in sugar-cane field

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

71 Hank Walker (Life) (Two G.I's running one wounded)

72 Charles Rosecrans (INP) Korean farmer reaching gunned by a North Korean plane

73 (137098) " " Civilian working in the field

74 (FSG 145871) " Members of tank crew hit the ditch as enemy mortar fire lands close to their disabled vehicle

75 Taejon South Korea - first wounded back

Fred Waters (INP) Wounded Am soldier given plasma

(137476)

76 ~~Gene Herrick~~ (AP) Two wounded men with clasped hands

77 John Dominis (Life) plain outside of Seoul at dusk, last day of evacuation

78 " " Streams of refugees leaving Seoul at highway bridge

79 " " Refugees on freight cars - bicycle tied on to car.

80 David Douglas Duncan (Life) (Eyes of a G.I.)

81 " " " (Korean with fur cap)

82 " " " (Korean landscape - soldiers coming down road)

83 " " " (Driving snow on road - G.I.'s, trucks)

84 " " " (G.I. Portrait - with new beard - man smoking in background)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 470.3

85 David Douglas Duncan (U.S. Portrait - older man chin covered by scarf)

86 " " " (U.S. Portrait - using jacket as bed with can of food)

87 " " " (U.S. is passing dead U.S.)

88 " " " (Soldier with frozen toes)

89 " " " The living with the dead ride

90 " " " (Soldier sitting on jeep on road up hill)

91 " " " (Stream of men silhouetted against snow-covered landscape)

92 " " " (Wounded men waiting to be taken back to med. aid station)

93 " " " (Old Korean woman grimacing with pain + gratitude)

94 " " " (Wounded Korean mother nursing her baby - while being bandaged)

95 " " " (Crying jeep driver)

96 " " " (After jeep hit mine in road)

97 " " " (After jeep accident - man driving)

98 " " " (Three men looking at their wounded friend)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

99 David Douglas Duncan (Life) (Marines advancing through marsh past corpse)

100 " " " (Rifle squad attacks the crest of the ridge, first pitching down Gray with hand grenades

101 " " " Capt. Ike "Easter, learns he is out of ammunition

102 " " " Wounded marine being attended.

103 " " " (Portrait Corpal Leonard Haywood)

104 " " " Cpl. L. Haywood sees his picture in Sept 15 Life story. Next morning he was killed

105 Charles (Signal Corps (SC 355109) in action) Cpl. Russell Graff of Jefferson Wis giving a haircut to Pfc

106 Ronald J. Hancock (SC 348594) Signal Corps Joseph Vore of Dickson City, Pa. during a break in action

107 Cpl Romanowski (SC 351384) Signal Corps Korean child left alone after a marine offensive U.S. Marines fighting on outskirts of Seoul

108 Cpl. Romanowski (SC) U.S. Marines abandoned bundle during fighting in streets of Seoul Sept 1950
SC 351392

109 Cpl Dangel (SC) Army Soldier died + killed in Korean roadside
SC 343304

110 Schaeffer (SC 349101) Capt. Henry Connolly U.S 8th Army Speaking to Nuns at Korean pr station.

111 Pfc Al Chang (SC) San Francisco infantryman whose friends in Korea battled in action to (SC 347803) contact while a corpsman mailed a

112 Max Desfor (A.P.) Am. paratroops jumping Kilbourne from their planes behind N Korean channel fighting lines Oct. 1950

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

113 Max Desfor (A.P.) Villagers watching descent of paratroop team.

114 " " U.S. Mortar crew blasts at North Koreans

115 " " Korean children beside the body of their dead mother.

116 " " Natives wave South Korean flags

117 " " U.S. Marines take train at to light up, despite a roaring fire

118 " " Marines in street fighting in Seoul

119 " " (Refugees escaping over the shattered } spidered the Pyongyang bridge in

120 " " ↖ Flight from Communists

121 " Weary GI riding a train in sub-zero weather

122 SSgt Walter W. Frank (USMC) Scaling ladders used to storm ashore at Inchon, Sept 15

123 SSgt H.E. Kerr (USMC) 1950 in fast amphibious invasion

↖ Coordinating of Marine Air + Ground units

124 " " " Chinese Communist troops surrendering to Marines south of Koto-ri

125 " " " Marines climbing to the southern tip of Chosin Reservoir during 5 days of below-zero weather

~~126~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 470.3

Hank Walker

Left ter

Sher
Bowl
Near
Capt

Goir clock invasion
The

SC 343304 KOREA
One of four American soldiers of the 21st Infantry Regiment, 24th Division, Company unknown, found midway between the forward and the actual front line. the men 9th July, hot through nd their ty of equip-

USN 421934 14 Sept. 1950
R. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur USN, and Maj. Gen. Edward M. Almond, USA, observe Naval shelling from the USS Mt. McKINLEY (AGC-7) at Inchon invasion.
Orig. Neg.

ng on a

uly 1950.

pl. Dangel)

mk

PLEASE CREDIT: "OFFICIAL DEPARTMENT OF DEFENSE PHOTO."

With a grimace of pain and gratitude, Korean woman grasps hand of Marine.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Hank Walker

Left old beachhead --soldier giving dying Korean water

Sherman tank passing knocked out Russian T 34
Bowling Alley between Taegu and Taejon
Near Yellow River
Capturing snipers; formerly holed up in house.

Going into Red Beach, Inchon Harbor, on the five o'clock invasion
The first men over, by scaling ladders
Red Beach, Inchon Harobr

With a grimace of pain and gratitude, Korean woman grasps hand of Marine.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

~~Korea~~

USN 421934 14 Sept. 1950
R. Gen. Courtney Whitney, USA, Gen. Douglas MacArthur USN, and Maj. Gen. Edward M. Almond, USA, observe Naval shelling from the USS MT. McKINLEY (AGC-7) at Inchon invasion.

~~Rel~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SC 343304 KOREA
One of four American soldiers of the 21st Infantry Regiment, 24th Division, Company unknown, found midway between the forward observation post and the actual front line. The cameraman's caption states that the men were probably captured the night of 9th July, and then shot. Most of them were shot through the head with their hands tied behind their backs. Along with them was a variety of equipment burned and destroyed.
The body of one of the four men lying on a bed of rocks along a dirt road.
10 July 1950.

Signal Corps Photo #FEC-50-4022. (Cpl. Dangel)
Released by CPI, D/D, 22 July 1950.
Orig. Neg. Lot 16578 mk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

PRECISION, WHAT IS ....

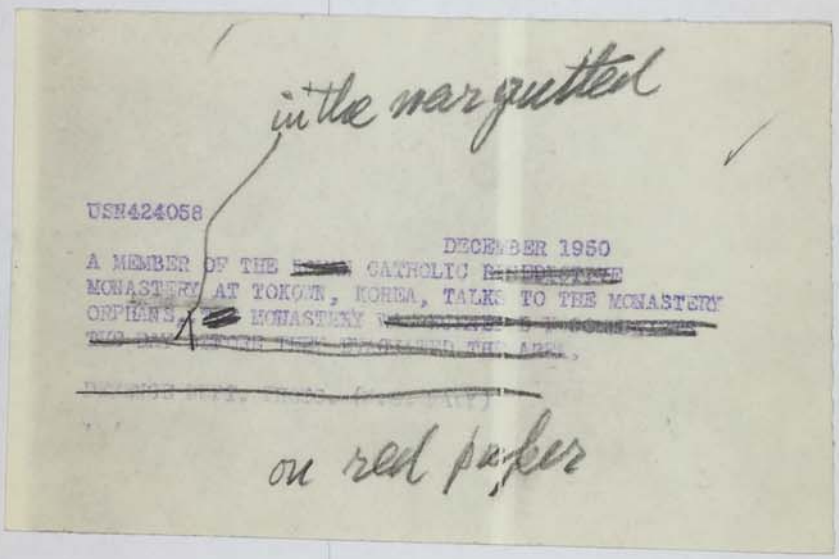
Recently, when most of the United States Air Force B-29s were out plastering the very stuffing out of major targets in North Korea, others were on a mission to erase a railroad repair yard near Wonsan. While the mission was secondary in nature for that day, the precision with which it was carried out, was something else. Picture #77217 A.C. shows the area before the strike, and #A-77217 A.C. shows the bombs landing on the target. Note that the odd shaped area is being worked over completely, even the sharp point which contained the gateway to the yards.

RELEASED FROM WASHINGTON, D. C., AUGUST 24, 1950

PLEASE CREDIT: "OFFICIAL DEPARTMENT OF DEFENSE PHOTO."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3



in the margin tted

USN424058

DECEMBER 1950

A MEMBER OF THE [redacted] CATHOLIC [redacted]
MONASTERY AT TOKOWN, KOREA, TALKS TO THE MONASTERY
ORPHAN'S [redacted] MONASTERY [redacted]
[redacted]

on red paper

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SC 355109 KOREA

KOREAN CONFLICT

Cpl. Russell Craff of Jefferson, Wis., gives a haircut to Pfc. Joseph Tono of Dickson City, Pa., during a break in action against the Communist forces at Suwon, Korea. Both men are from the 187th RCT, 8th U. S. Army.

18 Dec 1950.

Signal Corps Photo/8A/PEC-50-22842. (Marks)
Released by OPI, D/D, 10 Jan 1951.
Orig. Neg. Lot 10946 mk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

*78758 A C-119 SUPPLIES FOR EMBATTLED UN TROOPS.
Flying in close formation with other transport planes near Chunoju, a C-119 Flying Boxcar of the U. S. Far East Air Force's Combat Cargo Command drops tons of rations and gasoline to UN troops waiting on a snow-covered battlefield a few hundred feet below. More than 300 tons of supplies were airdropped.

RELEASED AT WASHINGTON, D.C. 31 JANUARY 1951.

PLEASE CREDIT: "DEFENSE DEPARTMENT PHOTO (AIR FORCE)"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SC 348594 KOREA
KOREAN CONFLICT
A small South Korean child sits alone in the street, after elements of the 1st Marine Division of Inchon, in offensive launched against the North Korean forces in that area.
16 September 1950

Signal Corps Photo#FEC-50-8389 (Pfc Ronald L. Hancock) Released by OPI, D/D, 1 October 1950.
Orig. neg. Lot 18726 ppg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

SC 351392
KOREAN CONFLICT KOREA U.S. MARINES
~~Soldiers of the United Nations troops~~
moving in an Communist-led North Korean
forces in an abandoned building, during
fighting in the streets of Seoul, the
capital of Korea.

20 Sept 1950.

Signal Corps Photo #TSC-50-20502. (Lt. Strickland,
Cpl. Romanowski.) Released by OPI, D/D, 8 Nov 1950.
Copy Neg. from 35-mm Lot 18823 mk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

S Sgt Westerbeck Frank
USMC

Names of photographers -
marines with him -
Sgt FC Kerr
USMC

Bombing - troops moved -
Anti-personnel - saturation bombing -

Panther jets originally -
Carrier-born jets -

Ruined church in Pusan - Four Korean
Special Thanksgiving service - after liberation
ROK's liberated Woman

ROK's son

General Whitney
Rear Adm.
Lt. General Almond
General MacArthur

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Clinique first : men of 1st Marine provisional brigade advancing.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Hank Walker

1 Left to beachhead — Soldier giving old Korean water —

2 Knocked out Russian T-34 — Sherman tanks passing it

3 17th Regiment — Gen. Hodges — capturing snipers — North Koreans prisoners

4

5

6 Side of boat in foreground

7 (3)

8 (4) First guys now — paratroopers next

9 (5) On the slope — dawn landing

10 (6) Landing with Red Beach (Inchon Harbor)

11 (7) 2 days later 15 miles further on when crossed Han River — advance on Seoul

12 (8) Taken after dark after landing

13 Corporal who survived massacre — one of 35 + 3

14 Late Nov. — November 17th regiment — 11 min. recording [illegible] or Yalu

15 Troop Ship into Seoul

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

~~Plain~~ ~~outskirts of Seoul~~
~~new bottom flat, dusk~~ ~~last day~~
~~of evacuation~~ Jan 4th

~~Highway bridge~~ ~~bombing west~~ ~~from~~ ~~Pyongyang~~
~~4th Jan. its about~~ ~~Evacuation~~ Pt. 11
~~Evacuation of Seoul~~

~~Under~~
~~Evacuation of Seoul~~

~~Korean~~
~~We brought~~ ~~recommended~~ ~~to be checked~~

Seoul when we captured ~ Sept.
(cpn Korea woman)

(Chinjin front) - Fenton, Marine ~~Corps~~ ~~Head~~ ~~to~~ ~~base~~ ~~back to~~ ~~division~~
thin Tree

Admiral Struble ~~Commander of Seventh Fleet~~
Arthur Dewey
7th

Each unit 1st provisional Marine Brigade
left 1st Marine division

7-80's - Chinjin rockets (4) - Calu (5)

U.S. Air Force

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Superforts during saturation bombing, an anti-personnel action - bombing massed troops.

F80's, flying in formation, carrying ~~two~~ armor-piercing rockets.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Wounded waiting to be [illegible]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

U.S. Navy Official Photograph

~~Explosion, starting~~ at end of evacuation at Hingham, explosion ~~set off~~ by Navy demolition team, Past to leave the beachhead. Navy patrol frigate waits to load remaining landing craft.

Ship striking mine

U.S.S. Missouri

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Aircraft carrier Phil. Sea
loading w. planes & equipm
& men bound for Korea.
The carrier sails
Walt Sanders (LIFE)

Young GIs ready to embark
for Korea — J.R.
Eyerman
LIFE

Portraits of Koreans —
Carl Mydans LIFE
(Syngman Rhee)

No. 1 "The Big Mo" —

How to win
The Lolly pop plan

Kor. wom. watches burning
town

Mydans
Gen'l MacA & Vice Adm —
in formal dress of his
as of Brady & other
w. Civ. War photogs.

Boredom of waiting in war - GI.
Mydans The GI's boredom with the eternal waiting of war
Senselessness & brutality

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO :

FROM :

DATE:

SUBJECT: USN

~~Caption for~~ 425826:

Lt.(j.g.) M.D. Taylor, repair officer aboard the salvage ship USS BOLSTER satnds guard against advancing Communist troops while casualties from the Thailand corvette HMST PRASAE are brought from the water's edge. The PRASAE went aground in Communist-held area during a snowstorm and its personnel had to be rapidly rescued by U.S. Navy helicopters. 7 Jan. 1951.

Over the slope toward Kimpo airstrip

Advancing on Seoul

From Kimpo to Seoul

One of five survivors of forty Americans massacred
One of the five survivors of the massacre of forty Americans by the Reds

Plain outside of Seoul at dusk, last day of evacuation

Highway bridge leading out of Seoul

Naktong river

1st Marine Provisional Brigade on Chinju front

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Soldier giving water to dying Korean after leaving old beachhead

Sherman tank passing knocked out Russian T34, Bowling Alley between Taegu and

Near Yellow river, marines capturing snipers, formerly holed up in house.

Going into Red Beach, Inchon Harbor, on the five o'clock tide.

The first men over, Red Beach, Inchon Harbor

Over the slope toward Kimpo airstrip

Advancing on Seoul

From Kimpo to Seoul

One of five survivors of forty Americans massacred
One of the five survivors of the massacre of forty Americans by the Reds

Plain outside of Seoul at dusk, last day of evacuation

Highway bridge leading out of Seoul

Naktong river

1st Marine Provisional Brigade on Chinju front

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Chinju front: wounded waiting to be bounced back to first aid station

Special Thanksgiving service in ruined church in Wonsan after liberation by ROK's

Men of 1st Marine Provisional Brigade advancing on Chinju front

~~Carrier-born Panther jets~~

Rifle squad attacks the crest of the ridge, first pinning down the ememy with hand grenades.

Captain "Ike" Fenton learns he is out of ammunition

The living walk and the dead ride.

Crouched in landing boat, assault look through the flying spray at the bombardment of Inchon beach where they're about to land.

~~Wounded medic is given water~~

~~Wounded medic, who had been shot by enemy while helping a wounded machine gunner, is given water while man in background cuts clothing from his wounds.~~

The blanketed corpse of an infantry lieutenatn lies across the straw-camouflaged jeep in which his men brought him back from front.

Southbound trains at Yongdungpo, across the Han from Seoul, are packed with civilians.

Corporal Leonard Hayworth sees his picture in September 18 LIFE story. Next morning he was killed in action.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

blitz

INP - Chas. Rosecrans
~~Wounded in~~ Taejon, So. Korea -
~~A~~mong the first combat wounded to come back from the fighting lines,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Frank Kazukaitus / U.S. Navy
Official Photographer —
Conference w/ Rear Admiral C.C. Hartman's quarters
aboard USS Helena between
Korean & US officers —

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

grey

U.S. Marine Corps - Sgt. F.C. Kerr

Close air support. ~~Combat photo showing the co-ordination of~~ Marine air and ground units. Marine Corsair has just dropped napalm (incendiaries) on an enemy concentration

Precision bombing: Before & after a B-29 strike on a railroad repair yard near Wonsan.

Photog. Sgt F.C. Kerr, USMC

~~during~~ five days of below-zero weather on the way to the southern tip of Chosin Reservoir. Marines

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

grey

U.S. Marine Corps - Sgt. F.C. Kerr

Chinese Communist troops, surrendering to Marines south of Koto-ri.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

grey

U.S. Marine Corps - SSgt. Walter W. Frank

Scaling ladders used to storm ashore at Inchon, Sept. 15, 1950, in fast amphibious invasion.

Chosen Oil refinery at Wonsan in ruins from attacks by B-29 Superforts

One of the 1,000 Korean orphans evacuated by the U.S. Air Force from Seoul to Southern Korea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

White

INP - Chas. D. Rozecrans

Korean farmer ~~killed~~ machine-gunned while working in the field by ~~bullet~~ a ~~fighter~~ No. Korean plane.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

White

INP - Chas. D. Rosecrans

Members of ~~tank~~ crew list the dist of every mortar fire laws ~~direct to~~ desig to ~~artillery~~ ~~for~~ of their disabled vehicle ~~somewhere in Korea~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Whitz

INP + Fred Waters
Wounded American soldier
given plasma in jeep.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

Grumman Panther jet after Korean ~~return from~~ mission → returns to carrier deck.

U.S.S. Missouri – "The Big Mo" – ~~bombarding~~ using her 16-inch guns on Chong-Jin + in Oct. 1950 ~~Korea~~ to cut lines of communication between North & South Korea. ~~This was her~~ ~~farthest north~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

PROJECT ORDER No 7456

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Photography DEPT.

FOR Exhibition: KOREA DATE February 7, 1951

DETAILED INSTRUCTIONS Trimming Mounted Photographs

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT $40.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

L.F.

APPROVED DEPARTMENT HEAD COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT		TOTAL FOR MONTH	
2/16	W.S.P	1H	30	83		

TOTAL LABOR 30 83

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 31.43

APPROVED PROD. MGR.

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT		TOTAL FOR MONTH	
2/16	6 sq ft. Ranlett	stock		60		

TOTAL MATERIAL 60

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

PROJECT ORDER No 7454

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Photography DEPT.

FOR Exhibitions: Korea DATE February 5, 1951

DETAILED INSTRUCTIONS Electrical work

DATE WORK MUST BE COMPLETED As soon as possible COMPLETION DATE CONFIRMATION K.F.

COST LIMIT $40.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [signature] DEPARTMENT HEAD [signature] COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/9	Engnr Elec	2H	3 16	

TOTAL LABOR 3 16

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 39.48

APPROVED [signature] PROD. MGR.

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
2/9	Elec. Supplies	Stock	6 84	

TOTAL MATERIAL 6 84

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 7455

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Photography DEPT.

FOR Exhibition: Korea DATE February 5, 1951

DETAILED INSTRUCTIONS Installation

DATE WORK MUST BE COMPLETED As soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT $45.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/9	W.S.	1	1 45	
2/11	Cust.	8	15 04	
2/12	Cust	9½	26 70	
		2	3 35	
				46 94
TOTAL LABOR				

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
TOTAL MATERIAL				

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 46.94

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

THE MUSEUM OF MODERN ART

PROJECT ORDER No 7438

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Photography DEPT.

FOR Exhibition: Korea DATE February 2, 1951

DETAILED INSTRUCTIONS Painting

DATE WORK MUST BE COMPLETED As soon as possible COMPLETION DATE CONFIRMATION C.F.

COST LIMIT $225.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/9	Mtsp	32	45 00	
	Grds	8	8 40	
				56 40
TOTAL LABOR				56 40

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
2/13	Paint		25 39	
	Tape		24 02	
	Misc		7 47	
				57 80
TOTAL MATERIAL				57 80

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 113.20

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

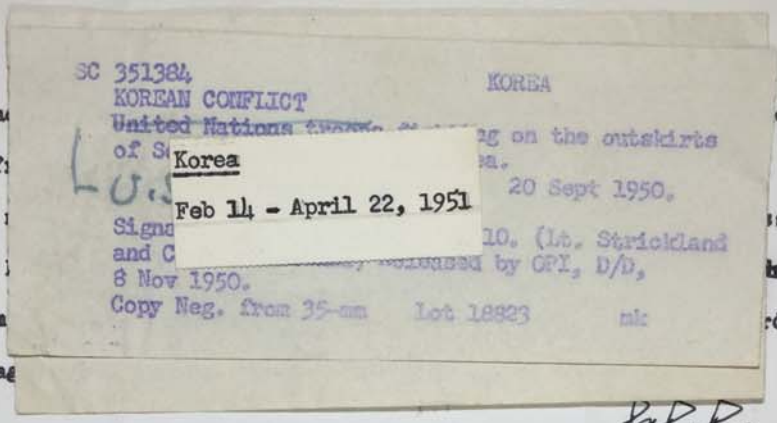
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

duncan

Copy

Dawn ha… …ething from their f… …in his numb, frigid … …sion of survival. Asking … …he looked up from … …rds, failed, then tried ag…



name of the lowest rank.

Copy

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

duncan

Copy

Dawn ha... ...ething from their f... ... in his numb, frigid ... ...sion of survival. Asking ... ...he looked up from ... ...rds, failed, then tried ag...

SC 351384
KOREA
KOREAN CONFLICT
~~United Nations troops~~ fighting on the outskirts of Seoul, the capital of Korea.
U.S. MARINES 20 Sept 1950.
Signal Corps Photo/FEC-50-20510. (Lt. Strickland and Cpl. Romnowski) Released by CPI, D/D, 8 Nov 1950.
Copy Neg. from 35-mm Lot 18823 nk

name with lowest rank.

Copy

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

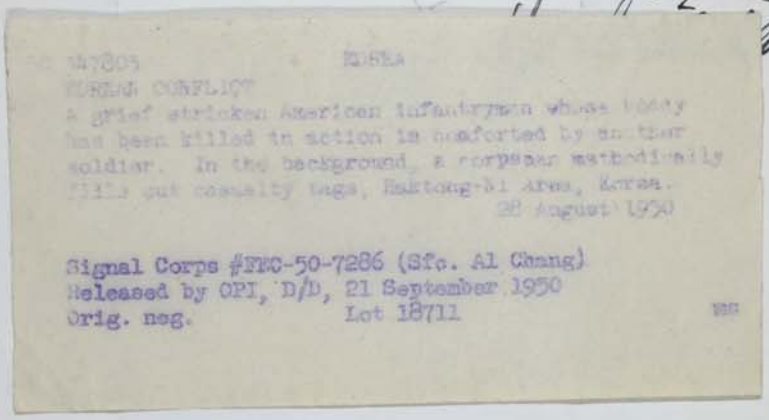
The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

duncan

Copy

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

D D Duncan



KOREA
KOREAN CONFLICT
A grief stricken American infantryman whose buddy has been killed in action is comforted by another soldier. In the background, a corpsman methodically fills out casualty tags, Naktong-Bi Area, Korea.
28 August 1950

Signal Corps #FEC-50-7286 (Sfc. Al Chang)
Released by OPI, D/D, 21 September 1950
Orig. neg. Lot 18711

Copy

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

D D Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

duncan

Copy

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

Dec Dec Dec
name upon lowest card.

Copy

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

Dec D. Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

INTRODUCTORY LABEL

Korea - 1951

HUMAN NOBILITY, COMPASSION, DEVOTION, INEXHAUSTIBLE ENDURANCE, SENSELESSNESS AND BRUTALITY ARE SCRAMBLED TOGETHER UNDER THE IMPACT OF WAR. HERE PHOTOGRAPHY, BRIDGING REMOTENESS AND APATHY, DUMPS A PLACE AND A MOMENT CALLED, "KOREA," RIGHT INTO OUR LAPS.

AUTOMATIC CAMERAS PRODUCE THE IMPERSONAL MECHANICAL RECORD OF EXPLODING BOMBS AND ROCKETS. AN ARTIST WITH A CAMERA GIVES US THE BEAUTIFUL TIMELESS IMAGE OF A YOUNG MOTHER, NURSING HER BABY, AS SHE FLEES FROM THE ADVANCING ARMIES,—ANOTHER CREATES THE HAUNTING PHOTOGRAPH OF A YOUNG MARINE WHISPERING A PRAYER FOR A TOMORROW AS HE EATS HIS FROZEN RATION. ANOTHER PRINT REVEALS SWARMS OF PEOPLE, FROM AN EVACUATING CITY, CRAWLING LIKE ANTS OVER THE SMASHED AND TWISTED GIRDERS OF A BOMBED BRIDGE. HERE ARE PHOTOGRAPHS WITH SOMETHING IMPORTANT TO SAY AND THEY SAY IT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

DESCRIPTIVE CAPTIONS

From Changjin to Hamhung

"We brought out our equipment,
We brought out our wounded
and
We brought out our dead."

Major Gen. O. P. Smith

Exodus

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

Norman Cousins
Sat. Review Lit.

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

David Douglas Duncan

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

David Douglas Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Korea '51

INTRODUCTORY LABEL

HUMAN NOBILITY, COMPASSION, DEVOTION, INEXHAUSTIBLE ENDURANCE, SENSELESSNESS AND BRUTALITY ARE SCRAMBLED TOGETHER UNDER THE IMPACT OF WAR. HERE PHOTOGRAPHY, BRIDGING REMOTENESS AND APATHY, DUMPS A PLACE AND A MOMENT CALLED, "KOREA," RIGHT INTO OUR LAPS.

AUTOMATIC CAMERAS PRODUCE THE IMPERSONAL MECHANICAL RECORD OF EXPLODING BOMBS AND ROCKETS. AN ARTIST WITH A CAMERA GIVES US THE BEAUTIFUL TIMELESS IMAGE OF A YOUNG MOTHER, NURSING HER BABY, AS SHE FLEES FROM THE ADVANCING ARMIES,—ANOTHER CREATES THE HAUNTING PHOTOGRAPH OF A YOUNG MARINE WHISPERING A PRAYER FOR A TOMORROW AS HE EATS HIS FROZEN RATION. ANOTHER PRINT REVEALS SWARMS OF PEOPLE, FROM AN EVACUATING CITY, CRAWLING LIKE ANTS OVER THE SMASHED AND TWISTED GIRDERS OF A BOMBED BRIDGE. HERE ARE PHOTOGRAPHS WITH SOMETHING IMPORTANT TO SAY AND THEY SAY IT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

DESCRIPTIVE CAPTIONS

From Changjin to Hamhung

"We brought out our equipment,
We brought out our wounded
and
We brought out our dead."

Major Gen. O. P. Smith

Exodus

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

Norman Cousins
Sat. Review Lit.

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

David Douglas Duncan

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

David Douglas Duncan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

April 20, 1953

Dear Sergeant Frank:

Thank you for your letter with the side-light about the processing of your picture of scaling ladders at Inchon Beach, which was used in the "Korea" exhibition here at the Museum several years ago. It was a great exhibition and I can readily understand your feeling good about being represented.

With best wishes,

Cordially yours,

Walter W. Frank, TSgt, USMC
Photographic and Reproduction
Third Marine Division
Camp Pendleton, California

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

Mr. Edward Steichen
Director:
Museum of Modern Arts
New York, N. Y.

Dear Mr. Steichen:

Some time ago I read an article which stated that a picture I took of the Marines Landing on the Inchon Beach in Korea was on exhibit in the Museum of Modern Arts, New York.

Its gratifying to any photographer to have a picture showing in your famous museum. Although I took the picture, there was another responsible party involved. His name is Stanley A. Znidar, HM-3, USN., Disp, NavNo. 3923, c/o F.P.O. San Francisco, Cal ifornia.

"Shortly after the landing a hospital LST beached , pushing ahead of it a huge wave, I was caught in this wave and thrown into a entrenchment. The camera, film and photographer were completely soaked. As soon as the ramp was lowered, I rushed madly onto the LST and crying out to any and everyone, "whose got any photographic chemicals?" The word went around and s soon HM-3 Stanley A. Znidar supplied me with a tube of MQ developer and a partly used box of plain hypo. Hurrying to the Officers head with two stainless steel containers, compliments of the cook, I locked myself in and proceeded to process the salt water soaked films."

Truthfully, I had no hopes of getting a usefull negative, to say that I felt sick was a gross understatement. To my surprise and delight three usable negatives were salvaged. Which were forwarded to the Photographic Officer, Headquarters, U. S. Marine Corps.

The background of a picture is sometimes very interesting and reveals facts , hidden, but not forgotten.

Navy personnel have always been most helpfull and considerate to me. But never have I quite appreciated their efforts as those of HM-3 Stanley A. Znidar, U.S. Navy.

In closing Mr. Steichen, I would like to state that I was greatly pleased to have one of my pictures selected for your Korean Exhibit.

Respectfully,
Walter W. Frank

Walter W. Frank, TSgt., USMC
Photographic and Reproduction
Third Marine Division
Camp Pendleton, California

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FACES OF KOREA - Check List

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FACES OF KOREA

No.	Name & Source	TITLE
25.	U.S.Navy (USN 420833) Frank Kazukaitus AF1	(Conference in Admiral Hartman's quarters aboard the S.S.Helena, October,1950)
26.	U.S.Navy (USN 423625) Harold E. Stein AF3	(Ship striking mine)
27.	U.S.Navy	(Explosion set off by Navy demolition team at end of evacuation at Hungnam)
28.	U.S.Navy (USN 421049) Frank Kazukaitus AF1	(U.S.S.Missouri using her 16-inch guns)
29.	Ed Hoffman (Acme) (SF 6488)	(Army medical officer collapses at death of one of his staff wounded in action)
30.	Stanley Tretick (Acme)	(G.I.finds rabbit in burning village)
31.	" " " (948881)	(Blood plasma administered to a seriously wounded American soldier aboard a jeep)
32.	" " " (SE 949129)	(Exhausted American soldier on the Taegu front)
33.	Hank Walker (Life)	(G.I.'s capturing snipers)
34.	" " "	(Youthful G.I. portrait)
35.	" " "	(Old-timer G.I. portrait)
36.	" " "	(G.I. bandaging child)
37.	" " "	(Tank on railroad track)
38.	" " "	(Going into Red Beach, Inchon Harbor, on the five o'clock tide)
39.	" " "	(One of five survivors of the massacre of forty Americans by retreating North Koreans)
40.	" " "	(Two G.I.'s running — one wounded)
41.	Charles Rosecrans (INP)	(Korean farmer machine-gunned by North Korean plane while working in field)
42.	" " "(137098)	(Taejon, South Korea—first wounded back)
43.	Gene Herrick (AP)(137476)	(Two wounded men with clasped hands)
44.	John Dominis (Life(	(A plain outside of Seoul at dusk,last day of evacuation)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FACES OF KOREA

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FACES OF KOREA

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

FACES OF KOREA 1951-52

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

CHECK & INSTALLATION LIST

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

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

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

continued on page 2.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

FACES OF KOREA 1951-52

Check & Installation List (contd.)

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

continued on page 3.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

FACES OF KOREA

Check & Installation List (contd.) 1951-52

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

continued on page 4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

FACES OF KOREA 1951-52

Check & Installation List (contd.)

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

April 27th,1951

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

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

510126 - 7 FOR IMMEDIATE RELEASE

FEBRUARY SCHEDULE OF ACTIVITIES AND LIST OF FUTURE EXHIBITIONS

Museum open daily 12-7 p.m. Open Sunday 1-7 p.m.

(Further information and photographs available from the Publicity Dept.)

CHANGE IN MUSEUM ADMISSION CHARGE: Starting February 1, the following admission rates will be in effect:

Adults 50¢, plus 10¢ Fed. tax, total 60¢
Children 17¢, plus 3¢ Fed. tax, total 20¢

A new offer is made by which the public may purchase books of 10 tickets for $5, tax included. Museum Members will continue to pay only Federal tax, now 10¢.

CURRENT EXHIBITIONS AND FEBRUARY OPENINGS:

*January 31 through March 18: Swiss Posters

The exhibition will include more than 50 posters, selected from the traveling exhibition of "Pro Helvetia," a Swiss national poster institution, and from the Museum Collection. It will illustrate the development of the modern poster in Switzerland, in an installation simulating Swiss street display. Auditorium Gallery.

Current through March 25: Abstract Painting and Sculpture in America

A retrospective exhibition including work by American artists of the Armory Show generation, a few examples from the '20s and '30s and a large selection of abstract art of the past decade. To be accompanied by a comprehensive book on the subject by Andrew C. Ritchie, Director of the Museum Department of Painting and Sculpture, who has organized the exhibition. Third floor.

February 14 through April 15: New Acquisitions

New acquisitions in painting and sculpture by both European and American artists. First floor.

February 14 through April 22: Faces of Korea: The Impact of War on Human Beings

An exhibition of photographs taken in Korea including prints made by David Duncan, Carl Mydans and Hank Walker for Life Magazine, as well as outstanding photos by press association and official U.S. military combat photographers. First floor.

Current throughout the year in Chicago: Good Design, 1951

The second in a series of annual exhibitions of well-designed home furnishings, sponsored by the Museum and The Merchandise Mart, Chicago. The January selection has been made from products put on the market during the past 6 months. Additions of 1951 products will be made in June. Special installation by the well-known Danish architect-designer Finn Juhl. On view at The Mart, 11th floor, in Chicago.

* Note change from previously issued schedule

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

POETRY READING: Wednesday, January 31, at 9 p.m. in the Auditorium. E.E. Cummings will read and discuss his recent poems. Tickets $2.40, available at the Museum.

"WORKS OF CALDER," a 16 mm color film photographed and directed by Herbert Matter and produced and narrated by Burgess Meredith, will be distributed on a rental basis by the Museum beginning February 1.

SYMPOSIUM ON ABSTRACT ART: "What Abstract Art Means to Me," Monday, February 5, at 8:30 p.m. in the Museum Auditorium. Andrew C. Ritchie, Director of the Department of Painting and Sculpture, will be the moderator. The following painters and sculptors will participate: Alexander Calder, Stuart Davis, Willem de Kooning, Fritz Glarner, Robert Motherwell, George L.K. Morris. Tickets: $1.80 for members; $2.40 for non-members, available at the Museum.

"FORM AND ASSOCIATION, ILLUSTRATED FROM THE WORK OF HENRY MOORE," a lecture by Sir Kenneth Clark, February 21 at 8:30 p.m. in the Museum Auditorium. Sir Kenneth was the former Director of the National Gallery. Tickets: $1.20 for members; $1.80 for non-members, available at the Museum.

FUTURE EXHIBITIONS: Tentative Dates Only

*March 28 through May 27: Prize-Winning Designs from Lamp Competition

Winning designs from the competition recently conducted by the Museum in collaboration with the Heifetz Co. will be exhibited, and prize-winning lamps will go on sale in stores throughout the country at the time of the exhibition. Auditorium Gallery.

April 11 through June 10: Modigliani, a large retrospective show of work by the well-known Italian painter and sculptor, organized in collaboration with The Cleveland Museum of Art. Third floor.

April 18 through June 3: New Talent. Penthouse

April 25 through June 24: Recent Acquisitions. First floor.

May 2 through July 22: Photography Exhibition. First floor.

June 27 through September 3: Matisse. Third floor.

July 4 through September 16: Recent Acquisitions. First floor.

A selection of paintings from the Museum Collection is always on view on the second floor; of sculpture, on the third floor and in the Garden.

SCHEDULE OF GALLERY TALKS: A.L. Chanin, speaker, at 4:30 p.m.

February 2: Two Paintings by Matisse; "The Red Studio" and "The Piano Lesson"
February 3: Looking at Cubism
February 4: Pioneer Abstract Painting and Sculpture in America

February 9: Picasso's "Girl before a Mirror"
February 10: Imagery and Metaphor; Tchelitchew's "Hide and Seek"
February 11: Audience Choice -- You Pick the Topic

February 16: Varied Viewpoints in American Abstract Art
February 17: Varied Viewpoints in American Abstract Art
February 18: Audience Choice - You Pick the Topic

February 23: New Acquisitions; Painting and Sculpture
February 24: Marc Chagall
February 25: The Challenge of Abstract Art in American Painting and Sculpture

* Note change from previously issued schedule.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

SCHEDULE OF FILM SHOWINGS: Daily, 3 and 5:30 p.m., except as noted.

HISTORY AND BIOGRAPHY

January 29 - February 4

1928, Passion of Joan of Arc, directed by Carl-Theodor Dreyer, with Falconetti, O. Silvain, Maurice Schutz, Ravet.

February 5 - 11

1937, Carnival in Flanders, directed by Jacques Feyder, with Françoise Rosay, Jean Murat, Louis Jouvet, Bernard Lancret.

February 12 - 18

1936, Mutiny on the Bounty, directed by Frank Lloyd, with Charles Laughton, Clark Cable, Franchot Tone, Herbert Mundin, Eddie Quillan, Donald Crisp, Dudley Digges,

One showing only at 3 p.m.

February 19 - 25

1907, Rebellion, Mutiny in Odessa, directed by Ferdinand Zecca
1925, Potemkin, directed by Serge Eisenstein

February 26 - March 4

1939, Confessions of a Nazi Spy, directed by Anatole Litvak, with Francis Lederer, Edward G. Robinson, Paul Lukas, George Sanders.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 470.3

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

Mrs Bolt 1951

510208 - 11

FOR RELEASE FEBRUARY 14

PRESS PREVIEW: TUESDAY;
FEBRUARY 13, FROM 2-5 P.M.

PHOTOGRAPHY EXHIBITION "KOREA - THE IMPACT OF WAR"
TO GO ON VIEW AT MUSEUM

More than 100 enlargements from negatives by 25 photographers will depict the impact of war in Korea in an exhibition organized by Edward Steichen, Director of the Museum's Department of Photography, to go on view on February 14. Work to be shown was done by photographers for Life Magazine, The Associated Press, Acme, International News Photos, and by the Army, Navy, Air Corps and The Marine Corps. It will be exhibited in the first floor galleries through April 22.

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

The work of six photographers will be especially grouped: David Duncan, Carl Mydans and Hank Walker, of Life; Max Desfor of AP; Charles D. Rosecrans of INP who was killed in a plane crash at Tokyo; Stanley Tretick of Acme.

Technically, the photographs range from those taken automatically by gun camera to sensitively studied and carefully composed photographs by the most competent craftsmen. Most of the photographs by the Life photographers were made with 35 mm cameras; Carl Mydans

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	470.3

using Plus X film and David Duncan using Super XX film. The press association and official military photographs were mostly done with standard 4 x 5 press cameras using film packs.

Mr. Steichen comments on the exhibition as follows:

"In this exhibition photography bridges remoteness and indifference, brings and dumps a place and a moment called Korea right into our laps.

"Here human nobility, selfless devotion, inexhaustible endurance, senselessness and brutality are scrambled together in the impact of war. Here automatic cameras produce an impersonal mechanical record of exploding bombs and rockets while an artist with a camera photographs the timeless image of a young mother nursing her baby as she flees from the path of advancing armies, and another photographs a marine eating his ration of frozen beans and whispering a prayer for a tomorrow. Another print shows hordes of people from an evacuating city crawling like ants over the smashed and twisted girders of a bombed bridge.

"Here are photographs with something important to say, and they say it."