The Photo Essay Opens at The Museum of Modern Art March 16

The Photo Essay, an exhibition reviewing the results of four decades of experiment in a new medium will be on view at The Museum of Modern Art from March 16 through May 16.

More than 45 essays from American and European publications have been selected to trace the development of the 20th century picture story: an amalgam of photographs, text and graphics, produced by the collaboration of many people. Subjects range from political leaders - Roosevelt, Mussolini, Hitler - to the wars in Korea and in Spain, from effects of hunger, old-age and drought, to a famous cathedral in France and a famous bridge in San Francisco.

The essays are all shown as they originally appeared: in German weeklies in the late 1920s and since in such magazines as Life, Fortune, Look and the Ladies Home Journal in this country; Picture Post in England and Paris-Match in France. A wall of the gallery is devoted to a sampling of two-page color spreads, but most of the essays are shown in full. One essay, Charles Harbutt's "Blind Boys Play," is shown in detail, from the photographer's first contact sheets followed by the enlargements and sketched layouts, to the final piece as it appeared in Jubilee, September 1962. A rear projection slide machine, operating continuously, shows 20 essays in enlargement.

The exhibition was selected by John Szarkowski, Director of the Museum's Department of Photography. John Morris, Graphics Editor for The Washington Post was a special consultant.

In the wall label for the show, Mr. Szarkowski points out that in its early years the photo essay used the approach of the news reporter. Its function was to tell the story. During the decade after World War II the photographer became an individual observer, and emphasis shifted to the quality of his personal vision. The subject of these essays was often not the exterior event but the photographer's more...
reaction to it. In the essays of recent years the art director has become increas-
ingly important; visual delight has often become an end in itself, at the expense of
other levels of content.

Today, he adds, some essay photographers are questioning the premise of the
picture story and suggesting that perhaps the picture should be judged for its
intrinsic meaning and not just as one element in a unified statement.

Although the photo essay was not invented by one man or in one place, a remarka-
ble confluence of talent in Germany during the late 1920s gave focus and impetus to
the idea. Among the early works in the show are a photo-story on "Hitler's Take-over,"
which appeared in the Berliner Illustrirte Zeitung in 1935 with photographs by
Martin Munkacsi, and a story on Munich's "Fasching" festival, photographed by Alfred
Eisenstadt in 1933 for the Munchener Illustrierte.

When Hitler took power in the 1930s, these men and such editors as Stefan Lorant
and Kurt Safransky, were forced westward where they helped create, first in England
and then in America, magazines in which pictures came first. Soon the public became
familiar, through the photo essay, with the faces of the famous and infamous, with
the scenes of battle and famine, of liberation and celebration.

By the end of World War II the novelty of straight picture reporting had faded,
and television could now provide much of the same material, faster. The magazines
responded to this change with stories which tried to go beyond the events, to touch
the underlying meanings. A pivotal essay in this period was W. Eugene Smith's
"Country Doctor," which appeared in Life in 1948 and was an unresolved mixture of
past and future styles.

Examples from the '50s on view include John Vachon's "The Sique Indians," pub-
lished in Look; Howard Sochurek's "Air Age" in Life; Henri Cartier-Bresson's
"Everything Goes on in a Roman Piazza" in Life; Elliott Erwitt and Lucien Nau's
"Le Duel de Moscou" (Nixon visit to Russia) in Paris-Match; and Burt Glinn's "What
More...

The exhibition was installed by Kathleen Haven, Graphics Coordinator for The Museum of Modern Art.

The Photo Essay will be followed in the summer by a temporary exhibition of Glamour Portraits. In addition to these temporary changing photography shows, a selection of photographs from the Museum's own Collection is permanently on view in the new Edward Steichen Photography Center.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.
CHECKLIST

TH. PHOTO ESSAY

March 16 - May 16, 1965
Museum of Modern Art, New York
Checklist for THE PHOTO ESSAY

COMPLETE ESSAYS (WALL MATERIAL)

   Photographer: Charles Harbutt (Magnum)
   Editor: Edward Rice

   BERLINER ILLUSTRIRTE ZEITUNG, January 6, 1929
   Photographer: Andre' Kertesz
   Editor: Kurt Safransky

3. Prize-fight. MUNCHENER ILLUSTRIRTE, September 22, 1929
   Photographers: Scheid and Dephot-Man
   Editor: Stefan Lorant

4. Behind Closed Doors. FORTUNE, September, 1932
   Photographer: Dr. Erich Salomon
   Art director: Eleanor Treacy
   Managing Editor: Ralph McA. Ingersoll

5. Pension. FORTUNE, January, 1933
   Photographers unknown
   Art director: Eleanor Treacy
   Managing Editor: Ralph McA. Ingersoll

6. Fasching. MUNCHENER ILLUSTRIRTE, February 26, 1933
   Photographer: Alfred Eisenstaedt
   Editor: Stefan Lorant

7. Mr. G. MUNCHENER ILLUSTRIRTE, March 5, 1933
   Photographer unknown
   Editor: Stefan Lorant

8. Mussolini. What is He Planning?
   WEEKLY ILLUSTRATED, August 1, 1934
   Photographer: Felix H. Man
   Editor: Stefan Lorant
9. Hitler's Take-over.  
**BERLINER ILLUSTRIRTE ZEITUNG**, March 26, 1935
Photographer: Martin Munkacsi
Editor: Kurt Safransky

10. Franklin Roosevelt's Wild West.  
**LIFE**, November 23, 1936
Photographer: Margaret Bourke-White
Art director: Howard K. Richmond
Managing Editor: John Shaw Billings

11. Chamberlain and the Beautiful Llama.  
**LILLIPUT**, London, July, 1938
Photographer unknown
Editor: Stefan Lorant

12. Golden Gate Bridge.  
**LIFE**, May 31, 1937
Photographer: Peter Stackpole
Art director: Howard K. Richmond
Managing Editor: John Shaw Billings

13. Candidate Taft Stumps Florida  
**LIFE**, February 19, 1940
Photographer: Robert Capa
Art director: Peter Piening
Managing Editor: John Shaw Billings

14. The Lindy Hop.  
**LIFE**, August 23, 1943
Photographer: Gjon Mili
Art director: Charles Tudor
Managing Editor: John Shaw Billings
Checklist for THE PHOTO ESSAY
Complete Essays (wall material) continued

15. Rodeo. LOOK, January 22, 1946
   Photographer: Hy Peskin
   Art director: William E. Fink
   Editorial Director: Daniel D. Mich

   LADIES HOME JOURNAL, March, 1948
   Photographer: Fons Ianelli
   Picture Editor: John G. Morris

17. International Brigade, Dismiss!
   PICTURE POST, London, November 12, 1938
   Photographer: Robert Capa
   Editor: Stefan Lorant

18. The Roosevelt Face in the Roosevelt Recession.
   LIFE, January 21, 1938
   Photographer: Thomas D. McAvoy
   Art director: Howard K. Richmond
   Managing Editor: John Shaw Billings

19. And Again! Back to School.
   PICTURE POST, London, October 8, 1938
   Photographer: Kurt Hutton
   Editor: Stefan Lorant

20. Country Doctor. LIFE, September 20, 1948
   Photographer: W. Eugene Smith
   Art directors: Charles Tudor, Michael Phillips
   Managing Editor: Joseph J. Thorndike, Jr.
HEUTE, 1948
Photographer: Ernst Haas
Art director: Warren Trabant

22. There Was a Christmas in Korea.
LIFE, December 25, 1950
Photographer: David Douglas Duncan
Art director: Charles Tudor
Managing Editor: Edward K. Thompson

LIFE, April 9, 1951
Photographer: W. Eugene Smith
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

LIFE, January 14, 1952
Photographer: Alfred Eisenstaedt
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

25. Hunger.
LOOK, February 10, 1953
Photographer: Werner Bischof (Magnum)
Art director: Merle Armitage
Executive Editor: William Lowe

LIFE, July 20, 1953
Photographer: Henri Cartier-Bresson (Magnum)
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

27. Old Age.
LIFE, July 23, 1959
Photographer: Cornell Capa (Magnum)
Art directors: Charles Tudor, David Stech
Managing Editor: Edward K. Thompson
Checklist for THE PHOTO ESSAY

Complete Essays (wall material) continued

28. The Sioux Indians.  LOOK, April 19, 1955
   Photographer: John Vachon
   Art director: Allen Hurlburt
   Producer: Thomas B. Morgan
   Editorial Director: Daniel D. Mich

29. Air Age: Man's High New Realm.
   LIFE, June 18, 1956
   Photographer: Howard Sochurek
   Art directors: Charles Tudor, David Stech
   Managing Editor: Edward K. Thompson

30. Image of Japan.  LOOK, September 10, 1963
   Photographer: Art Kane
   Art director: Allen Hurlburt
   Editorial Director: Daniel D. Mich

31. Cutting the Waves for a Classic Cup.
   LIFE, August 21, 1962
   Photographer: George Silk
   Art director: Bernard Quint
   Managing Editor: George P. Hunt

32. Ominous Spectacle of Birmingham.
   LIFE, May 17, 1963
   Photographer: Charles Moore
   Art directors: Bernard Quint, David Stech
   Managing Editor: George P. Hunt

33. Ku Klux Klan.  PARIS-MATCH, September 14, 1963
   Photographer: Paul Gelinas
   Editorial Director: Roger Théond

34. The Segs.  ESQUIRE, January, 1964
   Photographer: Carl Fischer
   Graphics Editor: David November
   Editor: Harold Hayes
35. The Lash of Success. LIFE, November 16, 1962
Photographer: Grey Villet
Art directors: Bernard Quint, Robert Clive
Managing Editor: George P. Hunt

36. Le Duel de Moscou. PARIS-MATCH, August 8, 1959
Photographers: Elliott Erwitt (Magnum) and Lucien Nau
Editorial Director: Gaston Bonheur
Editor-in-chief: Roger Therond

37. What Makes Sammy Davis, Jr., Run?
ESQUIRE, October, 1959
Photographer: Burt Glinn (Magnum)
Art director: Robert Benton
Features Editor: Clay Felker

Photographer: Cal Bernstein
Art director: Allen Hurlburt
Producer: George T. Harris
Editorial Director: Daniel D. Mich

39. Limbo. PAGEANT, November, 1957
Photographer: Simpson Kalisher
Art director: Conrad Wienk
Executive Editor: Sey Chassler

40. The Congressional. FORTUNE, November, 1955
Photographer: Robert Frank
Art director: Leo Lionni
Managing Editor: Hedley Donovan

41. The Real West Side Story.
LOOK, February 16, 1960
Photographer: Paul Fusco
Art director: Allen Hurlburt
Producer: Thomas B. Morgan
Editorial Director: Daniel D. Mich
Checklist for THE PHOTO ESSAY
Complete Essays (well material) continued

42. Chartres. LIFE, December 15, 1961
Photographer: Gjon Mili
Art director: Bernard Quirt
Managing Editor: George P. Hunt

43. Christmas at Cuzco. VOGUE, December, 1959
Photographer: Irving Penn
Art director: Alexander Liberman

44. Il Monsone. EPOCA, October 1, 1961
Photographer: Brian Brake (Magnum)
Managing Editor: Nando San Pietro
Layout: Alberto Guerri

45. Mousson. PARIS-MATCH, September 23, 1961
Photographer: Brian Brake (Magnum)
Editorial Director: Gaston Bonheur
Editor-in-chief: Roger Théondon

46. Monsoon. LIFE, September 8, 1961
Photographer: Brian Brake (Magnum)
Art director: Bernard Quirt
Managing Editor: George P. Hunt

47. The Monsoon. THE QUEEN, October 11, 1961
Photographer: Brian Brake (Magnum)
Editor-in-chief: Jocelyn Stevens

48. Ballad of the Bird. ESQUIRE, December, 1957
Photographer: Saul Leiter
Art director: Henry Wolf

49. Ballet Folklorico. AMERYKA (Polish Edition), No. 73, 1965
Photographer: Herbert M. Migdoll
Art director: Mona Bennett
Checklist for THE PHOTO ESSAY

EAST PROJECTOR

1. Maine Winter. LIFE, February 12, 1945
   Photographer: Kosti Ruohomaa (Black Star)
   Art director: Bernard Quint
   Managing Editor: Daniel Longwell

2. Displaced Germans Pour Unwelcome into Berlin. LIFE, October 15, 1945
   Photographer: Leonard McCombe
   Art director: Charles Tudor
   Managing Editor: Daniel Longwell

3. Bad Boy's Story. LIFE, May 12, 1947
   Photographer: Ralph Crane
   Art director: Bernard Quint
   Managing Editor: Joseph J. Thorndike, Jr.

4. Harlem Gang Leaders. LIFE, November 1, 1948
   Photographer: Gordon Parks
   Art director: Bernard Quint
   Managing Editor: Joseph J. Thorndike, Jr.

5. Spain. LIFE, April 4, 1949
   Photographer: Dmitri Kessel
   Art director: Charles Tudor
   Managing Editor: Joseph J. Thorndike, Jr.

   Photographer: Wayne Miller (Magnum)
   Editor: Tom Maloney

7. Nurse Midwife. LIFE, December 3, 1951
   Photographer: W. Eugene Smith
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson
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   Editor: Tom Maloney

7. Nurse Midwife. LIFE, December 3, 1951
   Photographer: W. Eugene Smith
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson
8. A New Way to Look at the U.S.
LIFE, April 11, 1952
Photographer: Margaret Bourke-White
Art director: Charles Tudor
Managing Editor: Edward K. Thompson

LIFE, January 17, 1955
Photographer: Henri Cartier-Bresson (Magnum)
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

10. Isles of Romance in the South Seas.
LIFE, January 21, 1955
Photographer: Eliot Elisofon
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

11. The Magic of Color in Motion, Part I
LIFE, August 11, 1958
Photographer: Ernst Haas (Magnum)
Art director: Charles Tudor
Managing Editor: Edward K. Thompson

12. Spectacle of Spooks to Be Wary of on Halloween.
LIFE, October 31, 1960
Photographer: George Silk
Art director: Bernard Quint
Managing Editor: Edward K. Thompson
13. Death of a Valley. APERTURE, August 3, 1960
   Photographers: Dorothea Lange and Jack Jones
   Editor: Minor White
   Layout Consultant: Charles Arnold

   THE QUEEN, August 12, 1961
   Photographer: Bruce Davidson (Magnum)
   Editor-in-chief: Jocelyn Stevens

15. In Tiny Devices, a Revolution.
   LIFE, March 10, 1961
   Photographer: Fritz Goro
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson

16. The Last of the Barnstormers.
   ESQUIRE, October, 1961
   Photographer: Constantine Manos (Magnum)
   Art director: Robert Benton
   Managing Editor: Harold Hayes

   Photographer: Alfred Eisenstaedt
   Art director: Bernard Quint
   Managing Editor: George P. Hunt

18. Vietnam War - In Color.
   LIFE, January 25, 1965
   Photographer: Larry Burrows
   Art director: Bernard Quint
   Managing Editor: George P. Hunt

19. Crete. VOGUE, January 15, 1965
   Photographer: Irving Penn
   Art director: Priscilla Peck
   Editorial Director: Alexander Liberman

20. La Libération de la France: Ils Débarquent (in part)
   PARIS-MATCH, June 6, 1964
   Photographers unknown
   Editor-in-chief: Roger Thérond

21. Drug Addiction (in part)
   LIFE, February 26, 1965
   Photographer: Bill Eppridge
   Art director: Bernard Quint
   Managing Editor: George P. Hunt
## Checklist for THE PHOTO ESSAY continued...

### Double Page Spreads

**Top Row:**

1. "30 ans, Brigitte, est-ce qu'elle change?"
   PARIS-MATCH, October 17, 1961
   Photographer: Ghislain Dussart (Rapho-Guillumette)
   Editor-in-chief: Roger Théron

2. "Les coupeurs de tête..."
   PARIS-MATCH, June 16, 1962
   Photographer: Tony Saulnier
   Editor-in-chief: Roger Théron

3. "Face of pleasure"
   LOOK, January 12, 1965
   Photographers unknown
   Art director: Allen Hurlburt

4. "Some leaders are odd and gaudy"
   LIFE, February 19, 1965
   Photographers: James A. Kern and Nina Leen
   Art director: Bernard Quint

5. "Aus dem leben der puppen"
   TWEN, June, 1966
   Photographer unknown
   Art director: Willy Fleckhaus

6. (Archer and warrior)
   HOLIDAY, November, 1960
   Photographer: William Gedney (Magnum)
   Art director: Frank Zachary

7. (Braque)
   PARIS-MATCH, September 11, 1963
   Photographer: Marc Riboud (Magnum)
   Editor-in-chief: Roger Théron
8. "The beauty of Swedish women..."
LOOK, February 9, 1965
Photographer: Irving Penn
Art director: Allen Hurlburt

9. "Au lieu..."
PARIS-MATCH, January 11, 1964
Photographer: René Burri (Magnum)
Editor-in-chief: Roger Therond

10. "The face of war"
THE SUNDAY TIMES MAGAZINE (London), February 23, 1965
Photographer: Robert Freson
Editor: Mark Boxer

Second Row:

11. "Boring from below"
LIFE, May 21, 1963
Photographer: George Silk
Art director: Bernard Quint

12. "Spring comes to England"
LOOK, May 21, 1963
Photographer: Ernst Haas (Magnum)
Art director: Verne Noll

13. "The French Power Elite"
ESQUIRE, July, 1961
Photographer: Sabine Weiss (Rapho-Guillumette)
Art director: David November

14. "Irrigated crop land"
LIFE, January 3, 1955
Photographer: Margaret Bourke-White
Art director: Charles Tudor
15. "One Way"
   LOOK, March 26, 1963
   Photographer: Phillip Harrington
   Art director: Helen Hurlburt

16. "'Je vois!' dit l'enfant"
   PARIS-MATCH, November 28, 1964
   Photographer: Calogero Cascio (Quick)
   Editor-in-chief: Roger Théron

17. "Russian Orthodoxy"
   LIFE, September 14, 1959
   Photographer: Cornell Capa (Magnum)
   Art director: Bernard Quint

18. "Spectacles..."
   HOLIDAY, July, 1963
   Photographer: Arnold Newman
   Art director: Frank Zachary

19. (Bullfight)
   LIFE, July 29, 1957
   Photographer: Ernst Haas (Magnum)
   Art director: Charles Tudor

20. "Pour Jackie, à Dallas,..."
   PARIS-MATCH, November 21, 1964
   Photograph courtesy of LIFE
   Editor-in-chief: Roger Théron
21. "Penn's Japan"
VOGUE, August 15, 1961
Photographer: Irving Penn
Art director: Priscilla Peck

22. (Flowers)
LIFE, April 3, 1961
Photographer: Farrell Grehan
Art director: Bernard Quint

23. "Transport.- Discards and Dream"
LIFE, June 20, 1960
Photographer: Ralph Crane
Art director: Bernard Quint

24. "Penn's Japan"
VOGUE, August 15, 1961
Photographer: Irving Penn
Art director: Priscilla Peck

25. "The flames rise" (Nehru's funeral)
LIFE, June 5, 1964
Photographer: Eliot Elisofon
Art director: Bernard Quint

26. (Pioneers airmen)
LOOK, January 12, 1965
Photographer: Douglas Kirkland
Art director: Allen Hurlburt

27. (Picasso)
LOOK, October 13, 1959
Photographer: David Douglas Duncan
Art director: Allen Hurlburt

28. "Vorstehhund..."
TWEN, January, 1965
Photographer: unknown
Art director: Willy Fleckhaus
Checklist for THE PHOTO ESSAY

Third row of the double page spreads continued

29. "Campaign to beat all the birds"
   LIFE, February 10, 1961
   Photographer: Howard Sochurek
   Art directors: Charles Tudor, David Stech

30. "Scotland - a seven pound salmon"
   VOGUE, August 15, 1964
   Photographer: Irving Penn
   Art director: Priscilla Peck

Fourth Row:

31. "Ce cowboy de l'Arizona..."
   PARIS-MATCH, July 11, 1964
   Photography: "Camera Press"
   Editor-in-chief: Roger Therond

32. "Joy eludes a chant, ..."
   LOOK, July 28, 1964
   Photographer: Paul Fusco
   Art director: Allen Hurlburt

33. (Bombay beach)
   EPOCA, October 8, 1961
   Photographer: Brian Brake (Magnum)
   Editor: Nando San Pietro

34. "Girls grow up fast in the City"
   LOOK, July 28, 1964
   Photographer: Paul Fusco
   Art director: Allen Hurlburt

35. "The magic of this forest floor..."
   LOOK, February 9, 1965
   Photographer: Irving Penn
   Art director: Allen Hurlburt

36. "The amazing laser"
   LIFE, January 11, 1963
   Photographer: Fritz Goro
   Art director: Bernard Quint

37. "Sweetness and Tang"
   LIFE, November 23, 1962
   Photographers: John Loengard and Bert Stern
   Art director: Bernard Quint

38. "Sur sa toile" (Chagall)
   PARIS-MATCH, September 26, 1964
   Photographer: Izis
   Editor-in-chief: Roger Therond

39. "...to be self-evident..."
   LOOK, January 15, 1963
   Photographer: Art Kane
   Art director: Allen Hurlburt

40. "Danger flare and flight's end"
    LIFE, February 10, 1961
    Photographer: Howard Sochurek
    Art directors: Charles Tudor and David Stech
Credits for THE PHOTO ESSAY

The photo essay is a collaborative venture - in most cases the product of many talents. It would be impossible to trace, much less credit, the contributions of all who affected the final work. In addition to the photographer, this exhibition credits, when possible, the art director who laid out the essay, and the magazine's directing editor.

Acknowledgments

The Museum expresses its thanks to the many who assisted in the preparation of this exhibition:

To Mr. John G. Morris, for his invaluable contribution as special consultant for the exhibition;

To the following, for suggestions and criticism, Mr. Sey Chassler, Mr. Norman Hall, Mr. Harold Hayes, Mr. Wilson Hicks, Mr. Allen Hurlburt, Mr. Stefan Lorant, Mr. Bernard Quint, and Mr. Jocelyn Stevens;

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Photographic duplication of original material was done by the LIFE photographic laboratory, Modernage Photographic Services, Kurshan Color Lab, VSI Laboratory, and Mr. Rolf Petersen.

The exhibition was installed by Kathleen Haven and directed by John Szarkowski.