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CONTACT:

Mimi Carter, Vice President of Communications and Marketing,

mcarter@corcoran.org, (202) 639-1867

Rachel Cothran, Director of Public Relations,

rcothran@corcoran.org, (202) 639-1833

Media Center: www.corcoran.org/press

CORCORAN PRESENTS *WAR/PHOTOGRAPHY: IMAGES OF ARMED CONFLICT AND ITS AFTERMATH*
Seminal Exhibition Debuts on the East Coast at the Corcoran
June 29–September 29, 2013



WASHINGTON, D.C.—This summer, the **Corcoran Gallery of Art and College of Art + Design** will open a photographic exhibition unprecedented in its scope and ambition, featuring many of the most indelible photographs ever made on the subject of war. [*WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*](#) revolutionizes our understanding of this momentous subject, immersing viewers in the experience of soldiers and civilians during wartime. *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* is organized by the Museum of Fine Arts, Houston, where it opened in November 2012. The exhibition makes its East Coast debut at the Corcoran as part of a national tour.

WAR/PHOTOGRAPHY brings together images by more than 185 photographers representing more than 25 nationalities, covering conflicts from the past 165 years—from the Mexican-American War through present-day conflicts in Iraq and Afghanistan.

Culled by organizers from more than a million photographs and collections in 17 countries, the landmark

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exhibition features more than 275 extraordinary images: from 19th-century works by Timothy O’Sullivan and Roger Fenton to Robert Capa’s legendary documentation of the Spanish Civil War and D-Day, to Eddie Adams’s infamous image showing the execution of a Vietcong prisoner, and Susan Meiselas’s groundbreaking coverage of the Nicaraguan Revolution. *WAR/PHOTOGRAPHY* includes the first print ever made of Joe Rosenthal’s legendary *Old Glory Goes Up on Mount Suribachi, Iwo Jima* (1945). Among the photographers included are such notable figures as Abbas, Diane Arbus, Shimon Attie, Richard Avedon, Dmitri Baltermants, Felice Beato, Cecil Beaton, Nina Berman, Margaret Bourke-White, Bill Brandt, Larry Burrows, Henri Cartier-Bresson, Carolyn Cole, Donna DeCesare, Luc Delahaye, Alfred Eisenstadt, Dan Eldon, Alexander Gardner, Phillip Jones Griffiths, Lori Grinker, Tim Hetherington, Chris Hondros, Evgeny Khaldei, Don McCullin, Lee Miller, James Nachtwey, Simon Norfolk, Gilles Peress, August Sander, W. Eugene Smith, David “Chim” Seymour, Gerda Taro, Larry Towell, Nick Ut, Damon Winter, and Georgi Zelma.

Rather than presenting a chronological survey of wartime photographs, *WAR/PHOTOGRAPHY* is organized into more than 30 themes according to war’s progression, including “Media Coverage and Dissemination,” “Patrol and Troop Movement,” “The Fight,” “Aftermath: Grief and Burials,” “Refugees,” “Children,” “Faith,” and concluding with “Remembrance.” These sections demonstrate how certain types of photographs are repeatedly made during the many stages of war—regardless of the size or cause of the conflict, the photographers’ culture, or the era in which the pictures were made.

WAR/PHOTOGRAPHY was organized over ten years by a team of curators, led by preeminent photography historian Anne Wilkes Tucker and guided by the insight of an international advisory board of military historians, art historians, and scholars. At the Corcoran, *WAR/PHOTOGRAPHY* will be overseen by Paul Roth, senior curator and director of photography and media arts. “The Corcoran’s 1985 exhibition *The Indelible Image: Photographs of War, 1846 to the Present*, was one of the first American museum shows to address this subject; so we are honored, nearly 30 years on, to host *WAR/PHOTOGRAPHY*, which will certainly become known as the definitive study of how war has been seen through the eye of the camera.”

A series of programs will enable visitors to engage with the exhibition on a personal level, enriching and expanding on the many themes and stories they tell about life during wartime. “While the exhibition is of great interest for viewers everywhere, presenting it in the nation’s capital gives it particular resonance,” said Roth. “These images aren’t simply a neutral record of historical events. The camera has allowed people to communicate with each other, across great distances and significant barriers, about the nature of war, and about the experience of soldiers, civilians, and leaders. Each photograph tells stories that would otherwise be overlooked or forgotten—about both the courage and resilience of combatants and victims, and about the terrible violence and suffering that inevitably follows from conflict.”

Following its East Coast debut at the Corcoran, *WAR/PHOTOGRAPHY* will travel to the Brooklyn Museum, November 8–February 2, 2014. For more information, visit <http://www.corcoran.org/exhibitions/warphotography-images-armed-conflict-and-its-aftermath>.

WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath is organized by The Museum of Fine Arts, Houston, and is made possible with generous support from the Phillip and Edith Leonian Foundation.

The presentation at the Corcoran Gallery of Art is funded in part by the Trellis Fund, the William and Mary Greve Foundation, Inc., the Sunrise Foundation, and the DC Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts.

RELATED EXHIBITION

David Levinthal: War Games
May 11–September 1, 2013

David Levinthal, a central figure in the history of American postmodern photography, has staged uncanny tableaux using toys and miniature dioramas for nearly 40 years. Mounted to celebrate the museum's acquisition of a major, career-spanning body of work, *David Levinthal: War Games* features the artist's photography on the subject of war. It is organized by students of the Curatorial Seminar at the Corcoran College of Art + Design, an innovative new course led by curators of the Corcoran's department of Photography and Media Arts. For more information, visit <http://www.corcoran.org/exhibitions/david-levinthal-war-games>.

PHOTOJOURNALISM IN THE COLLEGE

The Corcoran College of Art + Design's **Bachelor of Fine Arts Photojournalism** program is one of the most innovative in the country, offering an ideal training ground for a new generation of creative visual reporters and documentarians. Faculty includes working photographers from The Washington Post and other news media, White House photography staff, and picture editors from National Geographic. The **Master of Arts in New Media Photojournalism** is the first program of its kind, poised to help visual journalists with varying backgrounds study and address the challenges facing photojournalism today. The program draws on a vibrant community of media outlets and renowned photojournalists who make Washington, D.C. their home. The program emphasizes the individual as a visual reporter and encourages experimentation with new ways of story-telling, documentation, and editing, and explores the latest digital practices taught in conjunction with the enduring fundamentals of visual reporting, editing, and ethics.

PRESS PREVIEW

Media are invited to a press preview for *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* on Wednesday, June 26 at 10 a.m. at the Corcoran, 500 Seventeenth St. NW, Washington, D.C. RSVP to pr@corcoran.org by Monday, June 24.

VISITOR INFORMATION

The Corcoran's hours of operation are as follows: Thursday, Friday, Saturday, and Sunday from 10 a.m. to 5 p.m.; Wednesday from 10 a.m. to 9 p.m.; closed Monday and Tuesday. Admission to *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* is \$10 for adults, and \$8 for seniors (62+) and students (with valid ID). Free: children 12 and under, active duty military (with ID), Corcoran Members.

MEMBERSHIP

Corcoran Gallery of Art membership offers special access to the Corcoran's renowned collection, temporary exhibitions, lectures, films, concerts and an array of social events. Members also receive valuable discounts at the Corcoran Shop, Todd Gray's Muse at the Corcoran, and the Corcoran College of Art + Design. Corcoran Members may visit *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* an unlimited number of times for free. For more information, contact the Membership office at (202) 639-1753, membership@corcoran.org or online at www.corcoran.org/membership.

ABOUT THE CORCORAN

Established in 1869, the **Corcoran Gallery of Art** was one of America's first museums of art—dedicated, in the words of founder William Wilson Corcoran, to “encouraging American genius.” Today it is Washington, D.C.'s largest nonfederal art museum, known internationally for its distinguished collection of historical and modern American art as well as contemporary art, photography, European painting, sculpture, and the decorative arts. A dynamic schedule of special exhibitions complements a range of educational programming, which together enrich the perspectives of the visiting public, support the local arts community, and encourage thoughtful interpretation of today's most compelling social issues. **The Corcoran College of Art + Design** was founded as a school of art in 1890 and stands as Washington's only four-year accredited college of art and design. The College is one of the few in the nation whose educational model includes an integral relationship with a museum, fostering the talent of the next generation of artists. For more information about the **Corcoran Gallery of Art and College of Art + Design**, visit www.corcoran.org.



Hours

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Wednesday: 10 a.m.–9 p.m. The Corcoran is closed on Monday and Tuesday.

Admission

Wednesday through Friday and Sunday: \$10 adults; \$8 full-time students (with ID) and seniors (62+). Free: active duty military, children under 12, Corcoran Members free.

Images:

Page one: Joe Rosenthal, American (1911–2006), *Old Glory Goes Up on Mount Suribachi, Iwo Jima*, February 23, 1945, gelatin silver print, The Museum of Fine Arts, Houston, gift of the Kevin and Lesley Lilly Family, The Manfred Heiting Collection. © Associated Press.

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