

WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath

Overview of the Exhibition by Section Content

This landmark exhibition, organized by the Museum of Fine Arts, Houston, reveals the experience of war through the eyes of photographers, exploring the essential relationship between war and the medium of photography over the last 165 years. The exhibition makes its debut on the East Coast at the Corcoran Gallery of Art and College of Art + Design.

Exhibition travel schedule:

- **The Museum of Fine Arts, Houston** November 11, 2012–February 3, 2013
 - **The Annenberg Space for Photography** (Los Angeles) March 3–June 3, 2013
 - **The Corcoran Gallery of Art** (Washington, DC) June 29–September 29, 2013
 - **The Brooklyn Museum** (Brooklyn, New York) November 8, 2013–February 2, 2014
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Media Contact:

Corcoran Gallery of Art and College of Art + Design

Rachel Cothran

202.639.1833. rcothran@corcoran.org / www.corcoran.org/press

Exhibition Overview

WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath is organized into 29 sections, which unfold in the sequence that typifies the stages of war, from the advent of conflict through the fight, aftermath and remembrance. Each section showcases images appropriate to that category while cutting across cultures, time and place. Outside of this chronological approach are focused galleries for “Media Coverage and Dissemination” (with an emphasis on technology); “Iwo Jima” (a case study); and “Photographic Essays” (excerpts from two landmark photojournalism essays, by Larry Burrows and Todd Heisler).

1. **Media Coverage and Dissemination** provides an overview of how technology has profoundly affected the ways that pictures from the front reach the public: from Roger Fenton and his horse-drawn photography van (commissioned by the British government to document the Crimean War), to Joe Rosenthal’s 1940s Anniversary Speed Graphic (4 x 5) camera, to an Apple iPhone 1, which has been used in more recent conflicts.
(16 images/objects)



2. The photographs in **The Advent of War** depict the catalytic events of war. These moments of instigation are rarely captured, as photographers are not always present at the initial attack or provocation. Photographs that Robert Clark took on the morning of September 11, 2001, and the aerial view of torpedoes approaching Battleship Row during the Pearl Harbor attack, taken by an unknown Japanese airman on December 7, 1941, both convey with clarity the concept of war's advent. (9 images)



3. **Recruitment, Training and Embarkation** shows mobilization: the movement toward the front. A 1916 photograph by Josiah Barnes, known as the “Embarkation Photographer,” shows an archetypal moment: young Australian soldiers waving goodbye from a ship as they depart their home country to fight in World War I. **Training** explores photographs of soldiers in boot camp or more-advanced phases of instruction and exercise. World War II Royal Navy officers gather around a desk to study different types of aircraft in a photograph by Sir Cecil Beaton. Also included is the iconic Vietnam-era photograph of a U.S. Marine drill sergeant reprimanding a recruit in South Carolina, from Thomas Hoepker’s series *US Marine Corps boot camp, 1970*. (12 images)



4. Images of **Reconnaissance, Resistance and Sabotage** are scarce by nature, as they reveal spies in the act and could be used against those depicted or their families. A U.S. soldier on night watch sits atop a mountain in Afghanistan, wrapped in a blanket and peering into night-vision equipment, in a photograph by Adam Ferguson. A photograph by T. E. Lawrence (known as Lawrence of Arabia) documents the bombing of the Hejaz Railway during the Arab Revolt. (6 images)

5. **Patrol and Troop Movement** conveys the mass movements of peoples and personnel by land, sea and air, from the movement of troops and supplies to patrols by the Army, Navy, Marine Corps, and Coast Guard. Combat patrols are detachments of forces sent into hostile terrain for a range of missions, and they—as well as the photographers accompanying them—face considerable danger. A tranquil, 1917 image by Australian James Frank Hurley depicts silhouetted soldiers walking in a line, their reflections captured in a body of water. A 1943 photograph by American Warrant Photographer Jess W.



January USCGR shows members of the U.S. Coast Guard observing a depth-charge explosion hitting a German submarine that staked their convoy. (7 images)

6. **The Wait** depicts a common situation of wartime. Susan Meiselas captures a tense moment during a 1978 street fight in Nicaragua, when *muchachos* with Molotov cocktails line up in an alleyway, ready to initiate an attack on the National Guard. Robert Capa shows two female French ambulance drivers in Italy during World War II, leaning against their vehicle, knitting, as they wait to be called. (7 images)



7. **The Fight** is one of the most extensive sections in the exhibition. Dmitri Baltermants shot *Attack—Eastern Front WWII* (cover image of the exhibition catalogue) in 1941 from the trench, as men charged over him. *Sky Over Sevastopol* (1944), by Evgeny Khaldey, is an aerial photograph of planes on their way to a bombing raid of the strategically important naval point. Joe Rosenthal's *Over the Top—American Troops Move onto the Beach at Iwo Jima* (1945) pictures infantrymen emerging from the protection of their landing craft into enemy fire. Staged photographs, presented as authentic documents, tend to proliferate during wartime, and several examples are included here. (16 images)



8. The Wait and **Rescue** bookend The Fight. Among the photographs in Rescue are American Lt. Wayne Miller's image of a wounded gunner being lifted from the turret of a torpedo bomber and *Life* magazine photographer W. Eugene Smith's 1944 photograph of an American soldier rescuing a dying Japanese infant. Smith wrote about that moment, stating "hands trained for killing gently ... extricated the infant" to be transported to medical care. (7 images)



9. **Aftermath: Exhaustion and Shell Shock** shows impenetrable exhaustion after battle. David Guttendler's *U.S. Marines sleep in their fighting holes inside a compound in Helman Province, Afghanistan* (July 8, 2009) gives a glimpse into this profound exhaustion. In Don McCullin's *Shell-shocked soldier awaiting transportation away from the front line, Hué, Vietnam* (1968), the man looks forward with the "thousand-yard stare," often a first sign of post-traumatic stress disorder, or PTSD. (23 images in four Aftermath galleries)

10. **Aftermath: Death** on the battlefield features one of the earliest types of war images: Felice Beato photographed the dead in the interior of Fort Taku in the Second Opium War (1860). George Strock's *Dead GIs on Buna Beach, New Guinea* (1943), which ran in *Life* magazine with personal details about the casualties, was the first published photograph from any conflict of American dead in World War II. In 1966, Associated Press photographer Henri Huet documented an American paratrooper, who was killed in action, being raised to an evacuation helicopter.



11. **Aftermath: Grief and Burials** contains photographs often taken at the site of the conflict and just after the battle has ended. These photographs include David Turnley's 1991 picture of a weeping soldier who has just learned that the remains in a nearby body bag are those of a close friend.

12. **Aftermath: Destruction of Property** shows collateral damage from war. Christophe Agou, for instance, photographed the smoldering steel remains of the twin towers of the World Trade Center in 2001.

13. **Prisoners of War** is a frequently photographed subject because such pictures can be made outside an area of conflict. Moreover, the people in control often documented their prisoners as a show of power. The photographs in this section include the official recording of a prisoner of war before his execution by the Khmer Rouge, taken by Nhem Ein. (8 images)



14. **Medicine**, divided into two subsections, presents doctors and nurses at work at the front, and individuals and their families who have to cope with the physical and psychological injuries sustained in battle long after the war has ended. "**Wartime Medicine**" presents the conditions of medical operations on the battlefield, from Vo Anh Khanh's photograph of North Vietnam surgeons working in a swamp to Larry Burrows' emergency dressing station in Vietnam. "**Subsequent to War**" showcases survivors. A 2007 photograph by Peter van Agtmael shows a soldier with a prosthetic leg playing with his two sons and light sabers in a field. A 1985 photograph by Michael Coyne pictures a rehabilitation center stacked with braces and artificial limbs for the victims of war in Iran and Iraq. (14 images)



15. **Portraits** are the most common type of photograph made during conflicts. Dispersed throughout the exhibition, lining the main walkway through the galleries, are the faces of leaders, the enlisted, heroes and war criminals, as well as group portraits. Matthew Brady, one of the most famous photographers of the 19th century, was renowned for coverage of the Civil War; his *Major General Joseph Hooker*, c. 1863, is on view. Among the most recent is a self-portrait by American Cpl. Reynaldo Leal USMC. Leal—who was born and grew up in Edinburg, Texas, and now lives in El Paso—served in Iraq conducting combat patrols through the villages along the Euphrates. (21 images)



16. **Iwo Jima** is a case study within the exhibition that presents the complete thematic narrative in photographs from a specific battle. Included in this section is the inspiration for the exhibition: Joe Rosenthal’s iconic, Pulitzer Prize-winning *Old Glory Goes Up on Mount Suribachi, Iwo Jima*, a photograph he took as an Associated Press photographer in World War II showing U.S. Marines and one Navy medic raising the American flag on the remote Pacific island. (15 images)



17. **Civilians** spans World War II through 2008. The subsection **“Dead and Wounded”** includes a 2003 photograph, taken by Ahmed Jadallah for the news agency Reuters while he lay wounded from shrapnel, that shows bodies in the street in the largest refugee camp in the Gaza Strip. **“Daily Life”** includes an image of Londoners sleeping in an underground train station in 1940, by Bill Brandt, and the shocking image of a monk burning himself in Saigon in 1963, in protest against alleged religious persecution by the South Vietnamese government, by Malcolm Browne. Jonathan C. Torgovnik’s *Valentine with her daughters Amelie and Inez, Rwanda* (2006) is taken from the series *Intended Consequences*. Pictures of civilian **“Grief”** are common, and the images here include a woman in Tehran inspecting photographs of the missing, by Gilles Peress; a man at an airport, grieving alone and holding a folded American flag, by Harry Benson; a father digging a grave for his daughter in a soccer field in Somalia, by Howard Castleberry; a woman mourning in Afghanistan in 1996, at the grave of her brother who was killed by a Taliban rocket, by James Nachtwey; and *Grief, Kerch, Crimea*, by Dmitri Baltermants, of civilians in 1942 searching the bodies of Russian Jewish family members



who had been executed by Germans soldiers as they retreated. (27 images)

18. **Support** features photographs of people planning operations and supplying troops behind the front, such as flying troops and supplies to the battlefield. One iconic 1942 photo by Alfred Palmer shows women aircraft workers polishing the noses of bomber planes. A 1916/18 picture by an unknown photographer depicts two men working early battery-operated phones. (7 images)



19. The focus of **Refugees** moves away from the combatants' standpoint and into the perspectives of others, including individuals who have been displaced as well as left behind. This section presents people either fleeing battle or living as expatriates in a new place. The Pulitzer Prize-winning image shot in 1965 by Sawada Kyoichi shows a Vietnamese mother and her children wading across a river to escape from a U.S. napalm strike on their village. An image by Hilmar Pabel depicts Jews in a forest in Germany during World War II, escaping in the night carrying suitcases. A famous 1993 picture by Gilles Peress, of hands pressing against both sides of a windowpane, documents the evacuation of Jews from Sarajevo. A 1994/95 portrait by Fazal Sheikh depicts a mother and her two children sitting on the ground somewhere in Tanzania; her newborn's name, Makantamba, means "one who was born at the time of war." (6 images)

20. **Children** have been consistently photographed during wartime as both victims and soldiers. Images in this section include children viewing the bodies of other children who were hanged as collaborators in Russia in the 1940s, by Mark Redkin; Philip Jones Griffiths' image of a young boy, *Called "Little Tiger" for killing two "Vietcong women cadre"—his mother and teacher, it was rumored* (1968); a father home on leave reading the newspaper with his son, who wears his dad's helmet, by Andrea Bruce (2006); and the 2005 photograph, by Chris Hondros, of a blood-splattered Iraqi girl whose family was mistakenly ambushed by U.S. troops. (8 images)



21. **Faith** presents images of devotion during wartime. Héctor Rondón Lovera's Pulitzer prize-winning photograph shows a wounded soldier on his knees grasping at a priest during the Porteñazo in Venezuela on June 2, 1962. Three days before the start of the Iraq War in 2003, Hayne Palmour IV captured the baptism of a Marine by a Navy chaplain in Kuwait, in a pool of water constructed from sandbags. (6 images)



22. **Leisure Time** is another popular subject. This section features images of members of the armed services taking respites from the demands of war. Images range from a c.1870 tintype of two soldiers playing cards to Margaret Bourke-White's photograph of Martha Raye performing for troops (1943). More-intimate moments show an off-duty serviceman sleeping on a cot next to a wall of pinups (by Edouard Gluck) as well as another serviceman listening to music on headphones (by Alvaro Zavala). Army Staff Sergeant Mark Grimshaw captures an American soldier stationed in Iraq, tending grass that the soldier has grown. (The soldier's wife sent him seeds from the United States, but he couldn't get the grass to grow until he purchased sod from a local Iraqi farmer.) (21 images)



23. **Daily Routine** features moments of boredom, routine and playfulness. A member of the U.S. Army Signal Corps wears a gas mask as he peels onions. A 1942 photograph by Sir Cecil Beaton catches the off-guard expression of a Royal Navy man at a sewing machine, mending a signal flag. (13 images)



24. **War's End** is identifiable at the moment a photograph is taken. The subsection "**Victory/Defeat**" is the visual manifest of the outcome of war, from the Japanese signing peace documents on board the *USS Missouri*, by Carl Mydans; to German generals discussing terms of surrender in the woods just four days after Adolf Hitler committed suicide in 1945, by E. G. Malindine; and the raising of the Hammer and Sickle over the Reichstag in Berlin in 1945, by Evgeny Khaldey. Also included is Simon Norfolk's *Victory arch built by the Northern Alliance at the entrance to a local commander's headquarters in Bamiyan. The empty niche housed the smaller of the two Buddhas, destroyed by the Taliban in 2001*, from the series *Afghanistan: Chronotopia*. (23 images in the War's End galleries)

25. **War's End: Retribution and Homecoming** documents the time immediately after combat ceases and vengeance and fear, as well as joy and grief, drive public responses. "**Retribution**" contains a 1945 image, by Lee Miller, of a concentration-camp guard who was beaten by prisoners after their liberation; and a photograph by Robert Capa of a Frenchwoman who had been impregnated by a German soldier, as she walks through a jeering crowd with her head shaved in punishment and carrying her baby. The



photographs in “**Homecoming**” establish an emotive connection: a family reunion on the tarmac at an Air Force base in California in 1973, by Sal Veder; a mother and son embracing at the Ben-Gurion Airport in Israel in 1976, by Micha Bar-Am; and a man who has returned from duty in Bosnia in 1995 to discover that his home and everyone in it is gone, by Ron Haviv.

26. **Executions** are among the frequent photographs in wartime: Officials and the public seek confirmation that the enemy is dead; the executioners often forcefully request images to signify their power. An 1867 photograph by François Aubert shows the bloodied shirt of Maximilian I after the Austro-Hungarian archduke was shot by a nationalist firing squad in Mexico. Eddie Adams’ Pulitzer Prize-winning photograph of the Vietnamese police chief shooting a Viet Cong prisoner came to symbolize the brutality of the Vietnam War. Jahangir Razmi’s *Firing Squad in Iran* (1979) also won a Pulitzer; Razmi’s newspaper, *Ettela’at*, ran the photograph without credit, in order to protect him. He was not recognized until a 2006 *Wall Street Journal* article.
(20 images)

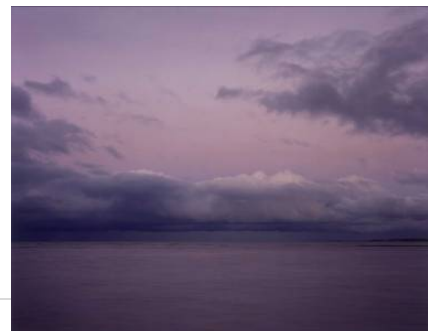


27. Photographs in the “**Memorials**” section range from the tomb of an unknown World War I soldier in England, by Horace Nicholls; and a landscape of black German crosses throughout a World War II burial site, by Bertrand Carrière; to an anonymous photograph of a reunion scene in Gettysburg of the opposing sides in the Civil War; and Joel Sternfeld’s picture of a woman and her daughter at the Vietnam Veterans Memorial in Washington, DC, in 1986.
(8 images)



28. **Photographic Essays** showcases selections from two distinct storylines: Larry Burrows’ *Yankee Papa 13*, published in *Life* magazine; and Pulitzer Prize winner Todd Heisler’s series *Final Salute*, for Denver’s *Rocky Mountain News*. Burrows follows a man through a rescue attempt in Vietnam; Heisler documents a Marine major assigned to casualty notifications. (12 images, 6 from each photographer, as well as the magazine and newspaper in which the series were published)

29. The last gallery in the exhibition is “**Remembrance.**” Most of these images were taken by artists seeking to come to terms with a conflict after fighting had ceased. Included are Richard Avedon’s picture of a Vietnamese napalm victim; a survivor of a machete attack in a Rwandan death camp, by James Nachtwey; a 1986 portrait of a hero who rescued Jews during the Holocaust, by Houston native Gay Block; and Suzanne Opton’s



2004 portrait of a soldier who survived the Iraq War and returned to the United States to work as a police officer, only to be murdered on duty by a fellow veteran. The final wall features photographs by Simon Norfolk of sunrises at the five D-Day beaches in 2004. The only reference to war is the title of the series: *The Normandy Beaches: We Are Making a New World*. (17 images)

Credits:

1. Manufactured by Graflex, active 1912-1973, *Anniversary Speed Graphic (4 x 5)*, "Scott S. Wigle camera" (First American-made D-Day picture), c. 1940, camera. Collection of George Eastman House (Gift of Graflex, Inc.)
2. Unknown photographer, Japanese, *War in Hawaiian Water. Japanese Torpedoes Attack Battleship Row, Pearl Harbor*, December 7, 1941, gelatin silver print, the Museum of Fine Arts, Houston, gift of Will Michels
3. Josiah Barnes, Australian (1858–1921), *Embarkation of HMAT Ajana, Melbourne*, July 8, 1916, gelatin silver print from original glass half-plate negative (printed 2012), on loan from the Australian War Memorial (AWM PB0084)

Thomas Hoepker, German (born 1936), *A US Marine drill sergeant delivers a severe reprimand to a recruit, Parris Island, South Carolina*, from the series *US Marine Corps boot camp, 1970*, 1970, inkjet print, Thomas Hoepker / Magnum Photos. © Thomas Hoepker / Magnum Photos
5. Warrant Photographer Jess W. January USCGR, American, *USCG Cutter Spencer destroys Nazi sub*, April 17, 1943, gelatin silver print, the Museum of Fine Arts, Houston, gift of Mike Bollinger, Pat Burke, Jason Fertitta, Dan Gilbane, Matt Landrith, Michael McConnell, Michael Mithoff, Kolja Rockov, Tony Sanchez, and Barry Schneider in honor of "One Great Night in November, 2007."
6. Susan Meiselas, American (born 1948), *Muchachos Await Counter Attack by the National Guard, Matagalpa, Nicaragua*, 1978, chromogenic print (printed 2006), the Museum of Fine Arts, Houston, museum purchase with funds provided by Photo Forum 2006. © Susan Meiselas / Magnum Photos
7. Joe Rosenthal, American (1911–2006), *Over the Top—American Troops Move onto the Beach at Iwo Jima*, February 19, 1945, gelatin silver print with applied ink (printed February 23, 1945), the Museum of Fine Arts, Houston, gift of Richard S. and Dodie Otey Jackson in honor of Ira J. Jackson, M.D., and his service in the Pacific Theater during World War II. © Associated Press
8. W. Eugene Smith, American (1918–1978), *Dying Infant Found by American Soldiers in Saipan*, June 1944, gelatin silver print, the Museum of Fine Arts, Houston, gift of Will Michels in honor of Anne Wilkes Tucker. © Estate of W. Eugene Smith / Black Star
10. Henri Huet, French (1927–1971), *The body of an American paratrooper killed in action in the jungle near the Cambodian border is raised up to an evacuation helicopter, Vietnam*, 1966, gelatin silver print (printed 2004), the Museum of Fine Arts, Houston, museum purchase. © Associated Press
13. Nhem Ein, Cambodian (born 1959), *Untitled (prisoner #389 of the Khmer Rouge)*, 1975–79, gelatin silver print (printed 1994), courtesy of the Museum of Modern Art, New York; Arthur M. Bullowa Fund and Geraldine Murphy Fund. Digital image © The Museum of Modern Art / Licensed by SCALA Art Resource, NY. Used with permission of Photo Archive Group
14. Peter van Agtmael, American (born 1981), *Darien, Wisconsin*, October 22, 2007, chromogenic print, ed. # 1/10 (printed 2009), the Museum of Fine Arts, Houston, gift of David and Cindy Bishop Donnelly, John

Gaston, Mary and George Hawkins, and Mary and Jim Henderson in memory of Beth Block. © Peter van Agtmael / Magnum Photos

15. Mathew B. Brady, American (1823–1896), *Major-General Joseph Hooker*, c. 1863, salted paper print, hand colored, the Museum of Fine Arts, Houston, museum purchase with funds provided by the S. I. Morris Photography Endowment
16. 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
17. Dmitri Baltermants, Russian, born Poland, 1912–1990, *Grief, Kerch, Crimea*, 1942, gelatin silver print, Teresa and Paul Harbaugh Collection, Denver, CO. Courtesy of Nailya Alexander Gallery, New York, NY. © Russian Photo Association, Razumberg Emil Anasovich

Jonathan C. Torgovnik, American (born 1969), *Valentine with her daughters Amelie and Inez, Rwanda*, from the series *Intended Consequences*, 2006, chromogenic print, ed. #11/25, the Museum of Fine Arts, Houston, gift of the artist. © Jonathan Torgovnik
18. Alfred Palmer, American (1906-1993), *Women aircraft workers finishing transparent bomber noses for fighter and reconnaissance planes at Douglas Aircraft Co. Plant in Long Beach, California*, 1942, gelatin silver print, the Museum of Fine Arts, Houston, gift of Will Michels in honor of his sister, Genevieve Namerow
20. Philip Jones Griffiths, Welsh (1936–2008), *Called “Little Tiger” for killing two “Vietcong women cadre”—his mother and teacher, it was rumored, Vietnam*, 1968, gelatin silver print, the Philip Jones Griffiths Foundation, courtesy of Howard Greenberg Gallery. © Philip Jones Griffiths / Magnum Photos
21. Hayne Palmour IV, American, born 1957, *Navy Chaplain Lt. Commander Tom Webber baptizes Corporal Albert Martinez in a sandbag-lined pool during a ceremony at Camp Inchon, Kuwait*, March 16, 2003, chromogenic print, printed 2010, the Museum of Fine Arts, Houston, gift of Kevin Longino. © Hayne Palmour IV / U-T San Diego
22. Mark A. Grimshaw, American (born 1968), *First Cut, Iraq*, July 2004, inkjet print (printed 2012), Courtesy of the artist. © Mark Grimshaw
23. Cecil Beaton, English (1904–1980), *A Royal Navy sailor on board HMS Alcantara uses a portable sewing machine to repair a signal flag during a voyage to Sierra Leone*, March 1942, gelatin silver print (printed 2012), the Museum of Fine Arts, Houston, gift of the Phillip and Edith Leonian Foundation. © The Imperial War Museums (neg#CBM 1049)
25. Micha Bar-Am, Israeli (born Germany, 1930), *The return from Entebbe, Ben-Gurion Airport, Israel*, from the series *Promised Land*, 1976, inkjet print, courtesy of the artist and Andrea Meislin Gallery, New York. © Micha Bar-Am / Magnum Photos
26. Francois Aubert, French (1829–1906), *The Shirt of the Emperor, Worn during His Execution, Mexico*, 1867, albumen print from glass negative, Lent by The Metropolitan Museum of Art, Gilman Collection, Gift of the Howard Gilman Foundation, 2005. © The Metropolitan Museum of Art / Art Resource, NY
27. Joel Sternfeld, American (born 1944), *Vietnam Veterans Memorial, Washington, D.C.*, May 1986, chromogenic print, ed. #1/25 (printed October 1986), the Museum of Fine Arts, Houston, the Target Collection of American Photography, gift of the artist. © 1986 Joel Sternfeld, courtesy of Luhring Augustine, New York

29. Simon Norfolk, British (born Nigeria, 1963), *Sword Beach*, from the series *The Normandy Beaches: We Are Making a New World*, 2004, chromogenic print, ed. #1/10 (printed 2006), the Museum of Fine Arts, Houston, gift of Bari and David Fishel, Brooke and Dan Feather and Hayley Herzstein in honor of Max Herzstein and a partial gift of the artist and Gallery Luisotti, Santa Monica. © Simon Norfolk / Gallery Luisotti

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