Virtually since its invention, photography has been used to record for posterity those events which people at the time thought important. So, for example, on a freezing winter's morning, on 4th February 1901, the body of Queen Victoria was carried on a gun carriage to the Frogmore Mausoleum where she now lies beside her beloved Prince Albert.¹ The Queen had died at Osbourne House, on the Isle of Wight, on 22nd January. The State Funeral Service was held on 2nd February in St George's Chapel at Windsor Castle. The cortège shown in the photo was the last stage in the farewell to the late Queen and Empress which the public had witnessed so avidly, thanks to photography, in the newspapers of the day.

Apart from showing, in effect "what it was like" had you been there in person, this photograph calls for no further action. However, many of the most famous photographs in history have, by design or accident, been more than just "record photographs". Some have been taken deliberately for propaganda purposes; others have tugged at the world's conscience and changed public opinion. Whether you call them propaganda or photos of conscience depends on your point of view (and perhaps politics), but let me remind you of some of the most powerful images of our own life-times.....

¹ http://www.thamesweb.co.uk/windsor/windsorhistory/royalfunerals/qvicfuneral01.html
Images of Abu Ghraib

Without doubt, the most iconic photographs of the 21st Century so far must include the image of a man being tortured in the Abu Ghraib prison near Baghdad. To my mind, this photograph is the 21st Century version of both the Crucifixion and Ecce Homo. This overwhelming picture was not taken by a professional photographer but by sadistic soldiers wanting war souvenirs. However, this and the other photographs taken at the time shocked the world, hardened public opinion against the War in Iraq and against the Bush administration and most decidedly, were turned into political propaganda.

Images from an earlier war

Another photograph which greatly stirred the public conscience was that of a naked girl fleeing down a road in VietNam after being burned in a napalm attack. Although unnamed at the time, the girl in the photo by Phan Thị Kim Phúc is Huynh Cong Ut. She was nine years old at the time.
Phan Thị Kim Phúc: The nine-years-old Huynh Cong Ut fleeing after a napalm attack.

The VietNam War produced many photos of conscience. Another which shocked us all was the murder of a VietCong prisoner by a Saigon Police Chief. Although the photograph had an undoubted international impact, all was not perhaps what it seemed. A "blog" called 13 Photographs which Changed the World², dated August 16th, 2007, reported the story behind the photograph and its aftermath:

"Still photographs are the most powerful weapon in the world," AP photojournalist Eddie Adams once wrote. A fitting quote for Adams, because his 1968 photograph of an officer shooting a handcuffed prisoner in the head at point-blank range not only earned him a Pulitzer Prize in 1969, but also went a long way toward souring Americans’ attitudes about the Vietnam War.

For all the image’s political impact, though, the situation wasn’t as black-and-white as it’s rendered. What Adams’ photograph doesn’t reveal is that the man being shot was the captain of a Vietcong "revenge squad" that had executed dozens of unarmed civilians earlier the same day. Regardless, it instantly became an icon of the war’s savagery and made the official pulling the trigger - General Nguyen Ngoc Loan - its iconic villain.

Another image with great public impact, especially in the United States where it won the 1971 Pulitzer Prize, was John Paul Filo's photograph of Mary Ann Vecchio weeping over the body 20 y.o. student, Jeffrey Glenn Miller who was

shot by a Ohio National Guardman at Kent State University while protesting the VietNam War. Mary Ann Vecchio was only 14 years old at the time and was not a student, but had run away from home. John Filo was a photojournalism student at Kent State who was working in the student photo lab, heard the shots outside and ran out, taking his camera with him.

The bullets were supposed to be blanks. When I put the camera back to my eye, I noticed a particular guardsman pointing at me. I said, "I'll get a picture of this," and his rifle went off. And almost simultaneously, as his rifle went off, a halo of dust came off a sculpture next to me, and the bullet lodged in a tree.

I dropped my camera in the realization that it was live ammunition. I don't know what gave me the combination of innocence and stupidity... I started to flee--run down the hill and stopped myself. "Where are you going?" I said to myself, "This is why you are here!"

Not all great photographs attract as much public attention as they deserve. For example, one of the most telling photographs of the VietNam War was taken by Catherine Leroy in 1968. It shows a young US Marine corpsman, Vernon Wike, holding his dead comrade in his arms during the battle for Hill 881 near Khe Sanh… The anguish on the young man's face not only screams its anti-war message at you but raises the photo into the realms of the metaphysical.

3 www.learnhistory.org.uk/vietnam/opposition.htm
4 http://en.wikipedia.org/wiki/John_Filo
There have been many other photographs that speak of human anguish but perhaps the most famous, the most iconic, is the image known as "Migrant Mother" taken during the Great Depression and the Dust Bowl era in the United States by photographer, Dorothea Lange.

In 1935 Dorothea Lange was employed by the Farm Security Administration (FSA) to document the lives of people in rural regions affected by the poverty of the Great Depression and the devastation of the land caused by severe drought and poor farming methods, who had been forced to flee their homes in the Dust Bowl and seek work in California.

Lange noted of this and related photographs:

"Nipomo, Calif. Mar. 1936. Migrant agricultural worker's family. Seven hungry children. Mother aged 32, the father is a native Californian. Destitute in a pea pickers camp, because of the failure of the early pea crop. These people had just sold their tent in order to buy food. Most of the 2,500 people in this camp were destitute."

She said that although she had spent only 10 minutes photographing the family, the image of the woman, Florence Thompson and her children, continued to haunt her. Interestingly, Lange photographed herself with the destitute family…

---

5 http://www.loc.gov/rr/print/list/128_migm.html
There have also been photographs which have spoken to the public of other things and which have changed the course of history. One of these was of course, the destruction of the Hindenburg at Lakehurst, NY, on May 6th, 1937, photographed by Murray Becker:

Another, not known in Australia but influential enough in the United States to promote tougher fire safety codes, was the Pulitzer Prize winning photograph of a young woman and a girl falling from a burning building. The photo was taken by Stanley J Foreman for the Boston newspaper, Herald American, on July 22, 1975. Although the young woman, Diana Bryan, died in the accident, the girl, Tiare Jones, survived the fall.
Much more recently, the photograph which has come to be known as "The Falling Man" has become perhaps yet another icon of the 21st Century.

Taken by photographer, Richard Drew, the picture of a man falling to his death after jumping from the burning North Tower of the World Trade Centre on September 11, 2001 was published in newspapers all over the world and then disappeared from public view, the publishers being castigated for exploiting a man's death. Yet, the question remained: who was The Falling Man? Five years after his death, he has been identified as Jonathan Briley, a 43-year-old man who worked in a restaurant at the top of the north tower. However, the controversy continues, often elevating Briley’s fall to a metaphysical level, coupling his fall with that of Man:

One of the most famous photographs in human history became an unmarked grave, and the man buried inside its frame—the Falling Man—became the Unknown Soldier in a war whose end we have not yet seen. Richard Drew’s photograph is all we know of him, and yet all we know of him becomes a measure of what we know of ourselves. The picture is his cenotaph, and like the monuments dedicated to the memory of unknown soldiers everywhere, it asks that we look at it, and make one simple acknowledgment.

That we have known who the Falling Man is all along.

The Rise of Photojournalism

Photojournalism is, to quote Wikipedia,

...a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story.

All of the photographs we have been seeing have the three characteristics essential to this relatively new form of reportage. To quote Wikipedia again, these are:

* Timeliness — the images have meaning in the context of a published chronological record of events.

---

8 http://libertybell.blogsome.com/2006/03/27/forgiven-forgotten-or-not/
9 http://en.wikipedia.org/wiki/Photojournalism
* Objectivity — the situation implied by the images is a fair and accurate representation of the events they depict.

* Narrative — the images combine with other news elements, to inform and give insight to the viewer or reader.

The invention of the term, *photojournalism*, has long been credited to American teacher of journalism, Cliff Edom (1907-1991) but he once remarked that the man who actually coined it was Frank L. Mott who had been Dean of the School of Journalism at the University of Missouri. Whoever it was, the term has stuck and photojournalism is now not only a career but also a course of study at many universities and colleges.

The illustration of news stories with photographs was made possible by the invention in the late 19th Century of printing techniques such as half-tone which replaced the more cumbersome engraving methods. So, for example, photographs of the Crimean War by British photographer, Roger Fenton, the first Secretary of the RPS, were reproduced in newspapers but only by engraving.

![Roger Fenton: Self-portrait, February 1852, Albumen print.](right)

*Fenton: Survivors of the Charge of the Light Brigade, October 25, 1854.*

![Roger Fenton: Survivors of the Charge of the Light Brigade, October 25, 1854.](above)

The same was true of the Civil War photos taken by Matthew Brady and his cohort of jobbing photographers.

---

Several inventions made printing photographs in newspapers a daily event. These were the invention of:

- **the half-tone process** in which a screen is placed over the photograph so the image is broken up into a series of dots, magazine reproduction using more dots to the square inch than newspaper reproductions;
- **flash powder** and later, of the **flash bulb** and **flash gun**, which allowed photographs to be taken readily in low light levels and indoors;
- **wirephoto**, which allowed photographs to be transmitted virtually instantaneously over the telegraph network;
- the **Leica** (1925) and other **35mm cameras** which were portable enough for photographers to carry cameras everywhere they went.

The golden age of photojournalism was from the 1930s through the 1950s and into the early 1960s. From then on, it was probably the fault of TV that people turned away from the superb black-and-white photographs in magazines such as *Life*, *Picture Post* or *Paris Match* and watched the daily news unfold on their tiny screens. During the golden age, however, many photographers became super-stars, their work avidly followed by readers who appreciated the excellence, not only of the photos but also of the printing in those top-of-the-line magazines.

---

11 http://www.carman.net/abraham_lincoln.htm
12 http://cghs.dade.k12.fl.us/african-american/reconstruct/gettysburg.htm
Among the many photographers who became household names were Robert Capa, Alfred Eisenstaedt, Margaret Bourke-White, Dorothea Lange, W. Eugene Smith and Henri Cartier-Bresson. I will try and show a small selection of photographs by these famous people, but you must remember that photojournalism had many, many others whose work was no less meritorious, many of them anonymous photographers working for organizations such as UPI and AP. That we know the names of the famous is largely because in 1947, Robert Capa, George Rodger, David Seymour and Henri Cartier-Bresson came together and formed *Magnum Photos Inc*, a cooperative whose members were stationed all over the world, who strove for the highest standards and whose work was published by all the great newspapers. The strength of *Magnum* was not only in the excellence of its members' work but also because they insisted they retained copyright and editorial control over their own photographs. By the time *Magnum* ceased business, over a hundred photographers had joined the consortium, many of them publishing photographs which are now recognized as classic masterpieces.

**Robert Capa**[^13]

Robert Capa was one of the founding members of *Magnum*, and one of the best-known and greatest photographers of the 20th Century. He was born in Budapest in 1913 and died at the age of 40 in 1954 when he stepped on a landmine while on assignment for *Life Magazine* in Indo-China. Significantly, although Jewish, he is buried in a Quaker cemetery…

![Ruth Orkin: Robert Capa in a Café, Paris, France, 1952][14]

In a recent retrospective exhibition, the curators of the Jewish Historical Museum in Amsterdam wrote of Capa:

> His photos can be hard and confrontational, but are more often subtle and moving. As a photographer with a social conscience and as a passionate anti-fascist Capa regarded his photos as a weapon in the struggle against injustice, persecution and oppression. As he always said: ‘The war photographer’s most fervent wish is for unemployment.’

[^13]: For a short biography, see http://www.tfaoi.com/aa/1aa/1aa461.htm

[^14]: www.jhm.nl/exhibitions.aspx?ID=118
Capa, as a Hungarian Jew, fled first from his native land into Germany where once more he had to move on. He covered both sides in the Spanish Civil War. It was during this conflict that his first and maybe most famous photograph was taken. This was *The Fallen Soldier* showing a Loyalist soldier at the moment a bullet killed him...

*Robert Capa: Fallen Soldier, Spanish Civil War, 1936.*

Long before *Magnum* was founded, and two years after his famous *Fallen Soldier* photograph, Capa had one of his photographs on the May 16, 1938 cover of *Life*:

*Robert Capa: A Defender of China, Life 16 May 1938*

"If your pictures aren’t good enough," Robert Capa once said, "you aren’t close enough." He was always close enough: on D-Day — June 6, 1944 — Capa was one of the first ashore at the beginning of the Allied Landing on Omaha Beach on the coast of Normandy. Almost killed in his attempts to get photographs, Capa got out when his film ran out. Back at the lab., an assistant melted the film in his haste to get it developed in time to meet *Life Magazine*'s deadline. Only 11 of the negatives from 4 rolls of film survived. Of these, one produced the print *Omaha Beach, Normandy, France, 1944*. Fifty years later, when he was shooting the D-Day landing sequence in *Saving Private Ryan*, director Steven Spielberg went to great lengths of emulate the effect Capa had achieved by accident…

But not all of Capa's photographs were of war: he was friends with an amazing variety of people, including Pablo Picasso, as in one of my favourite photographs:

*Robert Capa: Pablo Picasso and Francoise Gilot, 1951*
Margaret Bourke-White (1904 - 1971)

Margaret Bourke-White was a giant among men, establishing herself as one of the foremost photographers in the world at a time when photojournalism was a man's world. She was one of the founders of Magnum and responsible for the setting-up of the first photo-lab at Life magazine. Married twice, she had no children and dedicated herself to photography and Life. So central was she to her profession that when Parkinson's Disease brought an end to her career, her colleagues at Magnum continued to support her until her death in 1971.

Margaret Bourke-White first established herself as an industrial photographer and some of her early images are memorable for the sheer clarity and design she brought to that field. One of my personal favourites of her early photographs is her Diversion Tunnels taken during the construction of the Fort Peck Dam in 1936.

It was a photograph by Bourke-White of the Fort Peck Dam in Montana that was featured on the cover of the very first edition of Life on 23rd November, 1936. A US stamp, issued in 1978, commemorated Life Magazine with a picture of that first cover.

But Bourke-White soon found herself to be characteristically the right photographer at the right place at the right time. In a brief biography published by Gallery-M, her rather swash-buckling career was summarised thus:

---

15 www.scripophily.net/limafied19.html
16 http://www.gallerym.com/artist.cfm?ID=17
During her unique career, Bourke-White was torpedoed in the Mediterranean, strafed by the Luftwaffe, stranded on an Arctic island, bombarded in Moscow, and pulled out of the Chesapeake when her chopper crashed. She was the first Western photographer to document Soviet industry after the revolution, to create a travelog of Czechoslovakia and other Balkan states just before Hitler moved in to ignite World War II, and to be stationed in Moscow just before Germany bombed its former ally.

Bourke-White was also the last photographer to interview Gandhi only hours before his assassination and the first to photograph the survivors in Buchenwald Concentration Camp... It was said of her that she not only mastered her medium but also that she had the daring, cunning, and intuition to be where news was happening17. Her own view was rather different:

"The camera is a remarkable instrument. Saturate yourself with your subject and the camera will all but take you by the hand."

17 Gallery-M page, op. cit.
Margaret Bourke-White
Prisoners at Buchenwald
1945

German civilians made to face their nation's crimes, Buchenwald 1945

Oscar Graubner: Margaret Bourke-White working atop the Chrysler Building, NY 1934.

....and the photo she took:

Margaret Bourke-White: Chrysler Building, New York City, 1931 (c. Time Inc.) Platinum print
Alfred Eisenstaedt (1898–1995)

Alfred Eisenstaedt was born into a Jewish family in West Prussia but in 1906, his family moved to Berlin. He served in the German artillery during WWI and was wounded in April 1918. Interested in photography since the age of 14 when he was given an Eastman Kodak Folding Camera, he took a more serious interest in it after the War and eventually became quite successful, especially with his photograph of an ice-skating waiter!

Alfred Eisenstaedt: Ice Skating Waiter, St. Moritz, 1932

Turned professional in 1927, Eisenstaedt began his career working for the Berlin office of Pacific and Atlantic Photos, the forerunner of Associated Press. Although in this capacity he was able to take photographs of Hitler, Mussolini and even Joseph Goebbels, he fled Germany in 1935 and settled permanently in the United States where, from 1936 to 1972, he worked as a photographer for Life. During his long association with the magazine, Eisenstaedt contributed more than 90 of Life’s covers.

Just before he left Germany, Eisenstaedt began to use a Rollei in place of the cumbersome glass-plate cameras he had used previously. This allowed him, he always asserted, to take photographs without people noticing — the Rollei is viewed at waist level. It probably also helped that he was only slightly over 5 feet tall so he was never going to be too obvious! A recipient of the National Medal of the Arts which he received from President George Bush in 1989, Eisenstaedt was remarkable for his humility and his humanity.

"My style hasn’t changed much in all these sixty years," he explained. "I still use, most of the time, existing light and try not to push people around. I have to be as much a diplomat as a photographer. People often don’t take me seriously because I carry so little equipment and make so little fuss. When I married in 1949, my wife asked me. 'But where are your real
cameras?' I never carried a lot of equipment. My motto has always been, 'Keep it simple.'"\(^\text{18}\)

One of his photographs for which Eisenstaedt said he most hoped he would be remembered was the  *Drum Major and Children*  taken in 1951 at the University of Michigan.

But, without doubt, this diminutive photographer's most famous photograph was that of a sailor kissing a pretty nurse in Times Square while America celebrated the end to the War in the Pacific.

As with the identity of the "Falling Man", so too the public have been curious to know who the sailor might have been. After many false claims, the actual man has been identified as Carl Muscarello (known to friends as *Moose*), a retired NY detective while the war-time nurse is probably a woman named Edith Shain. She and Moose have on occasion returned to Times Square and re-enacted the kiss…\(^\text{19}\)

---

\(^{18}\) Quoted in an article by Ray Zone at http://artscenecal.com/ArticlesFile/Archive/Articles1997/Articles0397/AEisenstaedt.html

\(^{19}\) http://bostonbootgirl.blogspot.com/2006_09_01_archive.html
W. Eugene Smith (1918-1978)

The work of W. Eugene Smith (commonly known as "Gene") is probably well-known to many of us even if his name is not even though he was one of the legendary figures of American and International Photography. Perhaps the photograph of Smith's we all know best is the one which appeared in Edward Steichen's *Family of Man* exhibition and later, in the book where it makes the final statement on the last page. *A Walk to the Paradise Garden* was taken by Smith after 2 years convalescence from a wound he received while on assignment during WWII in the Pacific. He wanted his return to photography to be significant so he posed his two small children in this highly symbolic *contre-jour* photograph.

Born in Wichita, Kansas in 1918, Smith came to photography through an interest in aeronautical engineering. His early photographs concentrated on sports and aviation, and also on recording the Dust Bowl which, in Kansas, was all around him. He later destroyed much of this early work, saying of himself that:

…I had an intuitive sense of timing, an impossibly poor technique, and excitement to the fact of the event rather than of interpretive insight. Although I often was deeply moved, I did not have the power to communicate it.

More than any other photographer, Gene Smith perfected the photo-essay. His most successful include *Country Doctor* and *Man of Mercy*, his essay on Dr Albert Schweitzer. He was a perfectionist and had a troubled on-again, off-again relationship with major magazines and publishing houses, was a member of *Magnum*, received three Guggenheime Fellowships, and won many coveted awards. He was also a renowned teacher of photography, one of his courses being called *Photography Made Difficult*.
"I am an idealist (he said). I often feel I would like to be an artist in an ivory tower. Yet it is imperative that I speak to people, so I must desert that ivory tower. To do this, I am a journalist—a photojournalist. But I am always torn between the attitude of the journalist, who is a recorder of facts, and the artist, who is often necessarily at odds with the facts. My principle concern is for honesty, above all honesty with myself...”

W. Eugene Smith
Marine Mop-up
Following Japanese Suicide Charge
Saipan, 1944

W. Eugene Smith
Burial at Sea from the U.S.S. Bunker Hill
Marshall Islands Campaign
1944

W. Eugene Smith
Three Generations of Welsh Miners
1950

W. Eugene Smith
Guardia Civil, Spain
1950

---

20 Quotation from http://www.photo-seminars.com/Fame/eugesmith.htm Several of these photographs are from http://www.leegallery.com/smith.html
W. Eugene Smith
The Spinner
1950

(below) W. Eugene Smith
The Wake
1950

W. Eugene Smith
Untitled (hooded crowd with leader pointing to Smith)
1955

W. Eugene Smith
Industrial Waste
from the Chisso Chemical Company
1972

W. Eugene Smith
Tomoko Uemura in Her Bath
Minamata, 1972
In either 1929 or 1930, Hungarian photographer Martin Munkácsi photographed three boys playing in the surf of Lake Tanganyika, in Liberia. In 1932, the young Henri Cartier-Bresson saw this photograph and was inspired:

"For me this photograph was the spark that ignited my enthusiasm. I suddenly realized that, by capturing the moment, photography was able to achieve eternity. It is the only photograph to have influenced me. This picture has such intensity, such joie de vivre, such a sense of wonder that it continues to fascinate me to this day."

Munkácsi’s 1931 image of boys at Lake Tanganyika inspired Henri Cartier-Bresson to become a photographer.

"Capturing the moment" was the creed by which Cartier-Bresson lived his life as a photojournalist. He died at the age of 95 in 2004 after one of the most brilliant and influential careers in the 20th Century. He was sometimes called "the eye of the century" and is credited with transforming what had been a middle-class hobby into a reputable profession. Along with Robert Capa, George Rodger and David Seymour, Henri Cartier-Bresson founded Magnum in 1947 and continued to work with that cooperative until, in 1975, he suddenly quit taking photographs and returned to his first love, drawing. "I never think about photography," he said in one of his very rare interviews after his retirement. "It doesn't interest me."

---

21 http://en.wikipedia.org/wiki/Martin_Munk%C3%A1csi
And, apparently, there were no photographs in his house, only a few drawings and a large painting by Matisse.

Henri Cartier-Bresson was born in Chanteloupe, North-west of Paris in 1908. His parents were comfortable middle-class and, like so many other parents of famous photographers, gave their son a Box Brownie. Initially, Cartier-Bresson studied painting in Paris, later went on a year-long expedition to the Ivory Coast. There, he became ill and returned to Paris where he saw and was inspired by Martin Munkácsi's photograph of the boys on the beach at Lake Tanganyika… Such was his reaction to this photograph that he left painting and took up photography full-time. He travelled in Spain and later in Mexico and seems to have dabbled in surrealism if his early photographs — such as the photo taken in Mexico of young woman emerging from a door — are to be believed.

Henri Cartier-Bresson Mexico 1934

There is something slightly quirky too about Cartier-Bresson's very famous photo called *Behind the Gare Saint-Lazare*, taken in 1932 in which a man appears poised in mid-air above a puddle — one nanosecond later and the mirror-like surface of the water would be disturbed and the photo lost forever. A physicist would also see this as the point at which the man's potential energy is converted into kinetic energy as his stride begins its fall towards the water.

It is this capacity to capture on film what he called *le moment juste* and which is generally translated as the *decisive moment* which made Henri Cartier-Bresson famous and which — in my view at least — defined the essence of the photographic art.

Henri Cartier-Bresson
*Behind the Gare Saint-Lazare*
1932

In the obituary announcing Cartier-Bresson's death in 2004, the BBC said:

*He defined his vision in the concept of the "Decisive Moment," which he said was the "simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organisation of forms which give that event its proper expression."*  

24 “…saisir ce qu’il appelait le moment juste, le moment vivant.”
http://www.ddooss.org/articulos/idiomas/Peter_Brook.htm
25 http://news.bbc.co.uk/2/hi/europe/3033839.stm
Putting it more poetically, Cartier-Bresson himself once claimed that

*It is a matter of putting your brain, your eye and your heart in the same line of sight. It is a way of life.*

![Cartier-Bresson image](https://example.com/cartier-bresson-image)

In 2007, the International Centre of Photography organised an exhibition of the early photographs by Henri Cartier-Bresson which was introduced in these words:

> Although Henri Cartier-Bresson (1908-2004) is widely considered one of the world's greatest photographers, much about his early work remains unknown. For this reason, Cartier-Bresson's personal scrapbook of his best work from his rich early period (1932-46) provides an extraordinary window onto his process and artistic development, documenting both his travels to Spain and Mexico and his encounters with Surrealism and modern art. At the beginning of World War II, Cartier-Bresson was captured and held in a German prisoner of war camp for three years before he escaped in 1943. To the outside world, Cartier-Bresson was presumed dead, and the Museum of Modern Art in New York was preparing a memorial exhibition (which ultimately took place in 1947). When Cartier-Bresson emerged, alive, he joined the efforts to assemble this retrospective.

![Cartier-Bresson image](https://example.com/cartier-bresson-image)

It is worth noting that this remarkable photographer in 1952 was honoured with the very first photographic exhibition ever held in Le Louvre.

---


27 [http://www.icp.org/site/c.dnJGKNsFqG/b.2189209/k.68AB/Henri_CartierBresson.htm](http://www.icp.org/site/c.dnJGKNsFqG/b.2189209/k.68AB/Henri_CartierBresson.htm)
Henri Cartier-Bresson with his ever-present Leica.

It is worth noting too that in 1983, the Henri Cartier-Bresson Foundation\textsuperscript{28} was opened in Paris 2, Impasse Lebouis, 75014 near Montparnasse Cemetery. The photographer came out of his "retirement" to help his daughter Mélanie and Martine Franck set up the Fondation which, with French Government support, offers annual awards and research assistance as well as staging exhibitions, conferences and lectures with the aim of keeping "alive the spirit of HCB's work".

HCB: Some photos from the mature years

\textbf{Henri Cartier-Bresson}

\textit{Srinigar Kashmir 1948}\textsuperscript{29}

\textbf{Henri Cartier-Bresson}

\textit{Ile de la Cité, 1952}

\textsuperscript{28} http://www.henricartier-bresson.org/index_en.htm

\textsuperscript{29} http://www.afterimagegallery.com/bressonsrinagar.htm
Reynaldo Leal, Marine in Iraq
I opened this lecture with a horrible image from the war in Iraq. Since then we have seen many of the world's great photographs taken in earlier wars, but
photographers still continue to risk their lives for the kind of image which will communicate their experience of war to the folks back home. One such photographer is Reynaldo Leal, a young corporal in the US Marines who took his camera to Iraq with him.

Reynaldo Leal, self-portrait, after a patrol

Leal is the son of Mexican immigrants who grew up with a passion for photographs and especially for those of cameramen like Capa whose work he devoured in Time-Life books. An on-going project, commemorating the sacrifices of his immigrant parents, is "Border Town" which documents life and conditions in a series of shanty towns along the US-Mexican border, images reminiscent of Lange's studies of the immigrants to California during the Depression or of the "Darker Side" of New York photographed by another immigrant, Riis, a century earlier.

Reynaldo Leal: Burning Inside, Bordertown series

One of the most telling photographs in this series so far — at least in my view — is the study of a young boy Leal captioned Burning Inside. The focussed anger on the lad's face, in another context, could place him among the volunteers prepared to destroy themselves for Jihad.

While soldiers in action always grab the headlines, it is Leal's studies of his comrades when their patrol is over, when they relax and show the utter

---


exhaustion, physical and spiritual, which is all they have left when their day is done.

(left) Reynaldo Leal: Medical Evacuation

(right) Reynaldo Leal: Pos Report

(left) Reynaldo Leal: Tired Marines

(above) Reynaldo Leal: Simmons.