

# Exhibition Design, Influences

**USSR:** El Lissitzky's "factography" (montaging whole photographs instead of fragments of images), used in exhibitions promoting the Soviets.

**Germany:** Herbert Bayer copies Lissitzky's ideas and develops them further. These ideas are used by *subjektive fotografie* exhibitions initiated by Otto Steinert. Bayer's ideas travel the USA.

**USA:** Roy Stryker uses Bayer's ideas in shows featuring the F.S.A. photographs; Paul Rudolph uses these ideas in doing "The Family of Man" show; George Nelson of the USIA uses them in Moscow exhibition of U.S.A. culture and products.

## **Photomontage vs. Factography**

**What in collage had been the strategy of *contingency*, by which material had been juxtaposed, emphasizing the divergence of the fragments, had now become the *stringency* of a conscious construction of documentary factographic information.**

But there is no montage of facts. They are only so, they can only escape the undifferentiated flux of 'life', if they carry a meaning that individualizes them. And this individualization is lost when one tries to fragment them into elements of a language. Materials are gathered, linguistic elements articulated, but 'facts' cannot be gathered and articulated a posteriori in the form of discourse.

his first exhibition design in 1927. Large-scale photographic prints were assembled in an irregular grid formation and the visual dynamic of the montage resulted from the juxtaposition of the various camera angles and positions, but no longer from a jagged linear network of seams and edges of heterogeneous photographic fragments.

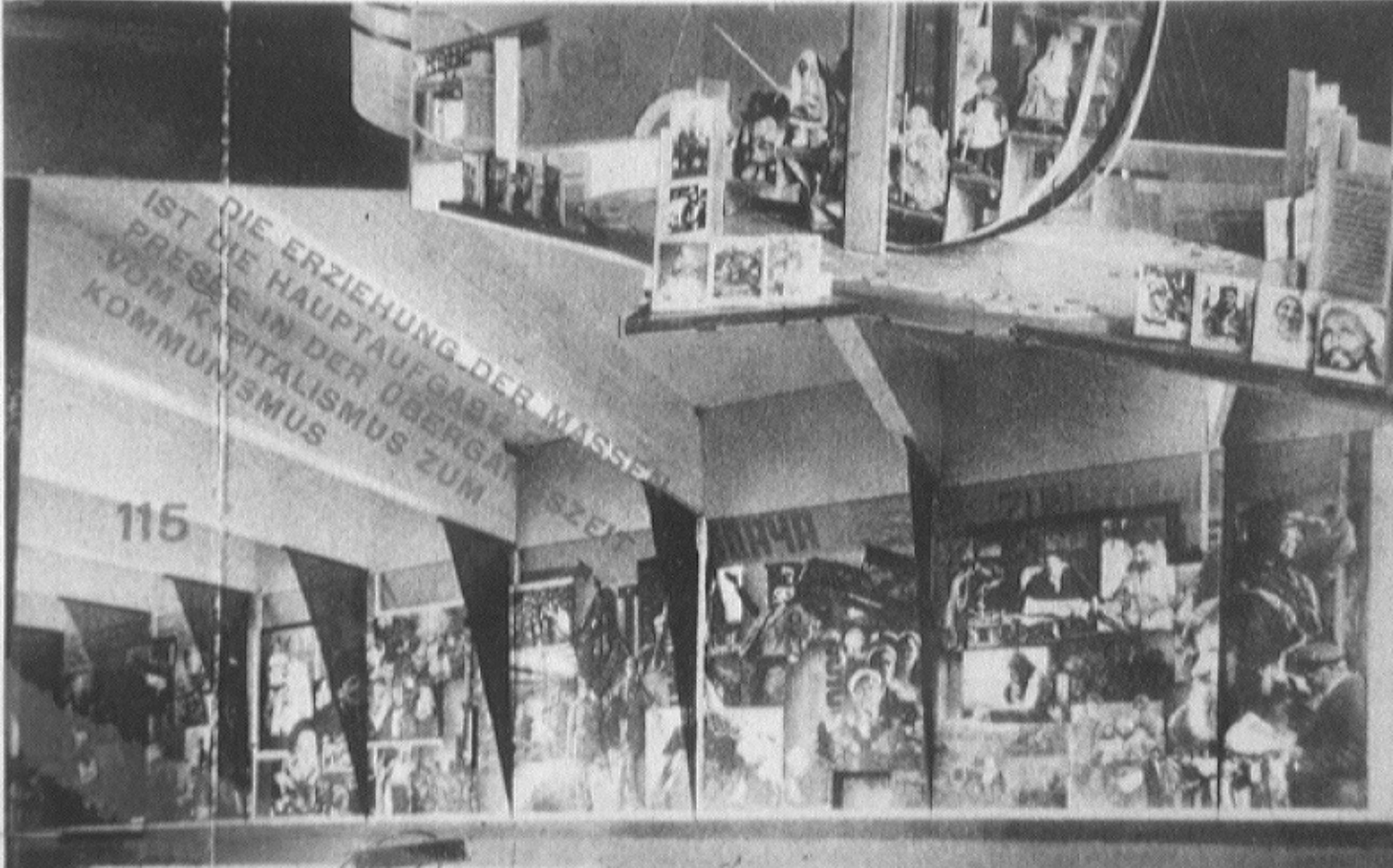


With our

work the Revolution has achieved a colossal labor of propaganda and enlightenment. We ripped up the traditional book into single pages, magnified these a hundred times, ...and stuck them up as posters in the streets.... The innovation of easel painting made great works of art possible, but it has now lost its power. The cinema and the illustrated weekly have succeeded it.

IST DIE ERZIEHUNG DER MASSEN  
PRESE IN DER UBERGANGSZEIT  
VOM KAPITALISMUS ZUM  
KOMMUNISMUS

115





The centerpiece of the exhibition was in fact the large-scale photomontage that Lissitzky had designed with Senkin's assistance. This *photofresco*, as Senkin called it, measured approximately seventy-two by eleven feet and depicted, in constant alternation of camera angles, of close-ups and long-shots, the history and importance of the publishing industry in the Soviet Union since the revolution and its role in the education of the illiterate masses of the newly industrialized state. Thus the photofresco, *The Task of the Press Is the Education of the Masses* (its official title), functioned as the centerpiece of an exhibition that was devoted to documenting the achievements of the Revolution in the educational field for a skeptical, if not hostile western European public.

UNG  
TATIGEN



LÄSST SICH RAUF

WIRTSCHAFT

WIRTSCHAFT

USSER IST DAS LAND DER SOWJETS  
USSER IST DAS LAND DES SOZIALISTISCHEN KAMPFES  
DIE GESUNDHEIT DER WIRTSCHAFT  
IST DER MÄCHTIGSTE SCHA 2 DES LANDES

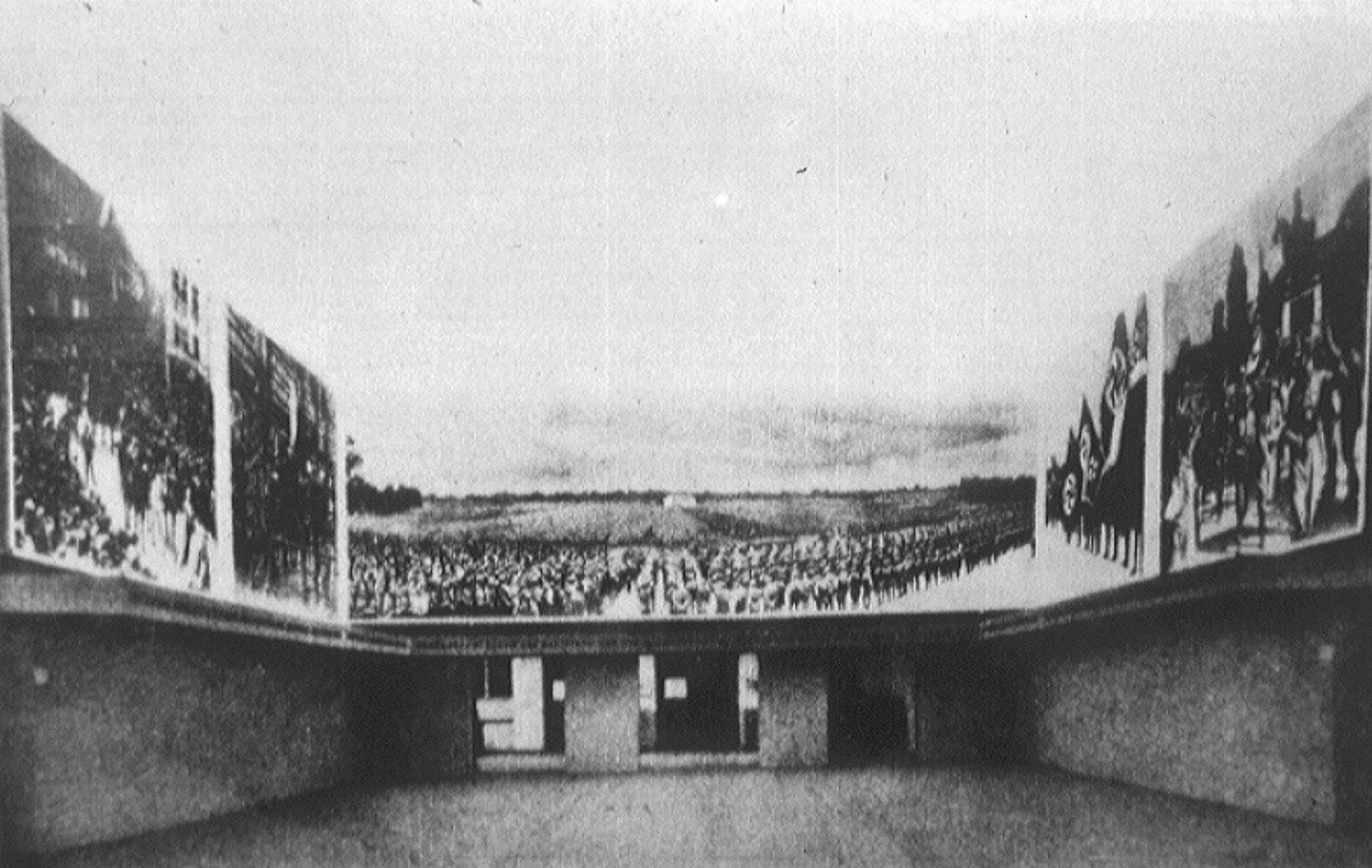




Reviewing both the Dresden *Hygiene Exhibition* design by Lissitzky and the Cologne *Pressa* design, a less well-disposed critic still had to admit the design's affiliation with the most advanced forms of cinematic production:

The first impression is brilliant. Excellent the technique, the arrangement, the organization, the modern way it has been constructed.... Propaganda, propaganda, that is the keynote of Soviet Russian exhibitions, whether they be in Cologne or in Dresden. And how well the Russians know how to achieve the visual effects their films have been showing us for years!

It is significant that the principles of photomontage are completely abandoned once the technique of the photomural is employed for the propaganda purposes of the German fascists. In the same manner that they had discovered Eisenstein's films as a model to be copied for their purposes (Leni Riefenstahl studied his work thoroughly for the preparation of her own propaganda movies), they had also recognized that the achievements of the Russian artists in the field of exhibition design could be employed to serve their needs to manipulate the urban and rural masses of Germany during the crisis of the post-Weimar period. When the German Werkbund, which had just been turned into a fascist organization, put together a popular photography show in 1933 called *The Camera*, the organizers explicitly compared their exhibition design with that of the Russians (without, of course, mentioning Lissitzky's name).





SETTLEMENT A

# SETTLEMENT ADMINISTRATION



SETTLEMENT ADMINISTRATION IS COMING  
9,000,000  
AHEAD OF THE  
AND FIGHTING IN  
MARCH 1935

## EMERGENCY

RESTORING THE FOUNDATIONS OF RURAL LIFE

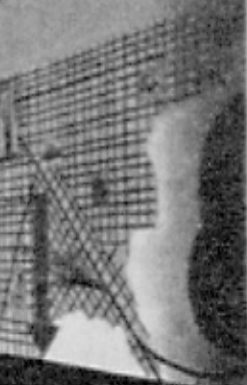


SETTLEMENT ADMINISTRATION'S HELP  
SEE 210

18,000  
14,000  
10,000



SETTLEMENT ADMINISTRATION SUPPLY  
SEE 210



SETTLEMENT AD

To erase even the last remnant of modernist practice in photomontage, the seams and the margins where the constructed nature of reality could become apparent—and therefore its potential for change obvious—had now become a standard practice in totalitarian propaganda, and construction was replaced by the awe-inspiring monumentality of the gigantic, single-image panorama. What had once been the visual and formal incorporation of dialectics in the structure of the montage—in its simultaneity of opposing views, its rapidly changing angles, its unmediated transitions from part to whole—and had as such embodied the relationship between individual and collectivity as one that is constantly to be redefined, we now find displaced by the unified spatial perspective (often the bird's-eye-view) that travels over uninterrupted expanses (land, fields, water, masses) and thus naturalizes the perspective of governance and control.



"Der Führer spricht"  
Millionen hören die  
Stimme des Führers,  
das Bewusstsein  
der Wehrmacht und  
Wehrkraft und die Stärke des  
nationalsozialistischen  
Deutschland.

The Führer speaks and  
millions listen to him.  
The working people, the  
peasants and the  
soldiers are the support of National  
Socialist Germany.

"Le Führer parle"  
Des millions de citoyens  
l'entendent. Le peuple des  
travailleurs, les paysans  
et la classe militaire  
sont les colonnes de  
l'Allemagne nationale  
socialiste.

"Il Führer" habla.  
Millones le escuchan.  
El pueblo obrero, los  
campesinos y la  
clase militar son  
el apoyo de la Alemania  
nacional socialista.



Ten years later Steichen staged his first project at the Museum of Modern Art, the exhibition *Road to Victory*. Once again its propagandistic success depended almost entirely, as Christopher Phillips has shown, on a debased and falsified version of Lissitzky's exhibition designs. In this case it was Herbert Bayer who provided American industry and ideology with what *he* thought Lissitzky's ideas and practice had attempted to achieve. Bayer was well suited to this task, having already prepared an elaborate photomontage brochure for the National Socialists' *Deutschland Ausstellung* of 1936, staged to coincide with the Berlin Olympics.

internationale ausstellung essen 1931

das lichtbild

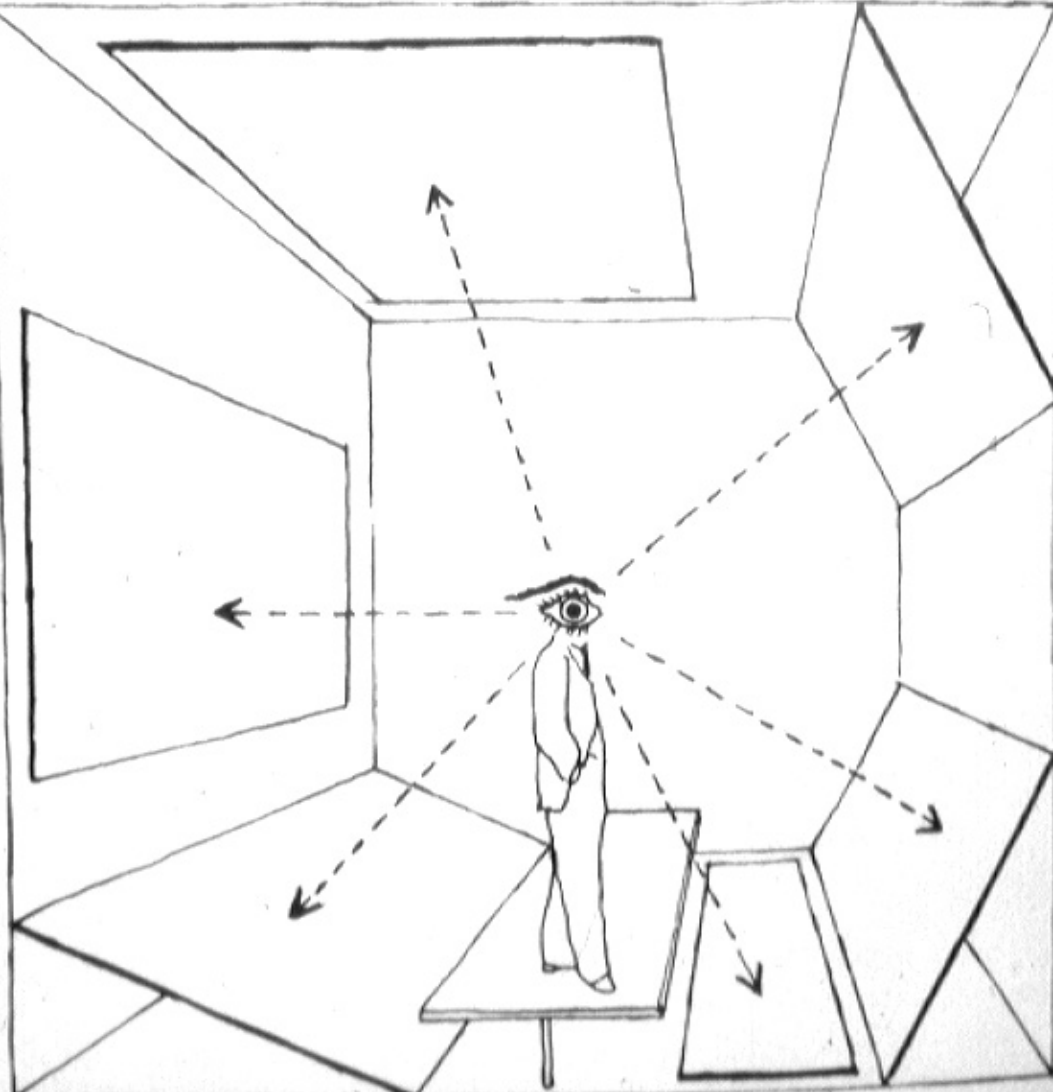


wo  
das lichtbild

# Herbert Bayer on Exhibition Design

The modern exhibition "should not retain its distance from the spectator, it should be brought close to him, penetrate and leave an impression on him, should explain, demonstrate, and even persuade and lead him to a planned and direct reaction. Therefore, we may say that exhibition design runs parallel with the psychology of advertising."









While Kiesler employed string to support paintings, its use minimized any physical separation between painting and viewer, "correlating" the two as much as possible within a continuous space. This was to facilitate the transformation of paintings into what Kiesler termed "eidetic images," as if they had shed their very materiality and hovered as dream images in the viewer's visual field without the intervention of physical support or frame.

Today, the framed painting on the wall has become a decorative cipher without life and meaning. . . . Its frame is at once symbol and agent of an artificial duality of “vision” and “reality,” or “image” and “environment,” a plastic barrier across which man looks from the world he inhabits to the alien world in which the work of art has its being. That barrier must be dissolved: the frame, today reduced to an arbitrary rigidity, must regain its architectural, spatial significance.

"THAT GOVERNMENT BY THE PEOPLE SHALL NOT PERISH FROM THE EARTH"



THAT WE MAY DEFEND  
THE LAND WE LOVE



THAT THESE MAY FACE  
A FUTURE UNAFRAID



THAT WE MAY BUILD  
FOR A BETTER WORLD

**BUY DEFENSE BONDS AND STAMPS NOW!**

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U.S. SERVICE MAIL NO. 7

# Contrasting Discourses

## Majoritarian

versus

## Minoritarian

Objective

Photo-journalism

Edward Steichen

MoMA

*Life* magazine

Family Man exhibit

Subjective

Metaphoric photog.

Minor White

George Eastman H.

*Aperture* magazine

Subjective Photo

exhibitions

# Edward Steichen at MoMA. NYC

- 1940s -- Ed Steichen heads up a Navy Photographic Unit in the Pacific.**
- 1942 -- he guest curates "Road to Victory" at MoMA.**
- 1945 -- he guest curates "Power in the Pacific" at MoMA.**
- 1946 -- due to the successes of these shows and his non-elitist notions of photography, he succeeds Beaumont Newhall as curator of photography at MoMa.**
- 1951 -- "Forgotten Photographers" and "Abstraction in Photography" are installed as theme shows.**
- 1952 - 61 -- he curates series of theme shows under the title "Diogenes with a Camera" (photog. as truth-seeker).**
- 1955 -- "The Family of Man" show.**
- 1962 -- retires; John Szarkowski succeeds him.**



# Steichen in the Navy

He deliberately established a style for an entire group of photographers who photographed naval operations in the Pacific under his leadership.

This was similar to what he later did in his theme shows at MoMA, creating a unified vision out of the work of various photographers he curated into his shows.

# ROAD TO VICTOR



In the beginning was simple land and  
hardship was promised — and the  
humble by themselves proved the  
Love Place — and the first was pro-  
cess in an endless tale of white men  
to explore mountains with a hard  
language and to end to the land the  
hundred years the century walked  
through the Appalachian moved the  
human life of pioneers and home  
workers — and during the growing  
years of the Mountain westward  
movement — and to the Rockies and be-  
hind to the big nature of the west.







"War — they asked for it — now, by the living God, they'll get it."



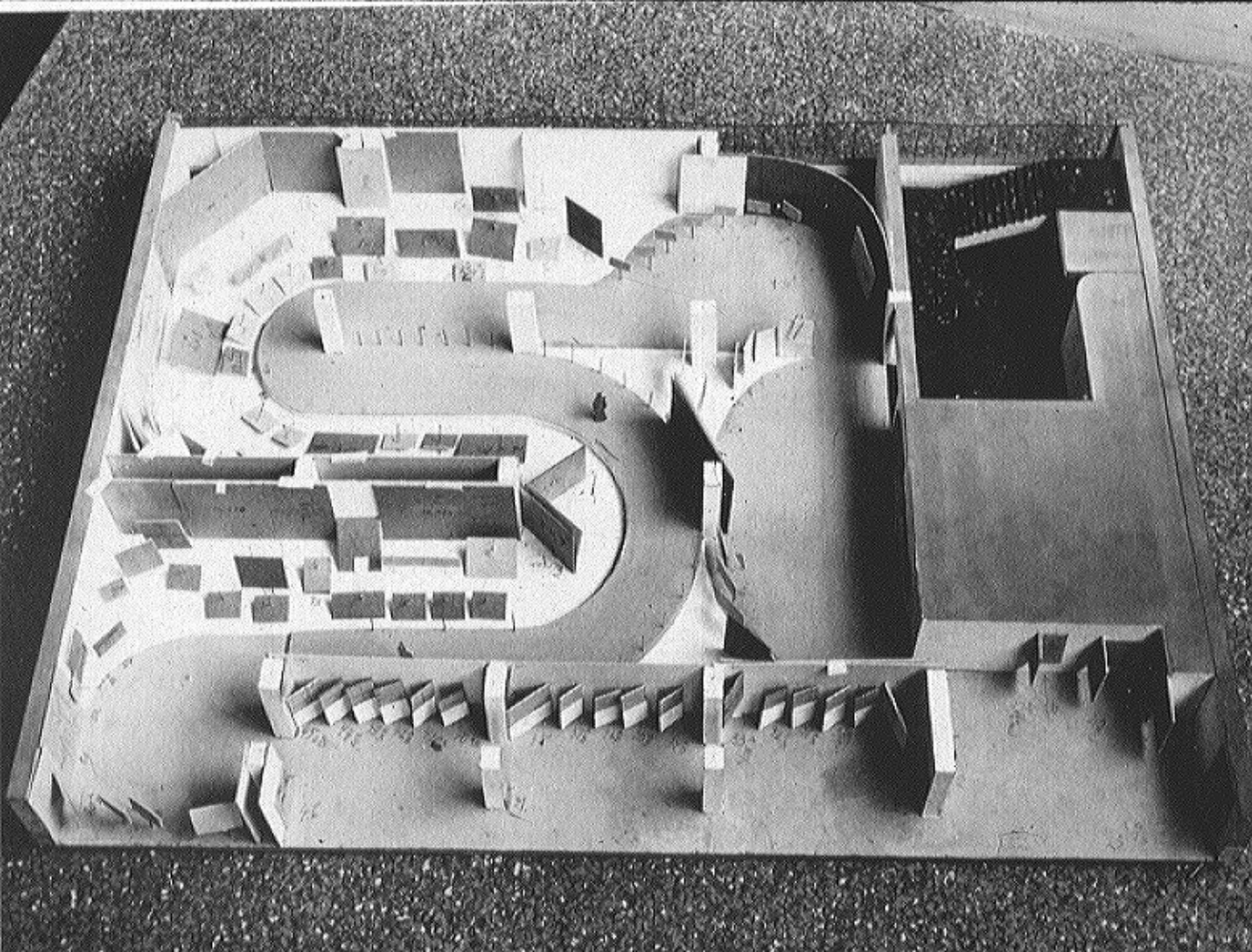
"December 7, 1941"



"Two Faces"

Through the work of the Red Cross  
a host of men, women, and children  
of hard work, service and suffering  
through campaigns of relief, care,  
nurture of 250 years. They live in  
the homes and hearts of soldiers,  
workers, sailors, farmers, builders,  
workers - their love and sympathy  
like warm sunshine belong to the  
children.







## **Three Levels of Communications Problems**

Relative to the broad subject of communication, there seem to be problems at three levels. Thus it seems reasonable to ask, serially:

Level A. How accurately can the symbols of communication be transmitted?  
(The technical problem.)

Level B. How precisely do the transmitted symbols convey the desired meaning? (The semantic problem.)

Level C. How effectively does the received meaning affect conduct in the desired way? (The effectiveness problem.)





# Changes at MoMA

In 1943 Willard Morgan appointed Director of the Department of Photography while Beaumont Newhall was in the Air Force and Nancy Newhall was acting curator in his place. Morgan was not a scholar, but had been an editor at *Life* magazine. This did hint at the direction the museum would take vis-a-vis photography after the war when Steichen was hired, Newhall was demoted (he left to set up the photo museum at the George Eastman House in Rochester, NY), and the photojournalistic attitude in photo was touted at MoMA.







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# U.S. CAMERA



20<sup>th</sup> ANNIVERSARY  
*Edition* 1955

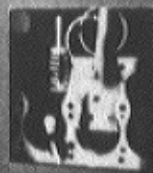
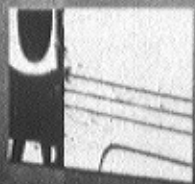


THE YEAR'S BEST PICTURES  
AMERICAN · INTERNATIONAL

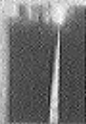
*Edited by TOM MALONEY*

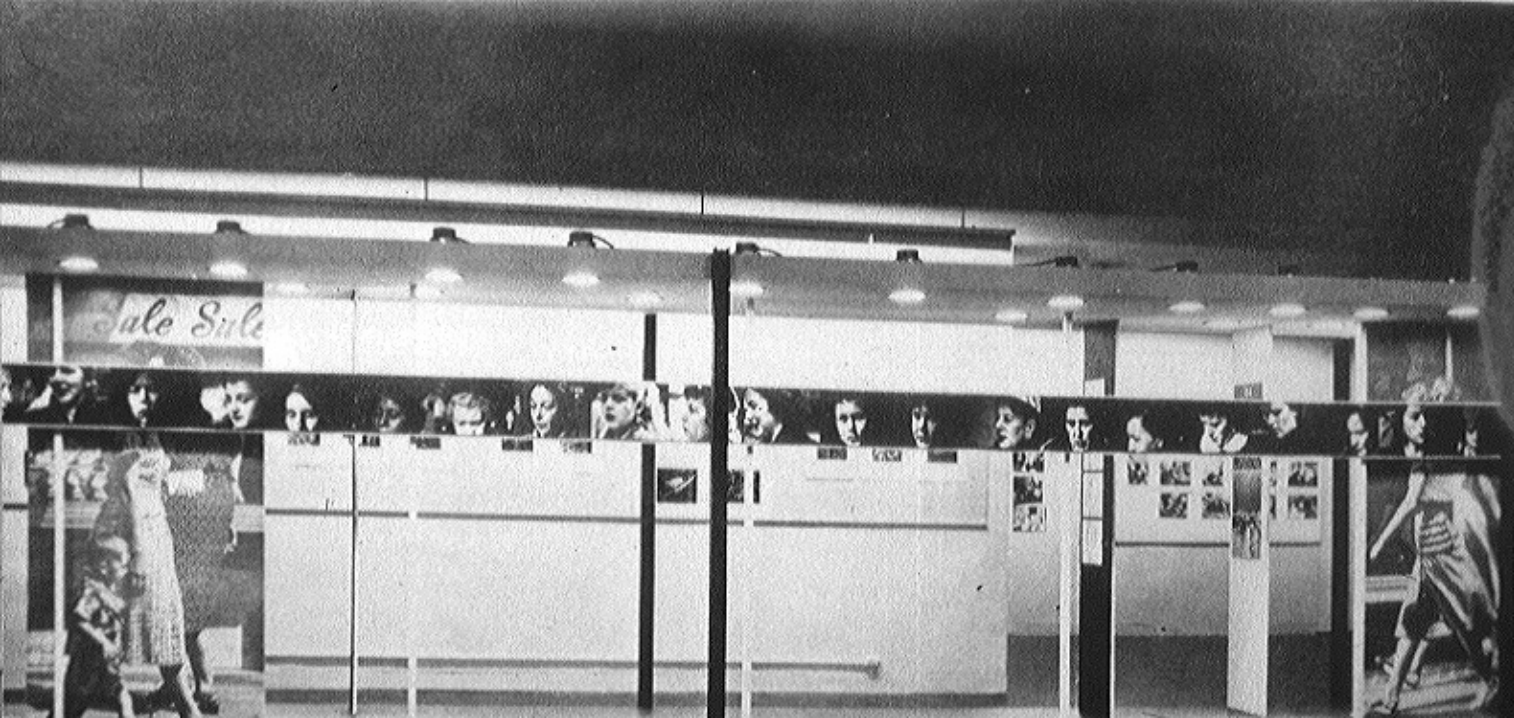






ROBERT SIMON







Steichen's taste in photography often leaned toward the humanistic-documentary type. His four exhibits on the Diogenes theme, according to the first show's 1952 press release, displayed photographers who, like the ancient Greek philosopher, contributed "to the search for truth . . . [and] penetrat[ed] to significant meanings." For the second installment, the press release stated that photographers sought "a variety of truths . . . differently through each pair of eyes."

# Power of the Picture Magazines

During the 1950s the majority of reviewers and promoters of photography came from the commercial photojournalism circles and popular photography magazines. For the public photography meant such images as seen in *Life* and *Look* or in *Popular Photography*. Critics such as Jacob Deschin, Bruce Downes, Arthur Goldsmith, William Hogan, etc. set the taste and it was *against* subjective photography and for photo reportage.

*Life* must appeal to an audience so diverse, culturally,  
geographically, socially and economically that its only common  
denominator is the ability to look at a two-dimensional picture  
and realize that it represents a three-dimensional scene.

# Founding of Magnum

To fight the over-bearing editorial control the editors had over their photographers, several photojournalists established the cooperative photo agency called Magnum.

In 1947 Robert Capa, Henri Cartier-Bresson, George Rodger, David Seymour (Chim), and Bill Vandivert formed Magnum so they could work more freely and sell their work to the magazines, hence photographers retained the copyright to their work.



**ETHIOPIA** The Zambal, Kamas, of Lepida, Sudan



**YEMEN** The Gomas, of Goma, Yemen



**INDIA** The Gomas, of Goma, Yemen



**INDIA** The Gomas, of Goma, Yemen



**INDONESIA** The Babito, of Ferial, Sicilia



**CHINA** The Ho-Fu-meng, Kiangsi, Anqing



**MEXICO** The Sclapans, of K. White, in the Americas East



**AFRICA** The Mohomed, of Ferial, Sicilia



**AFRICA** The Mohomed, of Ferial, Sicilia



**AFRICA** The Mohomed, of Ferial, Sicilia



**AFRICA** The Mohomed, of Ferial, Sicilia



**AFRICA** The Mohomed, of Ferial, Sicilia

Announcing  
the JOURNAL'S  
international picture survey  
of family life.

The editors of the JOURNAL are happy to announce a special editorial project. People are People the World Over. With the cooperation of twelve families in as many countries throughout the world, we will present each month a picture spread on one important phase of family life around the world. The JOURNAL thus continues its policy of respectful reporting on the world and its peoples, begun in February with the article Women and Children in Soviet Russia.

Contributors to the JOURNAL are: Helen River (France) and Oscar, Larry (Korea), England; Robert (Spain), David (Mexico) and Christopher (France); Robert Hill, George (Japan); Robert Feltner and Eugene (France), Phil (Africa), Thomas, Paul (Africa), George (France) and Kathleen

PEOPLE ARE PEOPLE THE WORLD OVER

by JOHN GOODFRED MOORE

HERE are 66 of the 2,000,000,000 people who inhabit the planet Earth. They are 17 families who represent 17 countries, 1 race and 16 different faiths. They speak 13 languages. They are joining for the first time together in a project sponsored by the Editors of Family Magazine.

In the past few months the JOURNAL, like a magazine on wheels, has sent photographers to remote parts of the face of the world. For the family in all the home building block of society. The spirit rich traditions in the ten-thousand family (pages left), despite some distance from in the United States and Africa, is going strong. While the world community will open the ancient measures of civilization, like an the familiar level of hearts and hands continues with the continuity of the world.

These are the good months in the great tradition of civilization, we share only faith families. These hearts of the world can only bring the greatest nature to be a man. In the Kingdom it is the same body, in the Kingdom Africa is in the presence of hearts that showed in November, in Palestine it is the world that rise to shake the sun. In Japan it is the world, typhoon. And in love it is a story too much to be a man life. The Green's life is from nature to nature, and he has little home time.

These, then, are the families you will meet with each month in this issue, in the world in which the sun always show:

The Oshans, of Ghana, Japan—where twelve married men in the world is a new and a revolutionary way to live.

The Ho-Fu-meng, of Kiangsi, China, who would not permit their little girl to be photographed but still speak about her death.

The Mohomed, of Ferial, Sicilia—a couple who had not met before meeting but whose meeting had lasted thirteen years.

The Gomas, of Goma, Sudan of Kamas, Egypt—whose families are descended from them in the 20th.

The Zambal, Kamas, of Lepida, Equatorial Africa—where every girl's first task of the day is to gather fresh leaves for her skirt.

The Babito, of Ferial, Sicilia—whose writings had been done and will now be converted to fiction.

The Gomas, of Goma, Sudan of Ferial, whose spiritual lives have to be passed before the night of the sun.

The Ho-Fu-meng, of Kiangsi, China—whose lives are in a village square and were married in the year before came in a job.

The Babito, of Ferial, Sicilia—whose lives were once again in the past to England during the late Green occupation.

The Ho-Fu-meng, of Kiangsi, China—whose lives are in the world's center and whose lives are in the Gama Wang High.

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The Ho-Fu-meng, of Kiangsi, China—whose lives are in the world's center and whose lives are in the Gama Wang High.

# **Newhall vs. Steichen**

**Beaumont Newhall on his differences with Edward Steichen as curators at MoMA:**

**"My interests were increasingly in the art of photography; his in the swaying of great masses of people."**

**Rockefeller (then President of MoMA's board) espoused a similar idea to Steichen's:**

**"Photography is not the theme, but the medium through which great achievements and great moments are graphically represented."**

# **Family of Man Show (1955)**

**Edward Steichen, curator**

**Paul Rudolph, exhibit designer**

**Wayne Miller, assistant**

**Joan Miller, selected images of women & children**

**Robert Frank, curates European works**

**Dorothy Norman, compiles textual quotes**

**Jerry Mason, published catalogue**

**Several versions of the show tours globe**



# **Social Context for Show**

**President Eisenhower's promulgation of his "Doctrine of Peaceful Coexistence" between USA and USSR given at the 1955 Big Four Conference in Geneva, Switzerland**

**"No doubt there are among our nations philosophical convictions which are in many respects irreconcilable. Nothing that we can say or do here will change that fact. However, it is not always necessary that people should think alike and believe alike before they can work together."**

# **Eisenhower's "Dynamic Conservatism"**

**This Republican Party platform slogan was explained by Ike thus: "the administration must be liberal when it was talking about the relationship between the Government and the individual, conservative when talking about the national economy and the individual's pocketbook."**



Steichen and some of the 10,000 photographs from which the final selection for *The Family of Man* was made.  
Photo: Homer Page.

On one [panel] we had all the laughing people, and [on the other] all the crying people. I came in one morning and looked at them, and the crying people and the laughing people looked the same. Also, it was such an inane group of images because it had no meaning. Then we took them all down and started going through these pictures like this: put one over here and one over here, put this one where it seemed to fit. All of a sudden they came alive, because laughing and crying is in relation to something.





"The Mission of photography is to explain  
man to man and each man to himself."

-- Edward Steichen



The people, yes . . .

The one and only source of armies, navies, work-gangs,  
the living flowing breath of the history of nations,  
Of the little Family of Man hugging the little ball of Earth,

Although I had presented war in all its grimness in three exhibitions, I had failed to accomplish my mission. I had not incited people into taking open and unified action against war itself. This failure made me take stock of my fundamental idea. What was wrong? I came to the conclusion that I had been working from a negative approach, that what was needed was a positive statement on what a wonderful thing life was, how marvelous people were, and, above all, how alike people were in all parts of the world.<sup>28</sup>

By 1954, Steichen's well-publicized message was out: he did not want any overt political content. As reported by one newspaper reviewer: "the museum is not concerned with photographs which border on propaganda for or against any political ideologies." Instead, Steichen was quoted: "We are concerned with following the individual and the family unit from its reactions to the beginnings of life and continuing on through death and burial."

The quality of the print—of all his [Steichen's] exhibits of this gross character—was very poor . . . If a great Museum represented photography in such a style and quality, why bother about the subtle qualities of the image and the fine print?

Walker Evans, writing in *Hound and Horn* in 1931: Steichen's 'general note is money, understanding of advertising values, special feeling for parvenu elegance, slick technique, over all of which is thrown a hardness and superficiality that is the hardness and superficiality of America's latter day.' A year earlier Edward Weston had dismissed Steichen as 'too clever, artificial'.

Steichen, in theory, wanted to expand and challenge viewers' minds with *The Family of Man*, but apparently he had to capitulate to certain societal norms. In the *Picturescope* essay of July 1955, Steichen mentioned a mysterious image that had disappeared from *The Family of Man*—a photograph of a black man, lynched and chained to a tree, called *Death Slump at Mississippi Lynching*, (1937, photographer unknown). The image had been included in the opening of the show, but had been removed after that.

The show could be seen as marshaling of the last forces of documentary work as well as acknowledging that documentary photography now belonged more to the world of commercial journalism than to individual, freelance photographers such as Grossman.



# Key Fault of the Show

Steichen attempted to assert universality by assimilating diverse cultures to Western, middle-class standards of behavior; in other words, he essentially denied variety. He denied the extended family and tribal structures of kinship so common outside the Western middle-class.

Also as 163 of the 257 photographers represented in the show were Americans, the production did not reflect diversity of points of view.

*The Family of Man*, such at any rate was the original title of the exhibition which came here from the United States. The French have translated it as: *The Great Family of Man*. So what could originally pass for a phrase belonging to zoology, keeping only the similarity in behaviour, the unity of a species, is here amply moralized and sentimentalized. We are at the outset directed to this ambiguous myth of the human 'community', which serves as an alibi to a large part of our humanism.

This myth functions in two stages: first the difference between human morphologies is asserted, exoticism is insistently stressed, the infinite variations of the species, the diversity in skins, skulls and customs are made manifest, the image of Babel is complacently projected over that of the world. Then, from this pluralism, a type of unity is magically produced: man is born, works, laughs and dies everywhere in the same way; and if there still remains in these actions some ethnic peculiarity, at least one hints that there is underlying each one an identical 'nature', that their diversity is only formal and does not belie the existence of a common mould. Of course this means postulating a human essence, and here is God re-introduced into our Exhibition: the diversity of men proclaims his power, his richness; the unity of their gestures demonstrates his will.

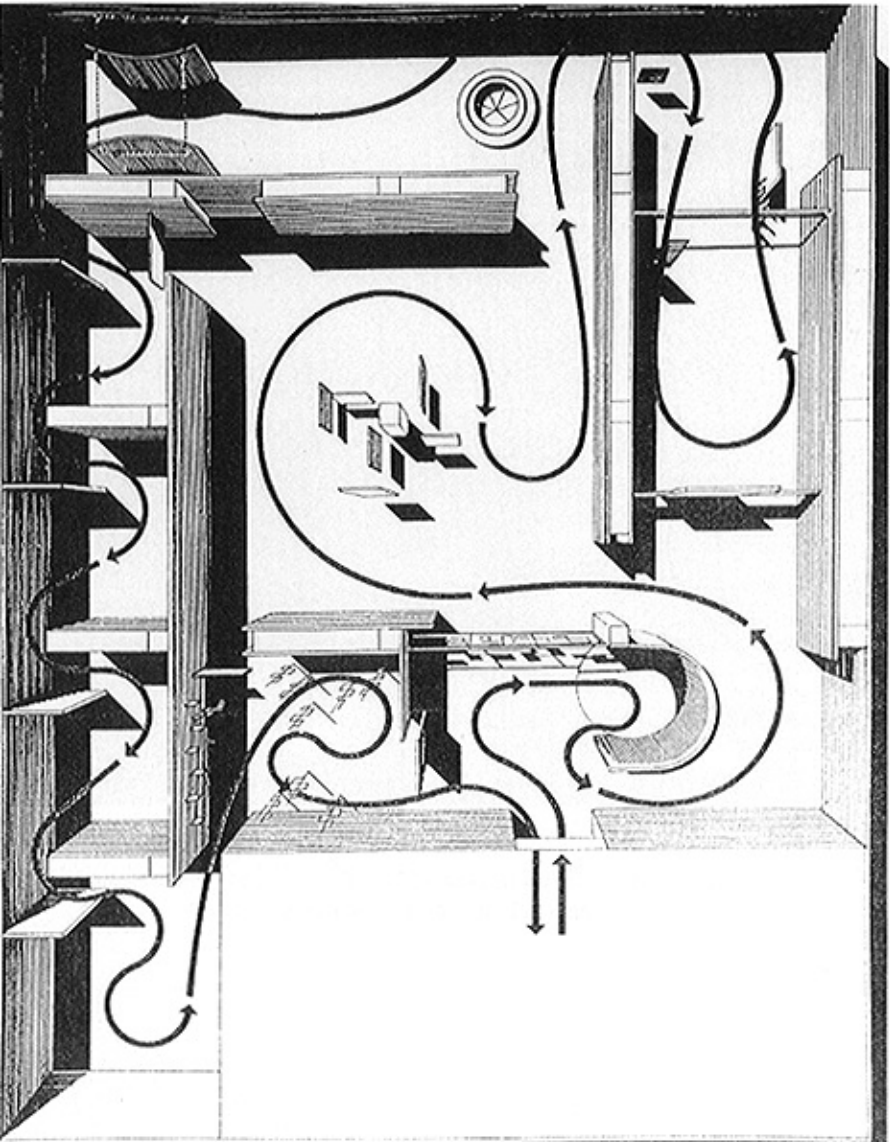
# Reviews of F.O.M

Photographer Rollie McKenna writing in *The New Republic* attacked a "display so elaborate that the photographs became less important than the method of displaying them."

Edwin Roskam pointed out that the photos were often selected to fill hole is the development of the show's theme and not chosen for their aesthetic quality.

Phoebe Adams in the *Atlantic Monthly* noted the varieties of strife Steichen minimized or neglected in an attempt to promote his theme of universal human qualities that bridge cultures, class, etc.





# THE FAMILY OF MAN





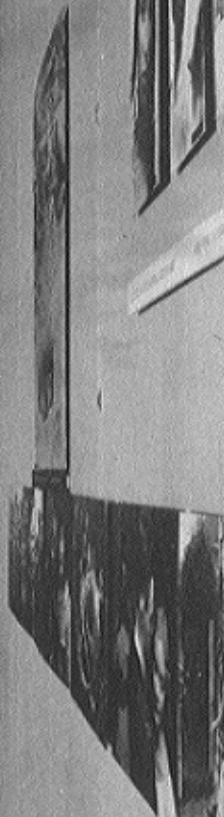








Viewers moved from the room in the front left-hand corner to confront portraits mounted at right angles to the wall. The presentation reinforced the message, "We two form a multitude": the photographs were mounted on a picture of the General Assembly of the United Nations. Photo © Ezra Stoller, Esto Photographics.







*The photographs received families in a personal embrace. Here Wayne Miller's son plays with the crushed marble below the family portraits. Photo: Wayne F. Miller, courtesy Magnum Photos.*



The exhibit also encouraged discussion of larger questions. This Wayne Miller photograph of his family is the only published representation of the hydrogen bomb picture. Photo: Wayne F. Miller, courtesy Magnum Photos.





Edward Steichen opened the exhibition's world tour in August 1955 at the Corcoran Gallery in Washington, D.C. The photographs could be mounted on frames which would adapt to almost any space. Photo: National Archives.



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# U.S.

*Special*  
**BIG NEGATIVE**  
*issue*

**BERNARD**  
*of Hollywood*  
**GLAMOUR IN COLOR**

*A Symposium...*  
**THE BIG NEGATIVE**  
BERENICE ABBOTT · SAM FALK  
ARTHUR ROTHSTEIN  
BILL SUMITS · ROBERT KEOGH  
IRVING DESFOR

*16 Page Feature*  
**THE FAMILY OF MAN**

*For Versatility-*  
**THE BIG CAMERA**

MARCH 1955 \* 35 CENTS  
40 years in Canada

# Camera



Photo by BERNARD

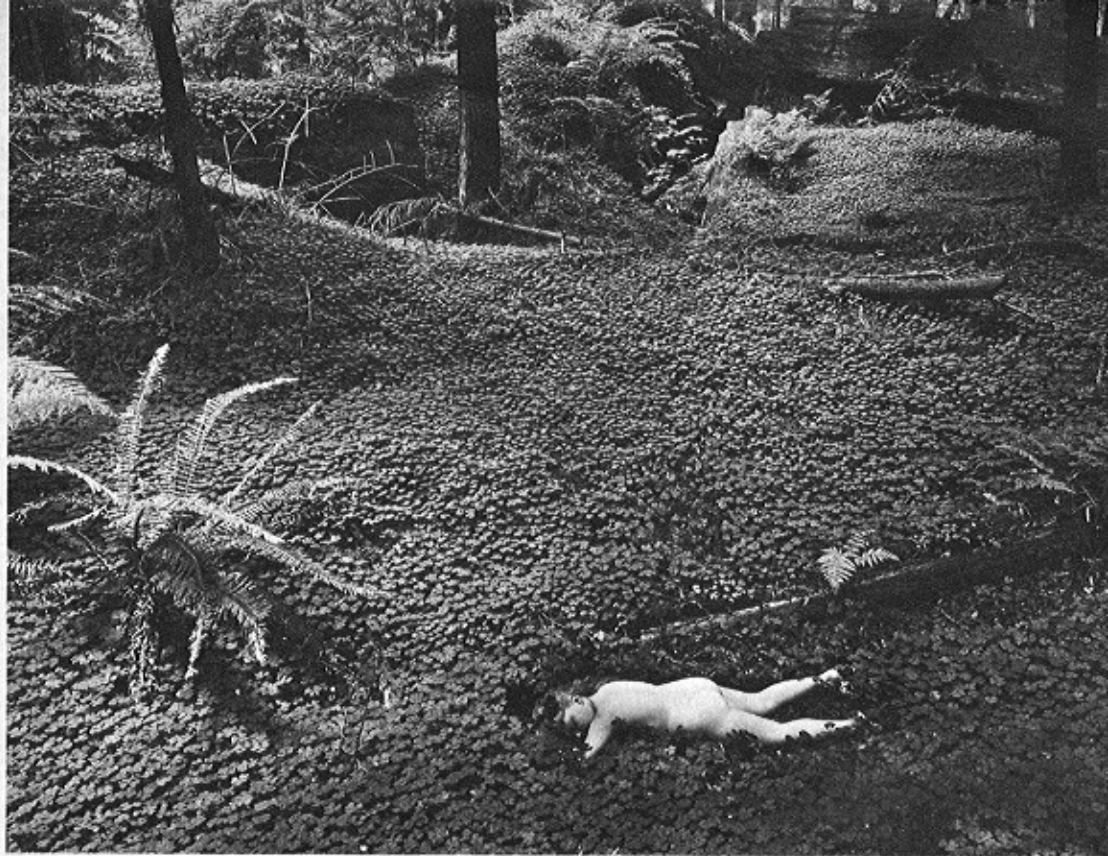


# The Family of Man

*The greatest photographic exhibition of all time—503 pictures from 68 countries—  
created by Edward Steichen for the Museum of Modern Art*

*Prologue by Carl Sandburg*





laughing and windblown leaf faces, profiles in an instant of agony, mouths in a dumbshow mockery lacking speech, faces of music in gay song or a twist of pain, a hate ready to kill, or calm and ready-for-death faces. Some of them are worth a long look now and deep contemplation later. Faces betokening a serene blue sky or faces dark with storm winds and lashing night rain. And faces beyond forgetting, written over with faiths in men and dreams of man surpassing himself. An alphabet here and a multiplication table of living breathing human faces.

In the times to come as the past there will be generations taking hold as though loneliness and the genius of struggle has always dwelt in the hearts of pioneers. To the question, "What will the story be of the Family of Man across the near or far future?" some would reply, "For the answers read if you can the strange and baffling eyes of youth."

There is only one man in the world  
and his name is All Men.  
There is only one woman in the world  
and her name is All Women.  
There is only one child in the world  
and the child's name is All Children.

A camera testament, a drama of the grand canyon of humanity, an epic woven of fun, mystery and holiness—here is the Family of Man!

*Carl San Jours*

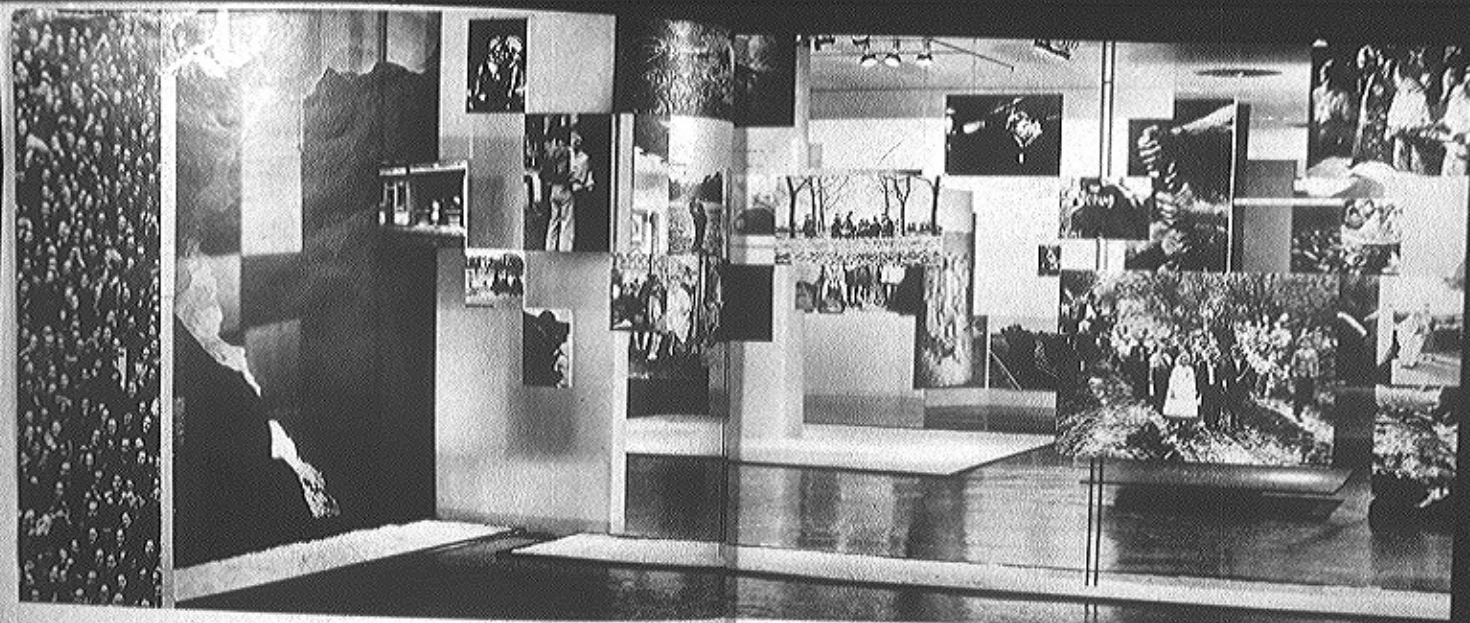
In the times to come as the past there will be generations taking hold as though loneliness and the genius of struggle has always dwelt in the hearts of pioneers. To the question, "What will the story be of the Family of Man across the near or far future?" some would reply, "For the answers read if you can the strange and baffling eyes of youth."

There is only one man in the world  
and his name is All Men.

There is only one woman in the world  
and her name is All Women.

There is only one child in the world  
and the child's name is All Children.

A camera testament, a drama of the grand canyon of humanity, an epic woven of fun, mystery and holiness—here is the Family of Man!



For Father's photograph of the exhibit (left) the artist, Paul Robeson, was the subject.

*Introduction by  
Edward Steichen*

I believe The Family of Man exhibition, produced and shown first at the Museum of Modern Art in New York and now being circulated throughout the world, is the most ambitious and challenging project photography has ever attempted.

The exhibition, now permanently presented on the pages of this book, demonstrates that the art of photography is a dynamic process of giving form to ideas and of explaining man to man. It was conceived as a mirror of the universal elements and emotions in the everydayness of life—as a mirror of the essential oneness of mankind throughout the world.

We sought and selected photographs, made in all parts of the world, of the gamut of life from birth to death, with emphasis on the daily relationships of man to himself, to his family, to the community and to the world we live in—subject matter ranging from babies to philosophers, from the Kindergarten to the university, from primitive peoples to the Councils of the United Nations. Photographs of lovers and marriage and child-bearing, of the family unit with its joys, trials and tribulations, its deep-rooted devotion and its resignation. Photographs of the home in all its warmth and insouciance, its heartbreak and exultation. Photographs of the individual and the family unit in its re-

actors to the beginnings of life and continuing on through death and burial. Photographs concerned with man in relation to his environment, to the beauty and richness of the earth he has inherited and what he has done with this inheritance, the good and the great things, the stupid and the destructive things.

Photographs concerned with the religious rather than religious. With basic human commonness rather than social consciousness. Photographs concerned with man's dreams and aspirations and photographs of the flaming creative forces of love and truth and the corrosive evil inherent in the lie.

For almost three years we have been searching for these images. Over two million photographs from every corner of the earth have come to us—from individuals, collectors, and libraries. We screened them until we had ten thousand. Then came the almost unbearable task of reducing these to 503 photographs from 60 countries. The photographers who took them—273 men and women—were amateurs and professionals, famous and unknown.

All of this could not have been accomplished without the dedicated efforts of my assistant, Wayne Miller, and the tireless devotion of our staff.

The Family of Man has been created in a passionate spirit of devoted love and faith in man.



Copyright, Museum of Modern Art

*Edward Steichen*





U.S.A. West Schick



*And God said, let there be light* Genesis 1:3

# The Family of Man

*The greatest photographic exhibition of all time  
—503 pictures from 68 countries—  
created by Edward Steichen for  
The Museum of Modern Art, New York*

Copyright 2002 by the Museum of Modern Art

# **F. O. M. Statistics**

**503 photos culled from 10,000 images  
from 68 countries by 273 photographers.**

**Most of these images were previously  
published.**

# F.O.M. Categories

Love

Courtship

Marriage

Birth

Childhood/Play

Labor

Learning

Faith/Religion

Death

*. . . and then I asked him with my eyes to ask again yes  
and then he asked me would I yes . . .  
and first I put my arms around him yes  
and drew him down to me so he could feel my breasts all perfume yes  
and his heart was going like mad  
and yes I said yes I will Yes.*

James Joyce





U.S.A. Eastman - Meyer

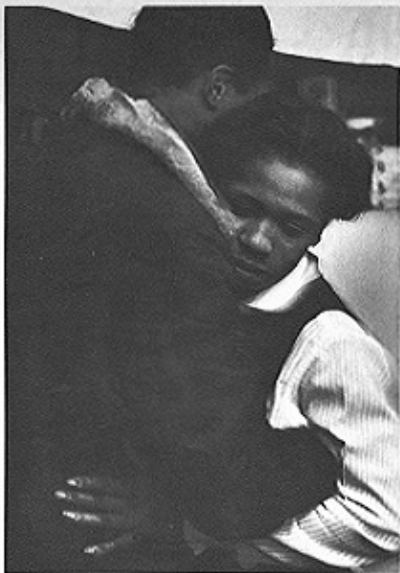
*Every man beareth the whole stamp of the human condition.* Montaigne

France, Paris - Rapho-Gettyimages



U.S.A. West-Entertainment - C&A





U.S.R. *For the Cause*

U.S.R. *Love Roman*









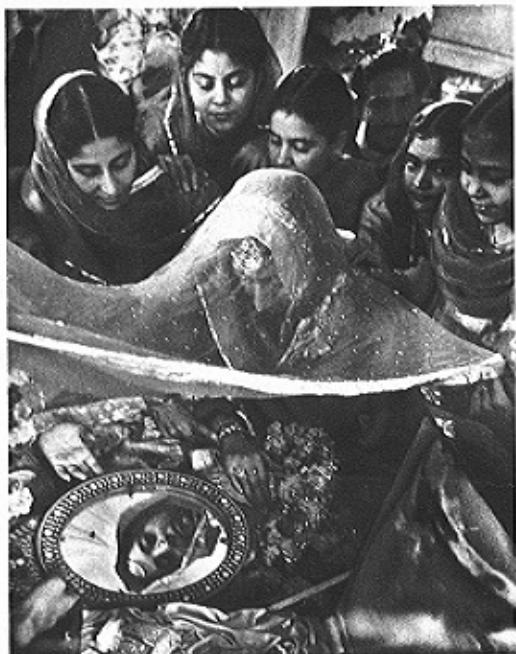


*We shall be one person*

Pueblo Indian



Chocholomito, Robert Capa - Magnum



India, Ganga Haroti, Dholi Sri

Sweden, Haza Wahlberg



U.S.A., Dan Le Robinson, Kagan



France, Henri Cartier Bresson, Meyson







U.S.A. Ellen Frost - Otago







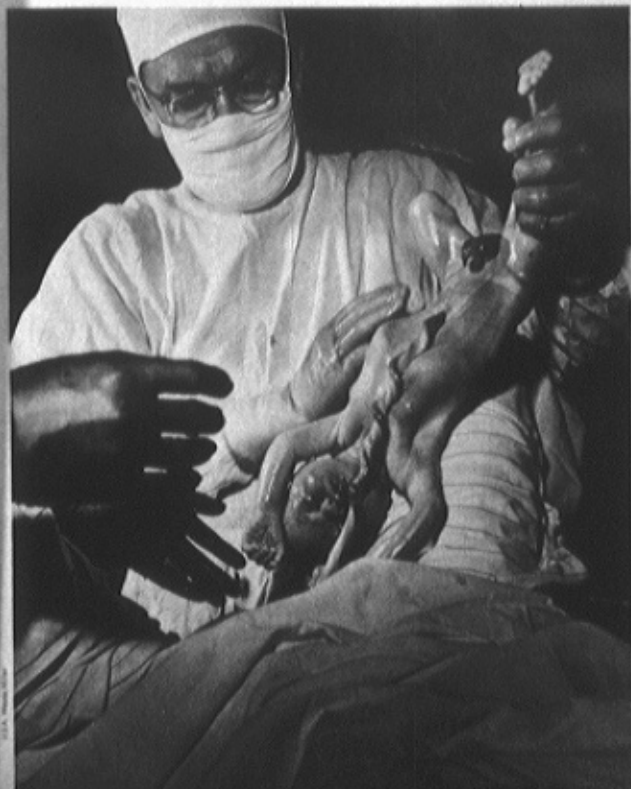
U.S. Photo News



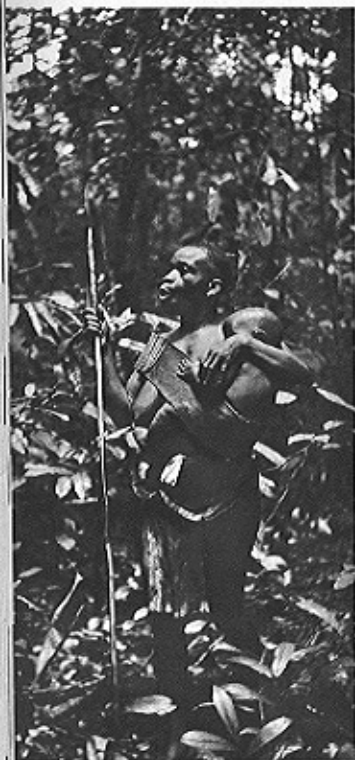
U.S. Photo News

*The universe resounds with the joyful cry I am.*

Scribble







Ec'Quar Congo, Lambert F. House - Alfred Drey



U.S.A. Irving Penn - Vogue



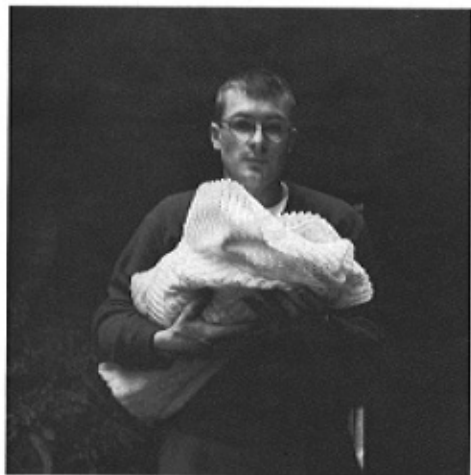
U.S.A. Paul Dunn



Siberia, Soerens



Aztec, Richard Herington - News Con.



U.S.A. Dorothy Lange

*When I am a man, then I shall be a hunter*

*When I am a man, then I shall be a harpooner*

*When I am a man, then I shall be a canoe-builder*

*When I am a man, then I shall be a carpenter*

*When I am a man, then I shall be an artisan*

*Oh father! ya ha ha ha*

Kwakiutl Indian



Holland, Enny Andriess



*We two form a multitude.*

China, Uchi Kawai. Life



*We two form a multitude.*

American Indian, Kino Lawrence



*We two form a multitude.*

U.S.A. Alfred Eisenstaedt. Life



*We two form a multitude.*

Photograph on Page 181 — Eisenstaedt, Alfred Patrick. PNC, United States Coast Guard

Page 182 from *The Family of Man*. The book version of *The Family of Man* thinned the texture of the message as it flattened the presentation into two dimensions. Photo courtesy Museum of Modern Art, New York.



Guthrie, Ida Grant 194

S.S. K. Dornier - Mexico Journalist Club



China - Chuan Hsin





Richardson, Nat Parkman, Life

*The little ones leaped, and shouted, and laugh'd  
And all the hills echoed . . .*

William Blake

Page 35 from *The Family of Man*. The captions, chosen for the project by Dorothy Norman, set up contexts that asserted universal truths for some, but, for others, were founded on faulty anthropological assumptions. Photo courtesy Museum of Modern Art, New York.



*... deep inside,  
in that silent place  
where a child's fears crouch ...*

Lillian Smith







England. Bill Brandt



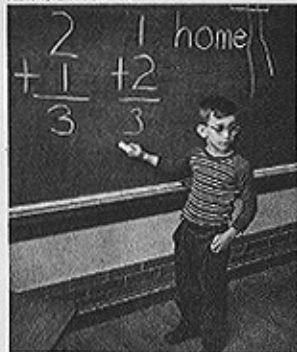
And the people sat down to eat and to drink, and rose up to play. Exodus 32:6





Initiate for Advanced Study, Princeton, Elizabeth, Life

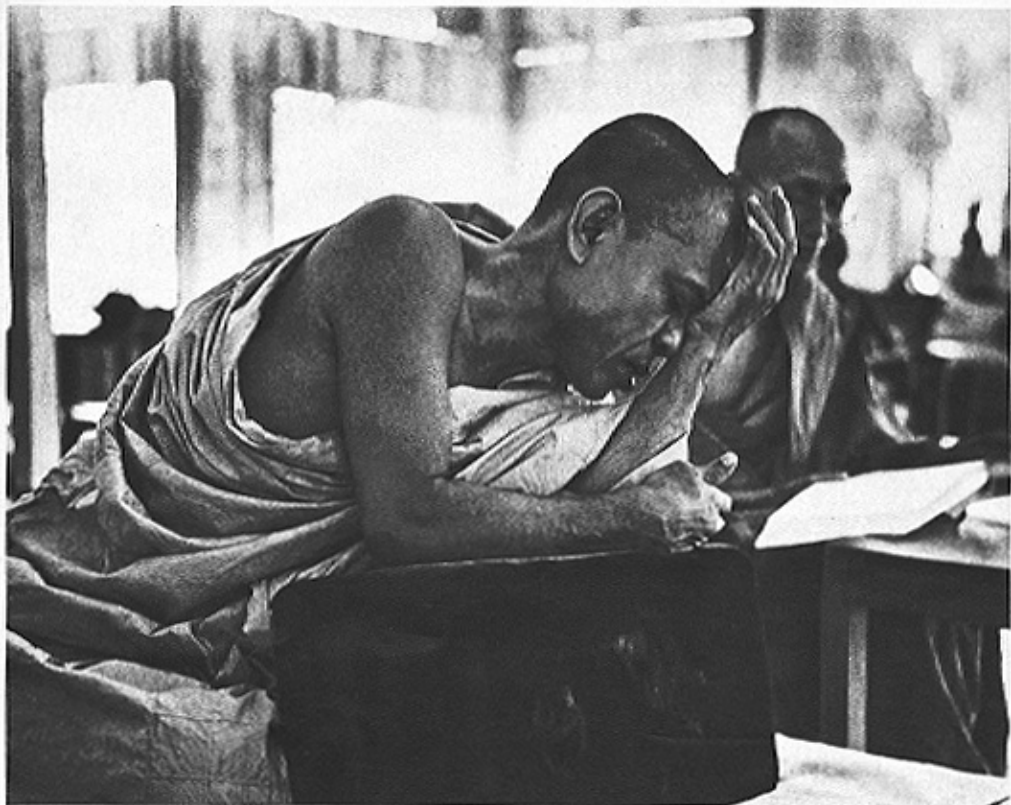
Alphabet, Pt. First Lesson, LIFE



Initiate for Advanced Study, Princeton, Elizabeth, Migration, Vogue



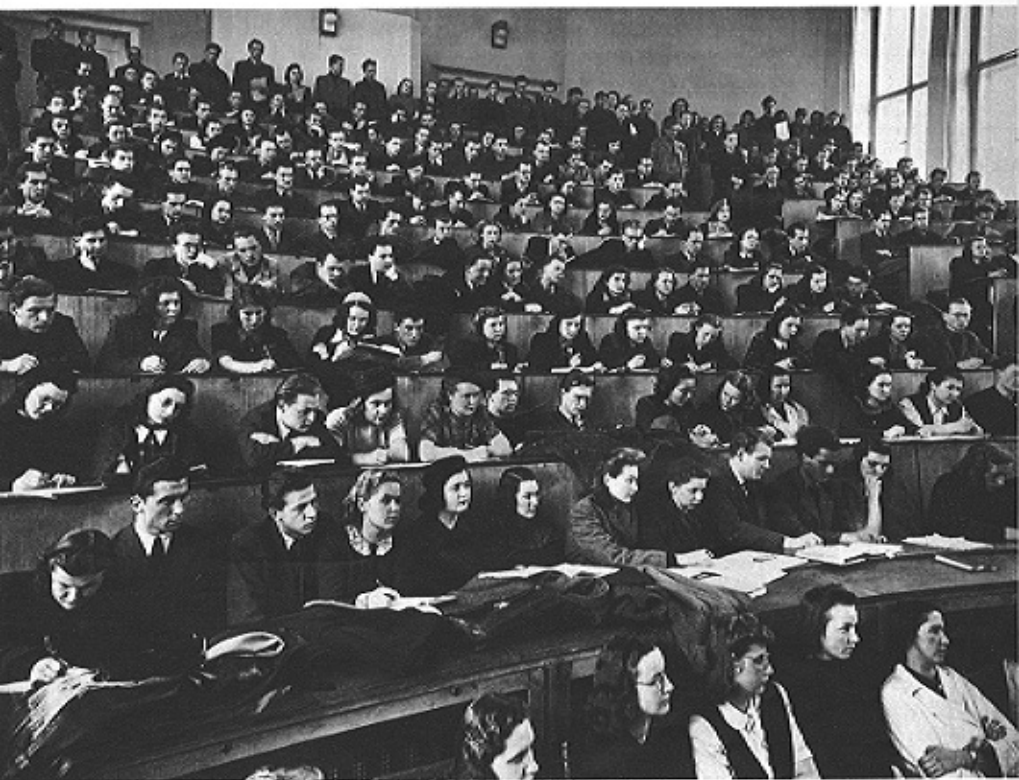
Page 125 from *The Family of Man*. The book retained some of Steichen's favorite juxtapositions, such as this one between a self-assured youth and a perplexed master. Photo courtesy Museum of Modern Art, New York.



Thailand, Burma, West Indies. Ex. Picture Post

*. . . the wise man looks into space,  
and does not regard the small as too little, nor the great as too big;  
for he knows that there is no limit to dimensions.*

Laotse



Courtesy of Alton Ernest; Life

*But such is the irresistible nature of truth,  
that all it asks, and all it wants, is the liberty of appearing.*

THOMAS PAINE

*The land is a mother that never dies*

Maori



*If I did not work,  
these worlds would perish . . .*

Bhagavad Gita







U.S.A. Russell Lee Farm Security Admin.

*Bless thee in all the work of thy hand which thou doest.*

Deuteronomy 14:29



Belvia, Marco Chaves - Magnum



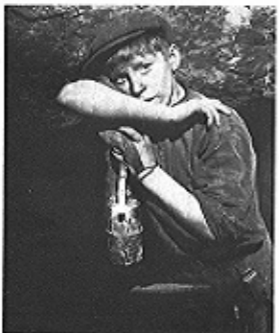
U.S.A. Hans Page - Agence



Germany, Angel Sander



U.S.A. Carl Hübner - L&L



Spain, Frank Schwanke - L&L



U.S.A. Dashihamer - L&L





*Eat Bread and Salt and Speak the Truth.*

Russian Proverb

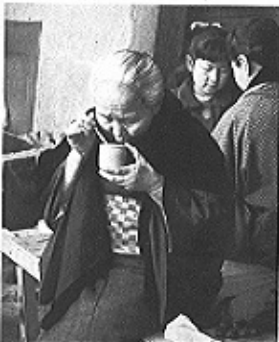


# HAMBURGERS

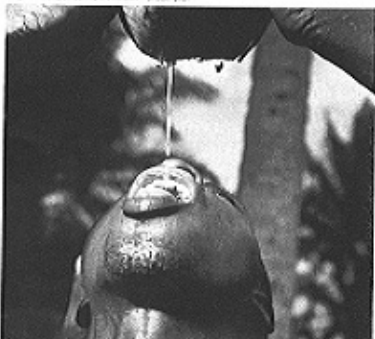


New York, Robert Fogel

Japan, Koichi Tanaka



Belgian Congo, Lempiy Bimbaka - Black Star



Seylan, Karl W. Gullen



*Flow, flow, flow, the current of life is ever onward . . .* Kobodaishi

Spain, Robert Frank



U.S.A., Ronald Portridge



Cameroon, Mithrid Gnanon







U.S.A. Wayne Miller Ladies' Home Journal



U.S.A. Marion Poff

*. . . the mind is restless, turbulent, strong and unyielding . . .  
as difficult to subdue as the wind.*      Bhagavad-Gita





*Behold, this dreamer cometh*      Genesis 37:19

U.S.A. Neil Durr



U.S.A. Homer Fourt





U.S.A. Jerry Cocks Life

*... I am alone with the beating of my heart ...*      **Loi Ché**



Belgium: Mother School, Belgium



U.S.S.R., Khabarovsk: Moscow International Club



U.S.A., San Francisco: U.S.A.



Switzerland: Great Britain: U.S. Migration



U.S.A., Great Britain: Migration



U.S.A., U.S.S.R.: London



U.S.A., U.S.S.R.: London



U.S.A., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London



U.S.S.R., U.S.S.R.: London

... Clasp the hands and know

the thoughts of men in other lands . . .

John Macfield

*With all beings and all things we shall be as relatives*

Sioux Indian

*Behold this and always love it! It is very sacred,*

France, Orléans. Kessel. LIFE



Japan, Iohn Firoza. LIFE





*and you must treat it as such . . .*

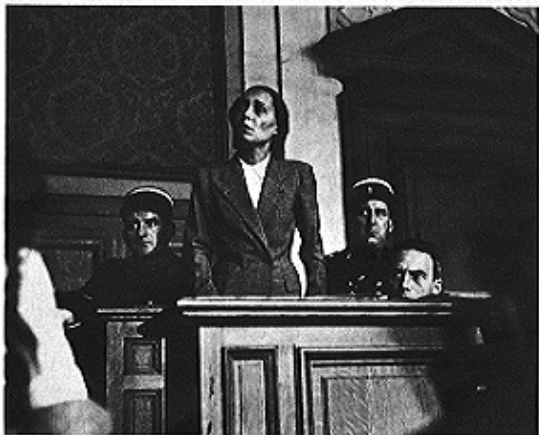
Sioux Indian

Ohio. Eufoto



Turkey. Herman Kreider. Black Star





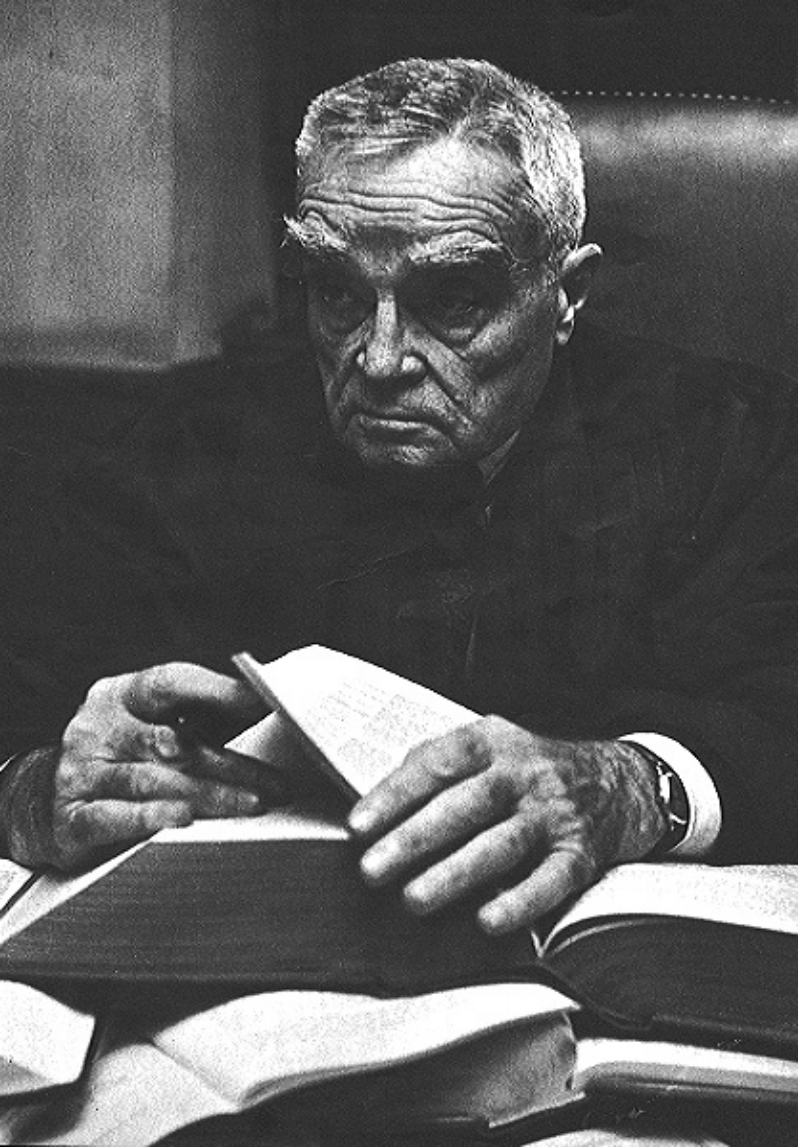
*Fill the seats of justice*

*With good men, not so absolute in goodness*

*As to forget what human frailty is.*

Sir Thomas Noon Telford







France, Paris-Cottier-Basson - Magnum



Portugal, Sabina-Webb - Ripley-Gu-Bonatti



CostaRica, Margaret Evans-White - Life



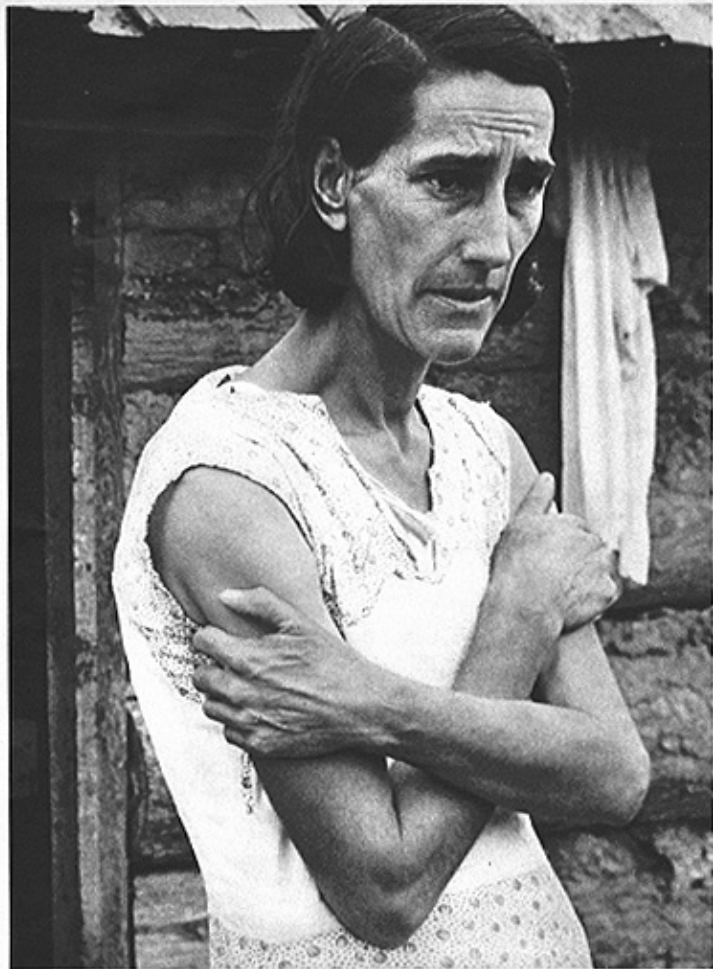
Sweden, Thore Hammarstrom



U.S.A., Margaret Evans-White - Life



Mexico, May Miles - Adive



U.S.A. Book House - Fake Security Ads.

*What region of the earth is not full of our calamities?*      Virgil



Small: Anna West in Berlin



... *Humanity is outraged in me and with me.  
We must not dissimulate nor try to forget this*

*indignation which is one of the most passionate forms of love.*

*. . . the best authorities are unanimous  
in saying that a war with hydrogen bombs  
is quite likely to put an end to the human race.  
. . . there will be universal death—  
sudden only for a fortunate minority,  
but for the majority  
a slow torture of disease and disintegration . . .*

Bertrand Russell



*We, the peoples of United Nations*

*Determined to save succeeding generations from the scourge of war,  
which twice in our lifetime has brought untold sorrow to mankind, and  
To reaffirm faith in fundamental human rights, in the dignity  
and worth of the human person, in the equal rights of men and  
women and of nations large and small . . .*

Charter of the United Nations



*As the generation of leaves,  
so is that of men.*

Homer



Mexico, Manuel Alvarez Bravo



Spain, Lucien Pflaum



U.S.A. Matthew Brady, Civil War



New Guinea, Arnold Munn, Black Star

England, Kerrison Press



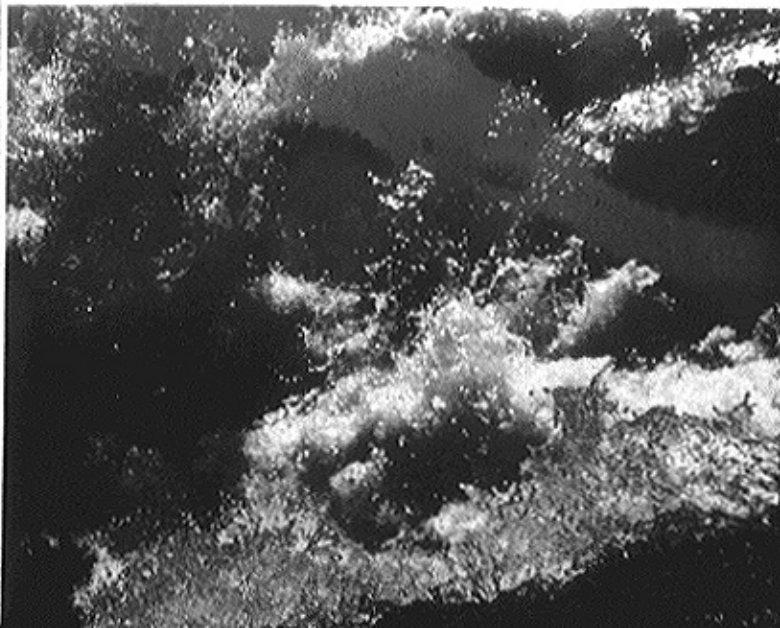




© L.A. W. Rogers 1998

*A world to be born under your footsteps . . .*

St. John Press





To love the earth seen from space is not to digest and comprehend  
the totality of conflicting interests that make up the real discordant unity  
of life on earth but to ingest a fantasy of global harmony whose no less  
real superficiality rises to the surface of comprehension to pervade and  
obscure it, to "float" like the "slight meniscus" or the "brittle crust" of con-  
temporary moral and political lassitude.<sup>55</sup> What it does is to betray the  
possibility of any politics by immediately producing the most facile and  
dim-witted representation of the body politic as such.



# PICTURING **an**



# EXHIBITION

**The Family of Man  
and 1950s America**

ERIC J. SANDEEN





Photographs of the traveling exhibition established new contexts, beginning at the Coscoron. The daughter of the ambassador from the Republic of China looks at a photograph of herself on the wall while examining the same picture in *The Family of Man* book. Photo: National Archives.



National connections were easily made between viewers and an exhibition depicting sixty-eight different countries. In Amsterdam, Queen Juliana of the Netherlands views a representation of two of her subjects. Photo: National Archives.



Some viewers were struck by finding themselves among the representations of the world's peoples, creating set pieces that were a publicist's dream. Here Yugoslav villagers point to familiar faces in a picture taken in their home town of Sisak.

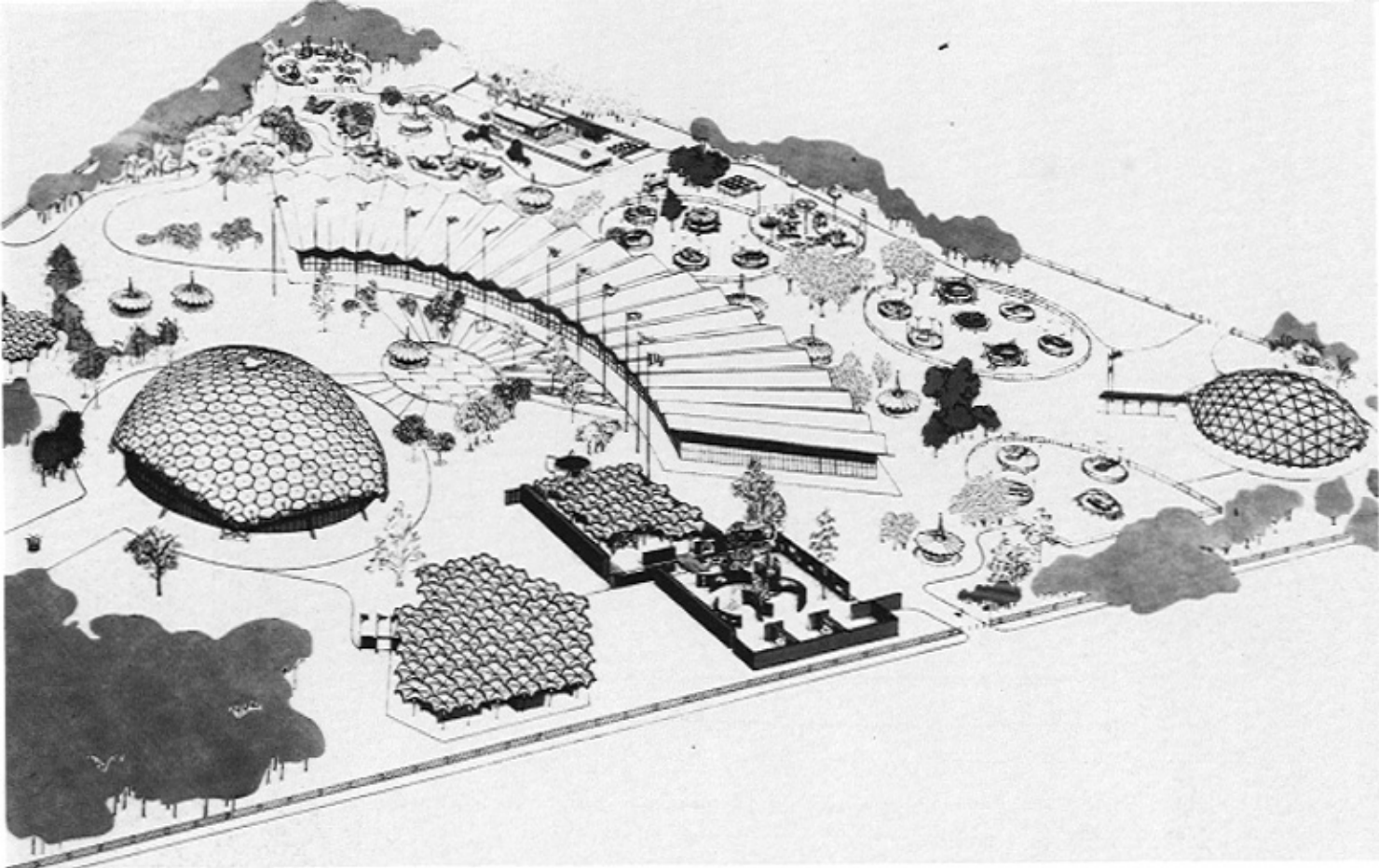
Photo: National Archives.

# Family of Man Exhibition

U.S. Pavillion, Sokolniki Park, USSR (1959)

George Nelson Designer

The exhibition's ideology was deeply embedded in the rhetoric of display. On one level, the presentation in Sokolniki Park was restrained: overtly political propagandizing was downplayed. On a deeper level, the exhibition was profoundly ideological—all the more so because the particular logic of capitalism was presented as straightforward fact, as second nature. The text of display spoke to a post-sputnik world of international competition.



The American Exhibition in Moscow (1959) thrust The Family of Man (to the right of the geodesic dome) into a war of consumer goods the epicenter of which was the fan-shaped building behind the dome. Photo: National Archives.



Richard Nixon came to open the American contribution to the first binational exchange between the United States and the Soviet Union and to engage the leader of the Soviet Union, Nikita Khrushchev, in debate. Photo: National Archives.

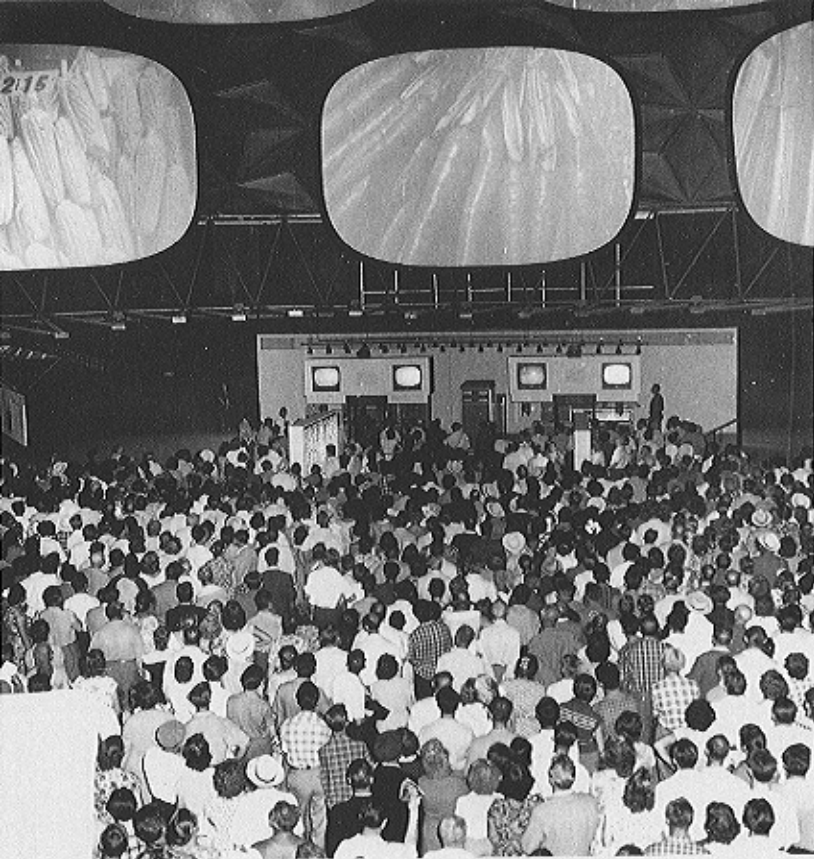


There are 44,000,000 families in the United States. Twenty-five million of these families live in houses or apartments that have as much or more floor space than the one you see in this exhibit. Thirty-one million families own their own homes and the land on which they are built. America's 44,000,000 families own a total of 56,000,000 cars, 50,000,000 television sets and 143,000,000 radio sets. And they buy an average of nine dresses and suits and fourteen pairs of shoes per family per year.



АВТОМОБИЛЬНАЯ КОМПАНИЯ КРАЙ

выпускает легковые машины:  
Плимут, Додж, Де Сото, Крайслер, Империял  
и грузовики Додж



*Inside the dome, a Charles Eames multiscreen presentation, projected overhead onto seven screens, introduced visitors to American abundance. Photo: National Archives.*



*The fibreglass structure housed The Family of Man in a space that in its aesthetics and its materials proclaimed a space age vastly different from the world that Steichen had addressed in 1955. Photo: National Archives.*

A MONTH AFTER THE OPENING OF THE MOSCOW EXHIBITION, THEOPHILUS Neokonkwo, a young Nigerian, tore down several pictures from The Family of Man exhibit. He justified his attack on the most popular part of the Moscow exhibition by declaring that:

The collection portrayed white Americans and other Europeans in dignified cultural states—wealthy, healthy and wise, and Americans and West Indian Negroes, Africans and Asiatics as comparatively social inferiors—sick, raggerty [sic], destitute, and physically maladjusted. African men and women were portrayed either half clothed or naked. I could not stand the sight. It was insulting, undignified and tendentious.







The Kitchen Debate, the culmination of the exchanges between the two leaders, required a more symbolic stage. Among the appliances of the model home, William Safire, in the foreground, prepares to take the photograph that has come to represent this Cold War episode. Photo: Elliott Ervitt, courtesy Magnum Photos.



*Soviet Premier Nikita Khrushchev:* “In another seven years, we shall be on the same level as America. . . . In passing you by, we shall wave. We can stop and say: If you want capitalism you can live that way . . . we feel sorry for you.”

*Vice-President Richard M. Nixon:* “You may be ahead of us . . . in the thrust of your rockets. . . . We may be ahead . . . in our color television.”

*Khrushchev:* “No, we are up with you on this too.”

*Nixon* (pointing to a panel-controlled washing machine): “In America, these are designed to make things easier for our women.”

*Khrushchev:* “A capitalist attitude. . . . Newly built Russian houses have all this equipment right now. In America, if you don’t have a dollar you have the right to [sleep] on the pavement.”

*Nixon* (showing the Russian a model American house): “We hope to show our diversity and our right to choose. . . . Would it not be better to compete in the relative merits of washing machines than in the strength of rockets?”

*Khrushchev:* “Yes, that’s the kind of competition we want. But your generals say: Let’s compete in rockets.”

the show was designed to address a wide and diverse audience. It toured for eight years to thirty-eight different countries where it was viewed by over 9 million visitors worldwide.<sup>18</sup> In 1994 it was resurrected as a permanent installation at the Château de Clervaux in Luxembourg, the country where Steichen was born.