W. EUGENE SMITH
A Chronological Bibliography
1934–1980

Part II

by William Johnson
Publication of this bibliography begins a new series for the Center for Creative Photography—the Bibliography Series. All bibliographies issued in this series will pertain to the Center’s collections.

Part I was originally published in Center for Creative Photography, Research Series, Number 12.

Part II was simultaneously published as a Supplement to the Center for Creative Photography, Research Series.
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Introduction to Part Two

There are over seventeen hundred and fifty references in the two parts of this bibliography. Frankly, I doubt that very many individuals will ever find sufficient cause to look at all of them. The obvious question arises. Why spend the considerable time and enormous fund of patience necessary to compile this work? Ruefully, I have to admit to a certain obsession. However, I hope that I can provide some other, more pertinent answers as well.

W. Eugene Smith had both a widespread and a prolonged impact upon his chosen profession. It is important to trace the record of that impact—both for a clearer understanding of the artist and his art and also for a larger knowledge of the directions of movements within the profession itself.

The history of the medium of photography is still very young and still relatively unknown. The known history is filled with broad generalities and enormous rifts in the fabric of its information. Consequently, the medium is replete with misconceptions and misunderstandings about its own history and its own nature. And its historiography, even younger, is still unformed, protean, and subject to easy impulse.

The history of photography is being subjected to a great deal of exciting and rewarding activity right now. I hope that this bibliography, coupled with the companion catalog of Smith's photographs, *W. Eugene Smith: Master of the Photo Essay* (Aperture, New York, 1981), will help to provide one example of a direction that this young discipline might take.

Let me again thank those individuals who helped with the Part I of the bibliography and express my gratitude to those who assisted in the completion of Part II.

Let me acknowledge Nancy Solomon's valuable assistance. Nancy took on the trying task of bringing the second part of the bibliography into print, and I am grateful for the patient, caring skill and effort that she directed to this project. I am also very grateful to Jenny Davis at the Center, who was asked "to type just a few more references"—a few more that became hundreds as I kept turning up more work. Her careful, clear work has extended far beyond simple efficiency, and I acknowledge my appreciation. I would also like to thank some individuals who developed a specific and helpful interest in this project: Tim Druckrey for spending several days in New York libraries verifying references, Stuart Alexander for sharing the fruits of his own research, and my son Michael for his help and interest. And, as always, thanks to my wife Susie, whose enthusiasm for Smith almost matches mine and whose patience is even greater.

WILLIAM JOHNSON
Curator, W. Eugene Smith Archive
Notes on the Use of This Bibliography

Because of the history of its publication, this bibliography is divided into two parts. A Chronological Bibliography: 1934–1951, Part I was first issued during November 1980 in the Center for Creative Photography's research series, no. 12, W. Eugene Smith: Early Work: 1938–1951. A Chronological Bibliography: 1952–1980, Part II was first issued as a supplement to the Center's research series during the summer of 1981. Both sections were then reprinted to constitute the Center for Creative Photography's Bibliography Series, Number One. The pagination of both parts is continuous and begins on page 99.

The first part of the bibliography is a chronological listing of references from 1934 to 1951. The second part contains the main chronological listing of references from 1952 to 1980 and additional sections of a more specific nature. These sections include: Additions to Part I, Commercial Work, Audiovisual References, and Japanese Publications. Part II also includes indexes to the entire bibliography. There is an author index to articles about Smith and three chronological indexes to articles by Smith.

This bibliography is arranged by year, then by category of publication, then by title within each category. Book reviews of specific books are found under that book, exhibition reviews are listed under the exhibition, and obituaries have been brought into one place.

Two different forms of reference are used in this bibliography. While an alternation in forms may at first appear confusing, they provide a more accurate indicator of the true nature of each reference. When the Smith material constituted the major portion of the content of an article, the traditional format of title, magazine, pagination, etc., is used. When the Smith material was only a portion of the total, the reference opens with the number of photographs or a description of the nature of the Smith material included.

While this bibliography is large, it is not complete. I know of almost eighty more references that I was unable to verify; and of course, there are probably many more that I don't know about. I have personally verified virtually all of these published references and have made a sustained effort to be both accurate and complete. But the list of exhibitions printed here refers only to documented exhibitions, and it is far less complete and accurate than the other types of references.
Additions to
W. Eugene Smith: A Chronological
Bibliography, Part I

Wichita Eagle 1934–1936

These Kansas newspaper references were gathered by A. Evelyn Hughes as part of the research that she and Jim Hughes are doing for their biography of W. Eugene Smith. I would like to thank them both for their willingness to share these references in this publication.

1934


1935


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### 1936


1 b & w (Basketball) in: "Even the Referee Can See This is a Foul." *Wichita Eagle* (Sun. Feb. 16, 1936), p. 22.


150
1936

BOOKS

1936 Tower

1 b & w (Wichita North High School) used as frontispiece on p. 2 [credited]; [possibly] 7 b & w (Sports Pictures) on pp. 33, 34, 35, 36, 40 [non-credited but marked by Smith]; portrait of Smith as graduating senior on p. 28 in: 1936 Tower (Annual Yearbook of the Wichita High School North). Published by the Wichita Publishing Co., 1936. 48 pp.

[Smith was apparently not officially on the staff of the yearbook, but his photographs were included. One report states that Smith took the frontispiece photograph on the day of his father's death, and then he fainted from fatigue and grief.]

1937

PERIODICALS

Business Week


[4th Annual National Motor Truck Show, Newark, N.J. Photos credited to Newsphotos.]

Newsweek


[American Legion Convention in New York.]


[Stork Club interiors.]

Photographic Digest


Wichita Eagle


[Mentions Smith’s experiences during his first few months in New York.]

1938

PERIODICALS


[Desk exercises for secretaries.]

1939

PERIODICALS

Printer’s Ink Monthly

Rotarian


St. Louis Post-Dispatch. Pictures.


BOOKS


PERIODICALS

American Magazine


Fortune


“Selection of Military Pilots.” Fortune, vol. 22, no. 3 (Sept. 1940), pp. 77-81, 117–118, 120. 9 b & w by various photographers, other illustrations. [Army Air Force medical tests for flight stress at Wright Field. 5 b & w by Smith, 1 b & w by Carl Mydans, 1 b & w by Joe McCloy, Jr., 1 b & w by Torkel Korling, etc.]

Friday


Life

Biographical note, portrait in: Life, vol. 9, no. 2 (July 8, 1940), p. 72.

New York Times

[Probable]. “Polish Pageant and Ball Aid Two Charities: Young Men and Women Take Part in Fete.” New York Times (Sat Jan. 20, 1940), p. 16. [One portrait of “Miss Marie Louise de Brissac at the Hotel Pierre Last Night” credited to “Times Wide World.”]

1941

PERIODICALS

Air News


Building America

Collier's


Daily Mirror

"It's the Congeroo Dance." Daily Mirror (London), (Fri. Aug. 29, 1941), p. 4. 2 b & w.

Fortune


Illustrated

"Gertrude Lawrence at the Treadle." Illustrated (London, Sept. 27, 1941), p. 21. 2 b & w. [British star of Behold We Live, recently opened at the Cape Playhouse, Boston, Mass., making garments for the "Bundles for Britain" program.]

Modern Industry


Picture Post

[Possible]. 4 b & w (Dancer Ann Miller) in: Picture Post (London), vol. 13, no. 6 (Nov. 8, 1941). p. 20. [Caption: "Ann Millar [sic] Dances to Film Stardom at Eighteen." Non-credited.]

1942

PERIODICALS

Ice Cream Trade Journal


1943

PERIODICALS

Saturday Evening Post

Woman's Home Companion


1944

PERIODICALS

Life


Popular Photography


1945

PERIODICALS

Pageant


Popular Photography


1946

PERIODICALS

SMP Bulletin


1947

EXHIBITIONS

Music and Musicians


"Photography: Contrast In Styles; Musicians Viewed by Six Photographers," by Jacob Deschin. New York Times (Sun. Dec. 21, 1947), Sect. 2, p. 15. 1 b & w by Gjon Mili. [Exhibition review: "Mr. Smith's approach, best illustrated in the remarkable, theatre-like portrait of Charles Munch, is to make listening a living experience, revealing character as well as mood."
“Beat Me, Daddy, F8 to the Bar!” by Barnett Bildersee. 
*PM* (Dec. 12, 1947), n.p.  
[Exhibition review.]

[Exhibition review.]

**PERIODICALS**

*Photo Notes*

W. Eugene Smith in list of new members on p. 5; listed as judge, with Berenice Abbott and Weegee, of the “Photo Hunt Party” on p. 7 in: “New Members.” *Photo Notes* (July 1947), pp. 5, 7.

**1948**

**EXHIBITIONS**

*50 Photographs by 50 Photographers*

[Exhibition review: Smith listed as participant.]

[Exhibition review: Smith listed as participant.]

[Exhibition portfolio.]

**PERIODICALS**

*U.S. Camera Annual 1949*


**1949**

**EXHIBITIONS**

*The Exact Instant, Events and Faces in 100 Years of News Photography*

*The Exact Instant, Events and Faces in 100 Years of News Photography.* Curated by Edward Steichen. [Museum of Modern Art, New York, Feb. 9–May 1, 1949].  
[Approximately 300 photographs; three by Smith (Country Doctor).]

**1951**

**EXHIBITIONS**

*Ben Schultze, Robert Frank, W. Eugene Smith*

[Exhibition review: Three-person show, Ben Schultze, Robert Frank and W. Eugene Smith, Gallery Tibor de Nagy, 206 E. 53rd St., New York, on view through May 5th.” Discussion of the “…interesting collaboration between Roberto Mango, an Italian architect who has been specializing in arranging exhibits of...art works...and three photographers…”]

*Memorable Photographs by Life Photographers*

*Memorable Photographs by Life Photographers.* [Museum of Modern Art, New York, Nov. 11–Nov. 30, 1951].  
[187 photographs by sixty-three photographers. First shown at the Museum of Modern Art, the exhibition then travelled to other museums in the United States.]  
9 b & w (Country Doctor) on pp. 6–7; 4 b & w (Spanish Village) on pp. 20–23; 1 b & w (Clement Attlee) on p. 39; 1 b & w (Hospital on Leyte) on p. 107; 1 b & w (Saipan Baby) on p. 111 in: *Memorable Life Photographs*, foreword and comment by Edward Steichen. Published for Museum of Modern Art, New York, by Time, Inc., 1951. 120 pp.  
[Exhibition catalog.]


"Camera Confab," by Wayne D. Sourbeer. *Wichita Eagle* (ca June 12, 1952), n.p. [Note that Gene’s mother, Nettie Smith, would meet visitors for one hour at the Wichita Art Museum to explain her son’s technique as displayed in sixteen prints in "Life’s Memorable Photographs" exhibition then on display.]

Photographs: W. Eugene Smith

*Photographs: W. Eugene Smith.* [A One Wall Gallery at the Fish and Chips Shop, 183 Sullivan Street, New York, ca 1951]. No checklist or catalog published.

PERIODICALS

**American Photography**

Smith’s “Spanish Village” essay praised in: “Panorama.” *American Photography*, vol. 45, no. 7 (July 1951), p. 438. ["An excellent example of this photograph tells a story better than words is *Life’s* recent coverage, Spanish Village. There were ten pages of magnificent photographs by W. Eugene Smith, one of our greatest photojournalists. If you missed that issue, look it up in your library."]
A Chronological Bibliography, 1952–1980

1952

BOOKS

[1 b & w (Ohio Steel Mills); statement by Smith.]

[Hicks discussion of photojournalism draws upon his experience and authority as executive editor for Life magazine during so many years. He discussed Smith favorably within the context of the larger scope of the book; particularly mentioning the nature of the Country Doctor and Spanish Village essays. Smith felt that the statements misrepresented his own version of the actuality of those events.]

EXHIBITIONS

Diogenes with a Camera


[Series of six exhibitions curated by Edward Steichen. First exhibition includes photographs by Esther Bubley, Harry Callahan, Eliot Porter, W.E. Smith, Frederick Sommer, and Edward Weston. Smith's photos: complete series from the Nurse Midwife essay, supplemented with images from his Spanish Village series.]

[Exhibition review.]

Der Weltausstellung der Photographie

Der Weltausstellung der Photographie. [Lucerne, ca Apr.–July 1952].

[Exhibition review: many photographs of this large exhibition by many photographers with a number of record photographs of the exhibition. The same issue also contains an article about Smith by Dr. Fritz Neugass, which was interwoven with the exhibition article; in effect, Smith was presented as a featured participant of the exhibition.]

PERIODICALS

Aperture

['Small wonder that most photostories emerge with the marks of this brutal confusion still upon them. The miracle happens when out of this minor hell a really great photostory is born. On one such as W. Eugene Smith's 'Nurse Midwife' (Life, December 3, 1951), the photographs, words, and layout seem natural and inevitable to each other ... ']
Camera

["There is hardly a photographer in the world who follows his vocation with such sincerity and honesty as W. Eugene Smith. His whole life is a fight, a fight for the truth, which he fanatically tries to interpret in his work, a fight against preconceived opinions and prejudices of the editors who often try to dictate to their photographers the spirit, form, and content of the assignment... Eugene Smith does not believe in "objectivity" of photography. Each photographer will see the same subject with different eyes and will thus attain a very personal interpretation. As straightforward and truthful it may be, it will never be "objective." In the case of Eugene Smith it is the social consciousness, the wish to help and improve humanity, which is the strongest drive in his creativity... "]

Infinity

[Not credited.]

Life


["...Smith stayed close to Chaplin for a month, along with Life reporter Stan Fink."]


[Summary of President Harry Truman's career.]

Smith mentioned on p. 3 in: "Speaking of Pictures... covering the news with a camera is one good way of getting into trouble." Life, vol. 32, no. 24 (June 16, 1952), pp. 2-3. 4 illus., none by Smith.
[Life's W. Eugene Smith bears the scars of grievous wounds suffered in World War II, in which five press cameramen in addition to many service photographers were killed in action.]

[Portraits of potential appointees for Eisenhower's cabinet.]

Modern Photography

Smith is mentioned with Walker Evans and Alfred Stieglitz on p. 34 as exemplar in: "Victor Keppler: He tells why there are few great color documentaries," by Victor Keppler. Modern Photography, vol. 16, no. 9 (Sept. 1952), pp. 34-39. 3 color by Keppler.

Museum of Modern Art Bulletin


New York Post

[Favorable review of the Nurse Midwife essay that appeared in Life. "This is one of the most powerful, moving examples of photo-reporting that I have ever seen... "]

New York Times

News Pictures of the Year

1 b & w (Nurse Midwife) on p. 62; Smith listed as winning Honorable Mention in Picture Story Awards (Feature) on p. 77 in: News Pictures of the Year 1952. The Outstanding Photographs of the Ninth Annual News Pictures of the Year Competition and Exhibition jointly sponsored by Encyclopaedia Britannica Book of the Year and the University of Missouri School of Journalism. Edited by Clifton C. Edom. Louis Mariano Publisher, Chicago, 1952. 80 pp.

Photography


1 b & w (Avengers over Tinean Island) on p. 73; Smith mentioned on pp. 73, 244 in: "Crystal Jubilee Portfolio: A selection of memorable pictures from the past fifteen years." Photography, vol. 30, no. 5 (May 1952), pp. 64–82. 14 b & w, 1 color by various photographers. [Smith’s photograph was chosen to represent the eighth year.]


“W. Eugene Smith: An exclusive portfolio of his unpublished photographs.” Photography, vol. 31, no. 4 (Oct. 1952), pp. 62–73, 110, 112. 12 b & w. [Portfolio of twelve previously unpublished photos, all made ca 1947–1952, plus a brief biography and statements by Smith. "When necessary, I will rearrange elements of a situation in a way I believe to be more truthfully comprehensive of the actuality — photographically speaking — yet I do not have the right to deviate from the spirit of the actuality…. I strive to become hypersensitive to every shading of the situation…. My principal concern is for honesty, above all honesty with myself…. I use whatever controls in printing seem necessary for the effect I want…. There is a basic tonal balance I want…. In all my work I try to translate the scene as I see it as simply and powerfully as I can…."]

Photography Annual 1953


The Story Behind the Stories...

“Chaplin at Work,” by Stanley Rayfield. The Story Behind the Stories in Life, no. 4519, (Mar. 17, 1952), 3 pp. 6 illus. of Chaplin and Smith at work by Berni Schoenfield. [Internal information publication for Life salesmen. History of genesis of story, Smith’s participation, quotes.]

U.S. Camera

“U.S. Camera Achievement Awards Presented,” by Jonathan Tichenor. Photographs by Ed Hannigan and Bob Garland. U.S. Camera, vol. 15, no. 1 (Jan. 1952), pp. 49–51, 76, 77. 12 b & w. [One portrait of Smith receiving award for finest photo essay of the year (Spanish Village). "The dramatic high point of the brilliant celebration was undoubtedly the receipt of the gold medal by Life photographer W. Eugene Smith…. Upon actually presenting the medal to Smith, Steichen embraced him and said, 'I give this with my love.'…. Emotional moment in the awards celebration came when W. Eugene Smith presented his gold medal to his 'greatest help and friend,' his wife.”]

U.S. Camera Annual 1953


Universal Photo Almanac

“Photographic Journalism: A great Life photographer lays down some rules for honest reporting that also makes good photographic sense.” Text and photos by W. Eugene Smith. 1953 Universal Photo Almanac (1952), pp. 16–28. 12 b & w. [This is a reprint, with some alterations, of the article published in Photo Notes (June 1948.)]
BOOKS


1 b & w (Spanish Village) on p. 2; 1 b & w (Spanish Village) on p. 161; statement by Smith on p. 15 in: 35mm Photography Approaches and Techniques with the Miniature Camera, by Jacob Deschin. CameraCraft, San Francisco, 1953. 192 pp.

[Quote by Smith: "The more important the story, the better the photographer should try to tell it. Even when the material is sufficiently important to make its impact regardless of the quality of my print, the more powerful the picture, the more certain I am that people will have a chance to understand what I want to say."]

PERIODICALS

Americas

1 artist's sketch (non-credited) derived from W.E. Smith's portrait of Charles Ives (non-credited) on p. 6 in: "Musical Rebel: Once a prophet without honor, Charles Ives is now considered greatest living composer," by Nicolas Slonimsky. Americas, vol. 5, no. 9 (Sept. 1953), pp. 6-8, 41-42. 1 illus., 1 b & w.

Aperture


Life


"Sequel: Maude Gets Her Clinic; Life readers donate $18,500 to nurse midwife of Pineville, S.C." Life, vol. 34, no. 14 (Apr. 6, 1953), pp. 139-140, 143. 6 b & w.


Croton-Harmon News


[Wes Foree was one of Smith's pseudonyms.]

Infinity


[Brief, anecdotal history of Boubat, featuring a story of how Smith took Boubat to lunch in Paris, an important event for Boubat during an otherwise disheartening period.]

Brief

1 b & w (Country Doctor) on p. 110; commentary on p. 110 in: "I Wish I'd Taken That... " by Andreas Feininger. Brief (Oct. 1953), pp. 106-113. 5 b & w by various photographers, one portrait of Feininger.
"A New Life for Brodie Twin: 21-month-old boy, once joined to his brother at the skull, turns into a happy child with surgery and lots of 'TLC.'" Photographed for *Life* by Eugene Smith. *Life*, vol. 34, no. 24 (June 15, 1953), pp. 134–140. 11 b & w, 3 illus.


**New York Times**


**Le Ore**


**Photography**


Smith mentioned on pp. 88, 91; 5 portraits on pp. 88–89, 91, 98; brief quotes on pp. 91, 98 in: "The 1953 contest — how it was judged." *Photography*, vol. 33, no. 6 (Dec. 1953), pp. 88–143. 44 b & w, 10 color, 13 portraits. [Smith was one of several judges in the annual contest]

**Photography Annual 1954**


**Seven Arts**

2 b & w (Before No Other Will) (Child of Song) in section between pp. 82–83 in: *Seven Arts*. Selected and edited by Fernando Puma. Doubleday, Permabooks, Garden City, N.Y., 1953 216 pp.

**Time**


**U.S. Camera Annual 1954**

In 1954, Smith once again resigned from Life magazine, establishing a position of enormous moral force within the evolving field of humanistic photojournalism and at the same time creating a shambles of his own career and personal life. From 1955 until about 1960, Smith's own published work became scattered and fragmented in many publications, and the major creative efforts that he undertook during this period reached print in either a fragmented or incomplete form or not at all. The Pittsburgh essay was finally published after several years delay; the American Institute of Architects work was essentially, when all is said and done — dull; and the fabled "Big Book" project never moved beyond the book-dummy stage. His connection with the Magnum photo agency produced little beyond the "spot news" story on the sinking of the Andrea Doria.

In fact, Smith's strongest work and presentation during this period came within the photo magazines themselves. And Smith's audience shifted from the large general public to the smaller public of photographers or "photography people." Here, however, he became a touchstone, and in 1958 he was listed as one of the "World's Ten Greatest Photographers" in a poll conducted by Popular Photography, the photo magazine with the largest circulation at the time.

1954

EXHIBITIONS

Eugene Smith: Photography


Eugene Smith: Photography. University of Minnesota, Minneapolis, 1954. 28 pp. 13 b & w. [Exhibition catalog: artist's statement: "I would dream of being an artist in an ivory tower. Yet it is imperative that I speak to people, so I must desert that ivory tower .... My principal concern is for an honesty of interpretation to be arrived at by careful study and through the utmost possible sensitivity of understanding. I would further, if the strength of talent be within me, have my accomplished image transcend literal truth by intensifying its truthful accuracy, indicating even of the spirit and symbolizing more..."]

W. Eugene Smith


[Exhibition review: discusses lecture by Smith at the Village Camera Club on Tuesday, January 12, 1954, in conjunction with his exhibition. Smith's philosophies about invasion of privacy, responsibilities of the news photographer are articulated.]

PERIODICALS

Aperture


Camera

"W. Eugene Smith." Camera (Lucerne), 33rd yr. no. 4 (Apr. 1954), pp. 158–165. 8 b & w plus portrait. [No text].

Center

Infinity

[Book review: 35mm Photography, by Jacob Deschin.]

Smith mentioned on p. 4 in: “The First Ten Years — dusting off the archives, we find facts on...” “Infinity” (Oct. 1954), pp. 4-5, 12-13.
[In 1945 the American Society of Magazine Photographers voted an appropriation for a gift for Smith, wounded in Okinawa. Smith elected first vice-president 1946; Smith became third president when Harold Rhodenbaugh resigned.]

1955

BOOKS


[The Creative Photographer has been through at least six printings, and a revised edition was issued in 1975. The book has also been translated into several languages.]


EXHIBITIONS

The Family of Man


[Exhibition catalog: Smith had four photographs in this exhibition: (Pat and Juanita Smith Fighting) on p. 47, (Life Without Germs) on p. 126, (Nurse Midwife) on p. 148, (Walk to Paradise Garden) on p. 192.]

[Exhibition review: “discussion" format responses to Family of Man exhibition, Museum of Modern Art, New York. Smith mentioned in developing argument about Steichen's tendency to subvert photographers' intentions to the theme of the show.]

[Exhibition review.]
1 b & w (Nurse Midwife) on p. 48; 1 b & w (Walk to Paradise Garden) on pp. 60–61 in: ‘Family of Man: 19 pages on the world’s greatest photographic exhibition; How it began, how it was chosen, what it means,’ by the editors. Modern Photography, vol. 19, no. 3 (Mar. 1955), pp. 43–61. 18 b & w from exhibition by various photographers, 11 illus. [Exhibition review.]

50 Ans D’Art aux Etats-Unis


1 b & w (Spanish Wake) plate 81; 4 photographs listed in “Photography Section” on pp. 97–103 in: 50 Ans D’Art aux Etats-Unis. Paris, 1955 [Exhibition catalog: introduction by Edward Steichen.]

PERIODICALS

Aperture


Croton-Cortlandt News


Croton-Harmon News


Croton-Harmon News (Croton-on-Hudson, N.Y.), vol. 62, no. 16 (Apr. 21, 1955), n.p. [Haneniah Harari reply.]

Fortune


Image


Life

1 b & w (Croton Dam in Flood) on p. 41 in: “The Rains Came — Again: Connecticut is disrupted by second flood within two months.” Life, vol. 39, no. 18 (Oct. 31, 1955), pp. 41–43. 10 b & w by various photographers.

Modern Photography

"18 Picture Lessons for 35mm Users; Color: Be exact as you take it; Mistakes can’t be changed later." *Modern Photography*, vol. 19, no. 9 (Sept. 1955), pp. 67–71. 4 color.

[Rare published examples of Smith’s work with color, taken “largely for his own amusement last year.”]


[Survey of primarily news photography, made with flash.]

**Photography**

“W. Eugene Smith... a Portfolio.” *Photography*, vol. 10, no. 6 (June 1955), pp. 40–44. 5 b & w with biography and portrait on p. 22.

**Photography Year Book 1956**


[Brief biographical summary; “Credo” reprinted from University of Minnesota (1954) catalog.]

**Pittsburgh Post Gazette**


**Pittsburgh Sun-Telegraph**


**This Week**


["A Walk to Paradise Garden," with one paragraph of commentary by Steichen.]

**U.S. Camera Annual 1956**


[Eight photos with fairly extensive commentary on each picture by Smith, introductory statement by Parrella.

“The hope of a generally widespread acceptance of the creative photographer as author-journalist in the most complete sense lies in the unique kind of personal example set by W. Eugene Smith. In his twenty-year struggle in fighting for editorial and journalistic integrity over his own photographic efforts...” he has “...threatened to set ahead by immeasurable amounts the whole course and quality of magazine photography.”]
BOOKS


1 photo of Smith's hand and Leica taken by Juanita Smith used as frontispiece in: Great Moments From Life. Time-Life, 1956. 46 pp. 23 b & w by various photographers, none by Smith. [Promotional brochure.]

PERIODICALS

Aperture

Smith mentioned on p. 34 in "Notes and Comments: Creativeness in the Custom Processing Lab," by Minor White. Aperture, vol. 4, no. 1 (1956), pp. 34–37. [Abstracts from letter from Bernard Hoffman in New York mentioning that: "We're presently in the middle of a large job for Gene Smith which is not easy."]


Croton-Cortlandt News


Epoca

"La Verità è in Fondo al Mare: II Dramma dell Andrea Doria," by Nantas Salvaglione, Giancarlo Busoli, and Massimo Mauri. Photographs by Mario Dondoro, Erich Hartmann, W. Eugene Smith, and Jim Karales. Epoca (Milan), 7th yr., no. 305 (Aug. 5, 1956), pp. 20–34. 25 b & w by various photographers, b & w on cover. [Individual photos not credited, but cover and at least eleven other photos are by Smith. One of the few examples of "spot news" coverage by Smith, this powerful series on the Andrea Doria disaster was not seen in the U.S.; however, the foreign press displayed an interest in these photos. The best display of this story appears in this issue of Epoca.]

France Dimanche

3 b & w (Andrea Doria Survivors) on pp. 4–5 in: "Les Rescapés de L'Andrea-Doria: Vous Racontent Leur Naufrage; Les recits recueillis par nos envoyes speciaux et toutes les photos de la tragedie de l'Atlantique." France Dimanche (Paris), no. 519 (Aug. 2–8, 1956), pp. 1, 3–6. 23 b & w by various photographers. [At least three and probably more of the eleven photos on pp. 4–5 are by Smith, but are not credited.]

Image


John Simon Guggenheim Memorial Foundation Annual Reports


Ladies Home Journal

Leica Photography

1 b & w (Man of Mercy) on p. 16 in: "Leica Portfolio: Presenting four examples of the...photography by Leica owners in all parts of the world." Leica Photography, vol. 9, no. 1 (Spring 1956), pp. 16–19. 4 b & w by W.E. Smith, Robert Frank, Ernst Haas, and Louis Stettner.

Life


Modern Photography


Paris Match


Perspectives U.S.A.

1 b & w (Spanish Village) in plates following p. 128 in: “Photography as Art in America," by Beaumont New-133. 21 b & w by various photographers on unnumbered plates insert.

Photography Annual 1957


Popular Photography


"Candid Shots by the Editors: Our Electronic Interview." Popular Photography, vol. 39, no. 5 (Nov. 1956), p. 46. [Comment about article on lighting being expressive of Smith's personality.]

"W. Eugene Smith Talks About Lighting," by Arthur Goldsmith. Popular Photography, vol. 39, no. 5 (Nov. 1956), pp. 48–49, 103–110. 1 b & w, 1 portrait. [Interview: Smith's approach to lighting was catholic; he favored available light but would advocate any system needed to obtain the "correct" photograph. The interview became a rather extensive and intensive look into some of Smith's conceptions about the nature and purposes of his medium.]

Scholastic Roto

1 b & w (Country Doctor) in: "Books in Brief:" Scholastic Roto: The High School World in Picture and Photograph (Feb. 1956), p. 14. 2 b & w by various photographers. [Photographers not credited; other may be by Gjon Mili. They seem to have only the remotest connection to any of the seven books of diverse "hobbies" that are briefly mentioned in this article. The Creative Photographer by Andreas Feininger is one of the books discussed. Puzzling.]

Sie und Er


[One color still-life of rowboat, featured with a literary commentary by O'Neil — the ensemble designed to provide an evocative sense of the meditative joys of fishing.]

1957

**BOOKS**


["...Among American photojournalists, W. Eugene Smith long has been acknowledged one of the best, embodying the qualities that every budding photojournalist might well wish to have.... Although painstaking in his technique to a degree that has become legendary, he is not interested in merely the good print, but in the good print as an accurate communication of whatever he has to say about the subject..."


[Promotional book printed by *Life*.]


**EXHIBITIONS**

1857–1957: One Hundred Years of Architecture in America


1857–1957: One Hundred Years of Architecture in America; Celebrating the Centennial of the American Institute of Architects, by Frederick Gutheim. Reinhold, New York, 1957. 96 pp. 4 b & w, 6 color by Smith, 65 images by various artists.


[Interview about Smith's experiences while preparing for the American Institute of Architects exhibition in Washington at the National Gallery of Art.]


[Exhibition review.]


[Exhibition review.]
Seventy Photographers Look at New York City


PERIODICALS

ASMP Annual


Ameryka

1 b & w (The King and I) on p. 47 in: “Broadway—theatral’ naya stolitsa strany,” by Lewis Funke. [Broadway—the Nation’s Theatre Capital]. Ameryka [America Illustrated], no. 9 (ca 1957), pp. 44–47. 9 b & w by various photographers.

Architectural Forum


Camera 35

Smith discussed on pp. 98, 100 in: “Lens Lines.” Camera 35, no. 2 (1957), pp. 98, 100, 102. [Report on an “interview” of Smith conducted by Philippe Halsman at a recent meeting of the American Society of Magazine Photographers in New York. Discussion of working procedures on p. 98. Notice that Smith had won his second Guggenheim Fellowship in photography on p. 100.]

Fortune


Fotografie

1 b & w (Andrea Doria Nun) on cover of Fotografie (Eindhoven), no. 3 (1957).

Gentry

“The Walk to Paradise Garden,” by W. Eugene Smith. Gentry, no. 22 (Spring 1957), pp. 82–87. 1 b & w (Walk to Paradise Garden), 1 portrait. [Reprint from Croton-Harmon News, Mar. 31, 1955. “Limited number of prints of ‘Walk to Paradise Garden’ (Family of Man) photo available to Gentry readers specially printed, mounted on thick board...$2 to Photograph, Gentry, 551 5th Ave., NYC 17, N.Y.”]
Infinity

Smith mentioned on p. 11; Smith photo used in a still-life photograph on pp. 10–11 in: "Pictures," by Kay Reese. Infinity, vol. 6, no. 3 (Sept 1957), pp. 10–11. [Brief report on the ASMP annual Picture, discussing the range of materials in the first issue.]

Portraits of Smith, dates "July 1946–Feb. 1947" on p. 21 in: "The Good Old Days." Infinity, vol. 6, no. 5 (Christmas Issue, 1957) pp. 20–23, 30. 15 illus. [Article is on history of the American Society of Magazine Photographers. The portraits are apparently of Society presidents. Smith was the fourth president of the ASMP during the dates given.]

Kultura


Life

"Notable Modern Buildings: Architects Institute picks outstanding designs of past decade." Life, vol. 42, no. 22 (June 3, 1957), pp. 59–62, 64, 67, 68. 4 color, 4 b & w by Smith, 2 photos of the AIA exhibition by James Karales and Paul Schutzer. [W.E. Smith is in one of their pictures.]

Photography Annual 1958


BOOKS

1 b & w (Country Doctor) on p. 314; Smith frequently mentioned in: Der Schlussen zur Fotografie von heute, by Andreas Feininger. Econ-Verlag, Düsseldorf/Vienna, 1958. [German translation of The Creative Photographer, by Feininger, first published in 1955. The German edition was extensively reviewed in Germany, and even though there was only one Smith photograph in the book, it was frequently published in these reviews.]


[Book review: Die Schlussel zur Fotografie von heute, by Andreas Feininger.]

[Swedish translation of The Creative Photographer, by Andreas Feininger, 1955.]

EXHIBITIONS

Photographs from the Museum Collection

Photographs from the Museum Collection. [Museum of Modern Art, New York, Nov. 26, 1958-Jan. 18, 1959]. [500 photographs by 300 photographers Smith listed as having eight photographs in this exhibition.]


[Exhibition review: “Now we face Eugene Smith’s grouping of six photographs – from great photo essays he has made. Here is top print quality, unexcelled classic composition, understanding of subject ...”]

[Exhibition review.]

13 Croton Photographers


[Exhibition review: Smith exhibited three photos from his Pittsburgh essay.]

W. Eugene Smith


[Exhibition notice: Smith’s forthcoming exhibition at Limelight Gallery, New York, mentioned.]

[Exhibition review: “Even in an initial quick perusal one is aware of the highest personal standards, both in the depth of the photographer’s vision and in his technical exploitation of the medium to achieve precision of statement...”]

[Exhibition notice.]

PERIODICALS

Amerika Iljustrirovannyj zurnal

[Same as article appearing in Life (Mar. 10, 1958).]

Infinity


Smith mentioned as exemplar in: "In This Issue." *Infinity*, vol. 7, no. 7 (Sept. 1958), p. 3. [Article about photographer Leo Stashin, who... "became serious about photography five years ago when he saw an essay by W. Eugene Smith."]


1 b & w (Charles Ives) on p. 15: "Already Lost: Original Negatives of These Photographs Are Already Gone." *Infinity*, vol. 7, no. 10 (Dec. 1958), pp. 14–17. 5 b & w by various photographers. [Statement that original negative lost, "Only one print exists today." (Not true, incidentally, there is more than one print available).]

Liberation

"We're All in the Same Boat." Liberation, vol. 3, no. 1 (Mar. 1958), p. 3. [Objectors sailed in the thirty-foot ketch Golden Rule from California to the Eniwetok nuclear testing area to protest nuclear tests. Smith volunteered to join the group. This action, with brief biography and his opposition to war is reported in this article.]

Life


New York Times


New York World Telegraph

"Your Camera: W. Eugene Smith Views Pittsburgh," by Ralph Miller. New York World Telegraph (ca Sept. 1958), n.p. [Review of Smith's thirty-page essay on Pittsburgh published in the 1959 Photography Annual. ... You may consider it questionable, however, whether the photographer has caught the real story of Pittsburgh... Most of these photographs are, in your reporters' eyes, factually harsh and questionably chronicled.]

The Pittsburgh Press


Pittsburgh Sun-Telegraph

Photography Annual 1959

"Pittsburgh — W. Eugene Smith’s Monumental Poem to a City," by W. Eugene Smith. Introduction by H.M. Kinzer. Photography Annual 1959 (1958), pp. 96–133, 238. 88 b & w, 1 portrait, 1 illus. [The most complete presentation of Smith’s largest single essay, “Pittsburgh,” which involved several years of his effort. Smith was given the rare opportunity to present his own layout. “Pittsburgh is a personal essay that carries picture journalism beyond the point of development hitherto reached in the magazines.” Whether this introductory statement is totally accurate or not, this dense, complex, poetic, and fascinating layout was the most fully realized effort by Smith to extend the boundaries of his medium during this period, and it remained the most fully presented single body of his work until the publication of Japan, A Chapter of Image in 1963.]

Popular Photography

W.E. Smith biography and portrait on p. 66; statement on p. 84; 1 b & w (Man of Mercy) on p. 84; 2 b & w (Juanita) (Man of Mercy) on p. 85; technical data on p. 140 in: “The World’s Ten Greatest Photographers: 243 eminent critics, teachers, editors, art directors, consultants, and working photographers express their preferences in an international poll.” Popular Photography, vol. 42, no. 5 (May 1958), pp. 63–85, 128, 130, 140. 20 b & w by various photographers, 9 portraits. [“The first such poll of a panel of 243 outstanding photographers, editors, picture editors, art directors, critics, and teachers ever conducted in photography…” The ten photographers named are Ansel Adams, Richard Avedon, Henri Cartier-Bresson, Alfred Eisenstaedt, Ernst Haas, Philippe Halsman, Yousuf Karsh, Gjon Mili, Irving Penn, and W. Eugene Smith. Quote by Smith: “I doubt the existence of any perfection…. My photographs at best hold only a small strength, but through them I would suggest and criticize and illuminate and try to give compassion and understanding…”]


Sports Illustrated


1959

BOOKS

The Photo Journalist, by W. Eugene Smith and Dan Weiner with Louis Lyons, moderator. “The Press and the People, no. 6.” A series of television programs produced by WGBH-TV, Mass., with a grant from the fund for the Republic. [Transcript published from the Fund for the Republic, 60 E. 42nd St., New York.] 1959, 12 pp. [The general tenor of this interview revolved around the photographers’ feelings of lack of editorial control of their own work and their insistence upon both the responsibility and power of the medium. Quote by Smith: “...I cannot accept an essay, a photographic essay, that is done superficially, because to me superficiality is a form of untruth, for it commits an untruth by omission, by lack of depth, by lack of understanding, and by lack of full presentation. To me this is akin to direct dishonesty.”]
EXHIBITIONS

Photography at Mid-Century

Photography at Mid-Century: Tenth Anniversary Exhibition. [George Eastman House, Rochester, N.Y., 1959]. [152 photographers in the exhibition. Smith displayed one photograph (Pittsburgh).]


Photography in the Fine Arts


PERIODICALS

Aperture


Camera 35

“The Myth Named Smith,” by Emily A. Mack. Camera 35, vol. 4 (Dec. 1959/Jan. 1960), pp. 44–47, 74–79. 3 b & w, 1 portrait. [“Observations on the personality and work of W. Eugene Smith who is, perhaps, the most controversial figure in photography today .... The ability to see, really to see, is rare .... Among the tiny detachment of pictorial genius given to our time, W. Eugene Smith is unquestionably a member.”]

Guideposts Magazine

1 b & w (Walk to Paradise Garden) on cover in: Guideposts Magazine (Jan. 1959).

Image


Infinity


Motif


Nordisk Tidskrift for Fotografi


Pageant

“Melissa Mourns a Friend: With pictures of his daughter a great photographer grasps the universal aspect of separation,” by Madeline B. Karter. Pageant, vol. 14, no. 7 (Jan. 1959), pp. 138–141. 7 b & w. [Rather mawkish and awkward small photo essay about the death and burial of a pet dog. For some reason Smith’s eldest daughter Marissa was called Melissa in the story.]

Popular Photography


1 portrait, plus a statement on p. 50 in: “Seven Top Photojournalists: How They Think About the Picture Story.” Popular Photography, vol. 44, no. 6 (June 1959), pp. 50–53, 105, 106, 123, 125. 7 portraits.

[ W. Eugene Smith, Alfred Eisenstaedt, Larry Fried, Peter Stackpole, Wayne Miller, Robert Mottar, and Jacques Lowe. Quote by Smith: “There is no photograph so simple that it is not difficult for me — and an essay is more difficult by inestimable magnitudes.... For me, a photographic ‘story’ must become within itself a living fact of life.... The photographic essay I strive to create is one of many individually strong pictures in a complex inter-relationship, with each photograph intensifying the meaning of every other. Its closest kinship would be a good play....” ]


Réalités

“Franco Aux Abois: L’Espagne crucifiée prie pour la fin du petit monde de don Caudillo,” by Danielle Hunebelle. Photos: Eugene Smith (Magnum). Réalités (Paris), no. 160 (May 1959), pp. 74–83, 112–113. 8 b & w. [ An article about contemporary Spain, illustrated with Smith’s 1951 Spanish Village photographs. Virtually all the images have been published previously in either the April 9, 1951, Life version or the U.S. Camera 1952 version.]

“The Endless Crucifixion of Spain,” by Danielle Hunebelle. Réalités (Paris) [English version], no. 104 (July 1959), pp. 28–35, 70–71. 4 b & w by Smith on pp. 31, 32, 33, 35. [Same article as in the French version, the layout and number of photos altered in the English version.]

Saturday Review

Smith is listed on p. 58 as displaying two photographs, no. 74 (Spanish Spinner) and no. 75 (Spanish Wake) in: “Photography in the Fine Arts.” Saturday Review, vol. 62, no. 20 (May 16, 1959), pp. 35–58. 10 color, 11 b & w by various photographers, 21 illus. [ Special issue devoted to discussing, describing the exhibition Photography in the Fine Arts held at the Metropolitan Museum of Art on May 8th–Sept. 7th, 1959. ]

WIP Program Guide

“W Eugene Smith, Photographer” was scheduled to talk at 6:10 PM, Saturday, Feb. 14, 1959, in a series: “Search for Peace” on radio station WIP, Philadelphia. WIP Program Guide (Jan. 17–Feb. 28, 1959). [Program schedule from daily talks by prominent individuals. Other participants were Harry Ashmore, Arnold Toynbee, Lester Pearson, Bertrand Russell, Lewis Mumford, Frank Lloyd Wright, etc.]
During the decade of the 1960s Smith engaged in three major efforts, each of which generated a body of published work. In 1961–62, he spent a year in Japan working for Hitachi industries. This activity resulted in several promotional pieces and articles in the company magazine *Age of Tomorrow*, as well as the book *Japan — A Chapter of Image* (1963), which was photographed, edited, and written by Smith and Carole Thomas.

During the mid-sixties, Smith attempted to start a magazine which never materialized and then worked both as an editor and photographer in the medical field — associated for several years with the Hospital of Special Surgery in New York.

The latter part of the decade was taken up with the publication of his monograph *W. Eugene Smith — His Photographs and Notes*, Aperture, New York, 1969.

During this decade the literature about Smith increased and his reputation extended into an international range, with articles on his work published in Europe and Japan. The Japanese references are located in a separate section of this bibliography.

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### 1960

**BOOKS**


10 b & w (Haiti) in: *International Committee Against Mental Illness*. International Committee Against Mental Illness, New York, [ca 1960], 16 pp. [Promotional brochure.]


**EXHIBITIONS**

**New York Vu Par...**


**PERIODICALS**

**Camera 35**

“Mr. Wonderful... Readers Write on W. Eugene Smith.” *Camera 35*, vol. 4 (Feb./Mar. 1960), p. 14. 1 portrait. [Letters by Paul Dorsey, Flip Schulke, Marvin Weisbord, and an excerpt from an article in *U.S. Camera Annual 1946* by Tom Maloney.]

**Infinity**

Smith mentioned in: “Magazine Note: Metronome, the jazz magazine has begun a series of articles on American photographers.” Infinty, vol. 9, no. 9 (Sept. 1960), p. 22. [The series was to include articles on Matthew Brady, Alexander Gardner, Alfred Stieglitz, Edward Weston, Berenice Abbott, Aaron Siskind, W. Eugene Smith, Roy DeCarava, and Edward Steichen.]

Smith praised on p. 10 in: “A Time for Affirmation,” by Ansel Adams. Infinity, vol. 9, no. 9 (Nov. 1960), pp. 10, 16. [“My concept of beauty is that ingredient of excitement and revelation that I find in the work of Bach, Beethoven, El Greco, Edward Weston, Gene Smith — to mention but a few names in a few categories ... ”]


Life


New York Times

“Photography: Emphasis on Craft; W. Eugene Smith Discusses Importance of Print,” by Jacob Deschin. New York Times (Sun. June 5, 1960), Sect. II, p. 11. [Report of a talk given at New York University’s Loeb Student Center. “To state something as beautiful as I can is not to show how technically good I am, but to retain the best possible balance between the visual experience and the technique needed to interpret it.”]

Popular Photography


Roche Medical Image

“The Haiti Story: from voodoo to modern psychiatry.” Roche Medical Image, vol. 2, no. 2 (Apr. 1960), pp. 17–22. 9 b & w. [This is the most complete realization of the Haiti essay in print. Discusses the history of the founding of a modern psychiatric center in Haiti through the efforts of Dr. Louis Mars and Dr. Nathan S. Kline and others.]

Sports Illustrated

“Wind On My Wings,” by Percy Knauth. Sports Illustrated, vol. 13, no. 11 (Sept. 12, 1960), pp. 77–84. 6 b & w. [“The photographs were taken especially for this article by W. Eugene Smith.” The article is a chapter from “a new and lyrical book” on small aircraft flying by Mr. Knauth. Smith had always loved airplanes, but when given the opportunity to illustrate this article he did not excel. A curiously incoherent essay that does contain one or two quietly evocative photos.]

U.S. Camera

EXHIBITIONS

Twentieth Century American Art

Twentieth Century American Art: Painting, drawing, sculpture, photography. [Kalamazoo Art Center, Kalamazoo, Mich., 1961].


PERIODICALS

Ebony

1 b & w (Nurse Midwife) on p. 27 in: “America’s Many Faces.” Ebony, vol. 16, no. 9 (July 1961), pp. 25–28, 30, 32–33. 20 b & w by various photographers, 5 illus. [Portfolio of photographs from the exhibition, America’s Many Faces, sponsored by the National Urban League, curated by Edward Steichen. 133 photographs; no place, no date of exhibition given.]

Harper’s Magazine


Infinity

Smith mentioned on p. 3 in: “The Disciplines of Henri Cartier-Bresson,” by Judith Holden. Infinity, vol. 10, no. 2 (Feb. 1961), pp. 3–17. [“HCB disagrees with the terminology of ‘candid photography.’ He sees only two different attitudes: those who invent such as Richard Avedon and those who discover such as Eugene Smith or Robert Capa.”]

Life

1 b & w (Piper Laurie) on p. 56 in: “Movies: Sharp Sharks of the Pool Halls.” Life, vol. 51, no. 21 (Nov. 24, 1961), pp. 52, 54, 56, 6 b & w by various photographers. [The article promoted the film The Hustler. Piper Laurie’s portraits were actually made in Smith’s New York loft.]


New York Times


New Yorker


Photography Annual 1962


Smith was cited, by Eliot Elisofon as "an extreme example of extreme insistence on integrity (i.e., the photographer gets his way, but his pictures are no longer seen)" on p. 39 in: "Rangefinder News & Comment: Seminar on Photojournalism." *Popular Photography*, vol. 48, no. 2 (Feb. 1961), p. 39–40. [First Photojournalism Seminar at the George Eastman House, Rochester, N.Y., held Nov. 1960.]


["(In abstract photography, W. Eugene Smith's comment - 'Photography has taught me little about painting' — applies across the board, vice versa.)"]


[Steichen's failure to provide one-man shows at the Museum of Modern Art is discussed, Smith mentioned as a likely candidate for a one-man show.]


Smith mentioned as exemplar on p. 65 in: "We Asked Eight World-famous PhotoPersonalities: 'What, in your opinion, is the most significant development in the world of photography during the past quarter-century?' Here are their answers." *U.S. Camera*, vol. 24, no. 2 (Feb 1961), pp. 64–65.

[Edward Steichen, Robert J. Goldman, Alfred Eisenstaedt, Dr. Louis Walton Sipley, Morris Gordon, Cornell Capa, Hal Blumenfeld, and Henry Lester were polled. Capa mentioned the development of photo-journalism as most significant, mentioned Smith's crucial role in its evolution.]


["'He rarely mentions the specific tools and mechanical techniques that one expects to learn of from a teacher of photography. Rather, he becomes a teacher to photographers, explaining and defining their task in terms of the one which he has set before himself, presenting intangible emotional techniques that enable one to fulfill this task.'

Smith: "a print is the summation...considerable improvement could be gained by the sometimes not simple device of making a good print. By this I don't mean trick printing to disguise the original, but I do mean a very careful painting and refocusing of values back to the values present when the photograph was made, and with attention paid to an emphasizing of the important, the subduing of the irrelevant..."


Smith mentioned as exemplar of Edward Steichen as most significant development: "Photography has taught me little about painting" — applies across the board, vice versa."

Smith mentioned as exemplar on p. 65 in: "We Asked Eight World-famous PhotoPersonalities: 'What, in your opinion, is the most significant development in the world of photography during the past quarter-century?' Here are their answers." *U.S. Camera*, vol. 24, no. 2 (Feb. 1961), pp. 64–65.

[Edward Steichen, Robert J. Goldman, Alfred Eisenstaedt, Dr. Louis Walton Sipley, Morris Gordon, Cornell Capa, Hal Blumenfeld, and Henry Lester were polled. Capa mentioned the development of photo-journalism as most significant, mentioned Smith's crucial role in its evolution.]

179
1962

BOOKS


EXHIBITIONS

A Bid for Space III


PERIODICALS

ASMP Bulletin

Notice that W. Eugene Smith, Alfred Eisenstaedt, and Man Ray were elected to membership in the German Photographic Society in: "Calendar." *ASMP Bulletin* (Jan./Feb. 1962), n.p.

Infinity

Smith mentioned in: "Dialogue with Solitude," by Dave Heath. *Infinity*, vol. 11, no. 4 (Apr. 1962), p. 11. ["But the anguish of 'having been born in an unsettled society' has in the past confronted such men as Michelangelo, Rembrandt, Shakespeare, Goya, Van Gogh, Kafka, and Gene Smith. These men chose as an affirmative value of life, engagement in and commitment to the human spirit."]

New York Times


Popular Photography


The Second Coming Magazine

"Portfolio 'Ku Klux Klan photographs by W. Eugene Smith,'" *The Second Coming Magazine*, vol. 1, no. 3 (Mar. 1962), pp. 21–27. 7 b & w.

U.S. Camera

"Inside W. Eugene Smith: A Teen-Ager's Interview," by Ellis Herwig. *U.S. Camera*, vol. 25, no. 7 (July 1962), pp. 32, 86, 88. 1 portrait. [Quote by Smith: "I believe in a certain graphic integrity in my work, and I think it should be carried out in the magazine. I want to get the ultimate truth in the best way I can. To think that I could do that is foolish. I couldn't do it in three lifetimes; I've hardly started now .... I spend as much time keeping some of my work out of the magazines as I do putting more of it in. I very seldom see photo essays that I think are good. I think this is a very serious thing .... I don't think any editor has the right to choose the shots to be used without the photographer being there. An editor who's been sitting at his desk can't understand a story as well as the photographer who shot it .... many picture editors have very little faith or
understanding in what they’re doing. Many photographers have a hard time, but I’ve got the guts to stand up to it! ... When I plan a story, I’ll play music and make the story similar to it, with counterpoint, harmony and other musical devices adapted to the story ... A good photographer deals with very fine shades of human emotion, and a poor color reproduction spoils all that ... "]

U.S. Camera International Annual 1963
[Seven prints chosen by Steichen “as great from among many great works in the museum’s collections ... This image of a woman weaving in a Spanish village has some of the splendor and grandeur of Spanish painting — of Velasquez, Goya, and El Greco.”]
Life


Popular Photography


Time (International Edition)

"Medicina: El Progreso No Llega A Lambarené." Time (International Edition), (ca Nov. 1963), pp. 75-77. 3 b & w. [Article about Schweitzer at Lambarené, illustrated with three of Smith's photographs, very badly reproduced.]

Vogue


1 b & w (Sculptor William Turnbull) on p. 102 in: "People are talking about...what's on this season." Vogue, vol. 142, no. 9 (Nov. 15, 1963), pp. 100-105. 9 b & w by various photographers.

BOOKS

1 b & w (Saipan Marine) on cover; 1 b & w (Saipan Baby) on p. 20; 1 b & w (Iwo Jima) on p. 21; 1 b & w (Hospital on Leyte), on pp. 22-23 in: Great Photographs of World War II. Selected by the editors of the Reader's Digest. Reader's Digest, Pleasantville, N.Y., 1964. 32 pp.


1 b & w (Pittsburgh) on pp. 378-505 in: "Chapter 10: Rebirth," by David L. Lawrence as told to John B. Robin and Stefan Lorant; and "Two Hundred Years of Pittsburgh History, a Chronology" in: Pittsburgh: the Story of an American City, by Stefan Lorant, with contributions by Henry Steele Commanger and others. Doubleday, Garden City, N.Y., 1964. 520 pp. [The Pittsburgh essay was initiated for this book, even though it soon went far beyond that purpose. This is the second valuable printed source of Smith's largest single photo essay.]


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EXHIBITIONS

Photography 64

Photography 64/An Invitational Exhibition. [George Eastman House, Rochester, N.Y., 1964].

1 b & w (Schweitzer at Aspen, Colo.) on p. 28; biography, bibliography on p. 44 in: Photography 64/An Invitational Exhibition. An exhibition of photography co-sponsored by the New York State Exposition and the George Eastman House, 1964. 46 pp. [Exhibition catalog.]

PERIODICALS

Contemporary Photographer


HiFi/Stereo Review


Infinity


Modern Photography

1 b & w (Spanish Village) on cover in: Modern Photography, vol. 128, no. 9 (Sept. 1964).

New York Times


[U.S. Camera

“35mm Techniques: The Return of Eugene Smith!” by Peter Stackpole. U.S. Camera, vol. 27, no. 1 (Jan. 1964), pp. 8, 10. [Stackpole’s comments upon the Smith/Life debate, his opinion why Smith quit.]

Washington Post


Zeiss Information


[Book review: Reverence for Life, published and sponsored by Carl Zeiss, Inc.]
BOOKS


[Reprinted from Perspectives USA, no. 15 (1956); Smith photograph not published second time as he failed to return their request for permission in time.]

EXHIBITIONS

The Photo Essay


Photography in America 1850–1965


Photography in the Fine Arts


W. Eugene Smith


"Photography: Exhibit by Smith," by Jacob Deschin. New York Times (Sun. Feb. 28, 1965), Sect. II, p. 21. [Notice of exhibition and sale of prints. Prints were to be sold off the wall at $35 to $100 each.]
The White House Festival of the Arts

[Thirty photographers in exhibition.]

1 photo (Spanish Spinner) is listed on p. 20 as being no. 24 in "The Photographers" section of: The White House Festival of the Arts, Washington, D.C., June 14, 1965. 30 pp.
[Exhibition checklist]

[Exhibition notice: thirty contemporary American photographers held in the Vermont Room in the White House on June 14, 1965, for the First White House Festival of the Arts.]

PERIODICALS

Ameryka


Contemporary Photographer

["How often one's initial meeting with a photographer, speaking through his work, is a total and lasting experience! Running up the stairs to W. Eugene Smith's studio, I was literally and figuratively "stopped dead" by the confrontation with the eternal verity of 'Plumb Line' ..."]

Journal of the Archives of American Art


Journalistes-Reporters-Photographes

[Chronology, biography, and commentary by Lattes. Biography, brief and occasionally inaccurate, in French. Same text as that published in Techniques Graphiques. no. 58 (July/Aug. 1965).]

Paris Match

1 b & w (Okinawa) on p. 41; 2 b & w (Okinawa) on pp. 42–43 in: "Paris Match présente 4 numéros historiques: 45/65, Hiroshima et la guerre du Pacifique; 4/La Bombe et La Capitulation; A 700 Km de Tokyo, La Dernière Place Forte: Okinawa." Paris Match, no. 856 (Sept. 4, 1965), pp. 38–43. 5 b & w by various photographers.

Photography Annual 1966


Popular Photography

["What's become of Gene Smith? ... His work has been less widely seen in the last few years than that of any photographer of his stature ... The obstacle: Smith's desire to participate with editors in layout and presentation, which he insists has never taken the form of insistence or dictation ... His biggest project is an unpublished book of prodigious size, still incomplete, which embraces his whole photographic life. If and when it can be published, photographers will be enriched by a unique document.]

[Columbia recording session by Stravinsky photographed by Smith, his comments on the merits of the Leicaflex camera.]
Smith is mentioned as a standard in: “Bruce Downes: Filial Dissidence,” by Bruce Downes. Popular Photography, vol. 56, no. 5 (May 1965), pp. 32, 109. [Discussion between Bruce Downes and his son on the role of contemporary and other art media.]

Smith discussed again on p. 40 in: “Bruce Downes: Filial Dissidence Continued,” by Bruce Downes. Popular Photography, vol. 56, no. 6 (June 1965), pp. 38, 40, 44. [Smith used as exemplar of a photographer going beyond the limitations of his subject.]

“Shooting Without Stopping: Photographs by W. Eugene Smith,” by H.M. Kinzer. Popular Photography, vol. 57, no. 2 (Aug. 1965), pp. 46-49. 5 b & w. [Photographs taken from a moving train in Japan. “The images of Gene Smith are distinctive and distinguished in many ways: for the impact of their human communication, for the compelling force of their visual organization, for the unmatched and almost unbelievable strength of print quality…” Quote by Smith, “I must always be ahead of the beat, not on it. I learned this from sports photography and shooting from airplanes in wartime…. I can feel the rhythm of things coming together…”]

Techniques Graphiques


Terre d’Images


Time


The Times-Union


1966

BOOKS


EXHIBITIONS

Guggenheim Fellows in Photography


4 b & w (Pittsburgh) on p. 44, 45; biography on p. 7 in: "An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography." Camera 45th yr., no. 4 (Apr. 1966), pp. 1-64. 59 b & w, 3 color by various photographers
[Exhibition catalog: Issued in separate reprint as a catalog for the exhibition held at the Philadelphia College of Art.]

W. Eugene Smith

W. Eugene Smith [George Eastman House, Rochester, New York, Traveling Exhibition, ca 1966]. [An exhibition of twenty-five prints; traveled widely through 1960s and 1970s. For example, the exhibition was displayed at the Oakton Community College Art Gallery, Morton Grove, Illinois, on July 1-August 1, 1976 and at the Northlight Gallery, Arizona State University, Tempe, Arizona, on April 10-May 5, 1977.]

PERIODICALS

BMI. The Many Worlds of Music.


Camera

4 b & w (Pittsburgh) on pp. 44, 45; biography on p. 7 in: "An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography." Camera (Lucerne), 45th yr., no. 4 (Apr. 1966), pp. 1-64. 59 b & w, 3 color by various photographers.
[Also issued in separate reprint as a catalog for the exhibition held at the Photography Department of the Philadelphia College of Art, April 15-May 13, 1966.]

Christian Focus

[Pamphlet with short stories, poems, photos published by the Educational Publications section of BBC Publications, British Broadcasting Corp.]

Hospital for Special Surgery. Annual Report.

1 b & won pp. 4-5; 1 b & won p. 13; 1 b & won p. 17; 1 b & won p. 26; 1 b & won p. 33; 5 b & won pp. 46-47; 1 b & won p. 53; 1 b & won pp. 54-55; 1 b & won p. 60 in: 1966 One Hundred and Third Annual Report. New York Society for the Relief of the Ruptured and Crippled maintaining the Hospital for Special Surgery, New York, 1966. 68 pp. 62 b & w by various photographers.

Life


M.D. Medical News Magazine


Medical Opinion and Review


New York Times


Photography Annual 1967

Popular Photography

"One Whom I Admire, Dorothea Lange (1895-1965)," by W. Eugene Smith. Popular Photography, vol. 58, no. 2 (Feb. 1966), pp. 86-88. 1 b & w by Lange, 1 portrait. [Obituary for Dorothea Lange, call for the establishment of a Dorothea Lange Fellowship of photographic journalism: "Somehow, somewhere there must be a continuing base from which, with practical idealism, real study can be applied—through which growth with the clear view and the steady purpose can be nurtured by those willing to dedicate their lives to bringing into fact the best potentials of photographic journalism."]

"...a great unknown photographer—W. Eugene Smith," by David Vestal. Photographs by the author. Popular Photography, vol. 59, no. 6 (Dec. 1966), pp. 114-117, 124, 185-186. 3 portraits. ["W. Eugene Smith is an unknown photographer hidden behind a reputation. Like other legends, his has a core of truth and a thick coating of fantasy ... It's no promotional legend: it's the flypaper he must walk through to do his work ... How can we get at anyone so thickly wrapped in conflicting opinions? Let's start with what some people have said about him ..." Followed by quotes from Bruce Downes, Ray Mackland, Wilson Hicks, Edward Steichen, Henri Cartier-Bresson, Bruce Davidson, W. Eugene Smith, Keith Wheeler, Philippe Halsman, Romeo Martinez, Dick Pollard, Bernard Quint, George Hunt, David Young, etc. Extensive quotes on the nature and character of Smith. There is also an extensive, detailed biography. An excellent article and important source of information.]

Stars and Stripes


Steinboat Pilot

"Earth Shakes for Smith." The Steamboat Pilot (Steamboat, Colo.), (Thurs. Sept. 29, 1966), n.p. [News story that an earthquake hit Hayden, Colorado, at the same time as Smith, who was on his way to see old friend, Dr. Ceriani in Kremmling, Colorado, (Country Doctor)]

Visual Medicine

Smith listed as "Special Editor, Medical Reportage W. Eugene Smith" on p. 5 in: "Publisher's Comments." Visual Medicine: Journal of Visual Communication in the Medical and Dental Sciences, vol. 1, no. 1 (Mar. 1966), p. 5. [This listing remains through the first year (four issues); the second year Visual Medicine began to publish bimonthly. The vol. 2, no. 4 (Aug./Sept. 1967) issue does not list Smith on its editorial masthead (magazine sold, shifted editors).]

BOOKS

1 b & w (Medical Operation) on front cover; 1 b & w on p. 15; 1 b & w on p. 22 in: Visual Medicine, vol. 1, no. 1 (Mar. 1966).


"It is almost as if the patient is entitled to two forms of care, not one..." Produced under the direction of G. A. Brakeley & Co. Layout by W. Eugene Smith and Carole Thomas. Hospital For Special Surgery, New York, ca 1967. 24 pp. 35 b & w by various photographers.

[Promotional brochure: "Photographs by W. Eugene Smith."]

1 b & w on cover; 1 b & w on p. 4; 1 b & w on p. 6; 1 b & w on p. 10; 1 b & w on p. 12 in: "No one goes his way alone..." Hospital for Special Surgery, New York, ca 1967, 12 pp. 5 b & w by Smith, 5 b & w by Carole Thomas, 1 b & w by Joseph Consentino.

[Promotional brochure.]


[Smith's "As From My Window I Sometimes Glance..." essay used as example of procedure.]

EXHIBITIONS

International Exhibition of Photography


[Exhibition catalog.]


[Exhibition review.]

Photography in the Twentieth Century


[Exhibition catalog.]

W. Eugene Smith


[Exhibition review.]

PERIODICALS

East Village Other


Goucher Alumnae Quarterly

1 b & w (Goucher College President Otto F. Kraushaar) on cover in: Goucher Alumnae Quarterly, vol. 45, no. 4 (Summer 1967).

Hospital Special Surgery. Annual Report.


["Photography by Bradford Bachrach, Fabian Bachrach, Robert Goldstein, W. Eugene Smith, Carole Thomas, Whitestone Photo." Individual photos not credited; probably a few by Smith, majority by Thomas.]

Hospital For Special Surgery Horizons

1 b & w on p. 1; 1 b & w on p. 2; 1 b & w on p. 4 in: HSS Horizons. Published for Friends of The Hospital for Special Surgery. [First issue], ca 1967. 4 pp.

[Newsletter.]

Infinity


[Book review: Photographers on Photography, edited by Nathan Lyons.]

**Observer**


**1968**

**PERIODICALS**

**Hospital For Special Surgery. Annual Report.**


**Observer**

1 b & w (Nurse Midwife) on p. 21; an interview on p. 30 in: "The World's Greatest Photographers." Produced by Maureen Green; interviews by Edna Bennett, Maureen Green, Roland Huntford, Brenda Marsh, and Esther Ronay. *Observer* (London), (July 14, 1968), pp. 12–19, 21–26, 29–30. 2 b & w by Richard Avedon; 1 color, 1 b & w by Brian Brake; 2 b & w by Bill Brandt; 2 b & w by Larry Burrows; 2 b & w by Henri Cartier-Bresson; 2 color by Art Kane; 1 color, 1 b & w by Lennart Nilsson; 1 color, 1 b & w by Irving Penn; 1 b & w by W. Eugene Smith; 2 color by Bert Stern. One paragraph interviews with each photographer.

**Oregon Summer Emerald**


**Roche Medical Image**


**Time**


**Overseas Press Club Bulletin**


**Photography Annual 1969**


**Register-Leader**

1 b & w (Vietnam Protest) on cover in: *The Register-Leader of the Unitarian Universalist Association* (Boston), vol. 150, no. 4 (Apr. 1968).

**35mm Photography 1969**


**U.S. Camera**

BOOKS


["Who is our greatest photojournalist at this moment? Most photographers, if asked, would reply, 'Gene Smith.' ... hardly any other photo-journalist has proved so unadaptable to the workings of magazine-photography publishing as constituted today.... Nevertheless, Smith is an awesome hero in his own time, and his influence, always great, is constantly growing.... This brooding, temperamental man is a moral force..."


[Evans chose twenty photographs by twenty photographers and commented upon each photograph. "'Welsh Miners' is a memorable and an improbable feat: a stroke of romantic realism. Something in the picture doubles back upon artifice. The miners are in makeup; their pomade is coal dust. The men are actors; their act is in being themselves. The background stage set is a village you know is there in Wales today. Pure photography: nothing but camera, lens, and film; nothing but the control of a master (mind, eye, taste) could have produced this print."]

1 b & w (Japanese Dead, Saipan) on p. 447; 1 b & w (Hospital on Leyte) on p. 75; 1 b & w (Okinawa) on p. 77; 1 b & w (Joe DiMaggio) on p. 225; 1 b & w (Mary Martin in South Pacific) on pp. 264–265; 1 b & w (Playwright Tennessee Williams) on p. 269; 1 b & w (Death of a Salesman) on p. 273; 1 b & w (Mary Martin in South Pacific) on p. 278 in: This Fabulous Century, vol. 5: 1940–1950, by the editors of Time-Life Books. Time-Life, New York, 1969.


[Also issued as vol. 14, nos. 3/4, of Aperture. The photos, notes, layout, and chronology are by Smith himself. So this is not only the most thorough overview of Smith's career now available; it also displays the relative emphasis that he placed in 1969 upon portions of his own career. In fact, there are omissions in the work—for example, his strong ties with (and presidency of) the New York Photo League after World War II is omitted from the chronology. Other aspects of his career and work also seem to be featured more or less than their relative weight within the actual corpus of his career. In his own autobiographical Let Truth Be the Prejudice exhibition in New York in 1971, he himself, will assign different weights to other aspects of his career.

APERTURE MONOGRAPH BOOK REVIEWS: 1969


[Brief reviews of a number of illustrated books; Smith's book mentioned favorably.

APERTURE MONOGRAPH BOOK REVIEWS: 1970

1 b & w (Okinawa) on p. 2790; 1 b & w (Juanita Smith) on p. 2791; 1 b & w (Ku Klux Klan) on p. 2798; 1 b & w (Hitachi, Japan) on p. 2804; 1 b & w (Man of Mercy) on p. 2805; 1 b & w (Andrea Doria Nun) on p. 2809; 1 b & w (As From My Window ...) on p. 2824; with review of book on p. 2790 in: *Library Journal*, vol. 95, no. 15 (Sept. 1, 1970).


[Review of a number of photo books, of which "The most significant among them and one of the best produced is W. Eugene Smith..."

**APERTURE MONOGRAPH BOOK REVIEWS: 1971**


**EXHIBITIONS**

Photographs from the Coke Collection


[Exhibition catalog.]

**CALENDARS**


**PORTFOLIOS**


[Participants were Paul Strand, Ansel Adams, Imogen Cunningham, Brett Weston, Minor White, Harry Callahan, Aaron Siskind, W. Eugene Smith, Bill Brandt, Henri Cartier-Bresson, Wynn Bullock, and Frederick Sommer.]

**PERIODICALS**

**Aperture**


[Collection of the Exchange National Bank, Chicago, Illinois.]


[Also issued as a monograph. The *Aperture* periodical contained four additional photographs in advertisements for the Sinal View Camera, Nikon Camera, Durst Enlargers, and Polaroid film.]

**Creative Camera**


[One-page essay by Smith.]

**Life**

The literature on Smith during the 1970s is dominated at the beginning by his major retrospective exhibition at the Jewish Museum in New York in 1971. Although this exhibition did not, in itself, produce a catalog, it did call forth a flurry of publication of reviews or articles on Smith. By the early 1970s, there existed a substantially larger number of individuals interested in the creative aspects of photography and many more magazines willing to publish articles on this topic.

Smith returned to Japan again in 1971 and began to document the effects of industrial pollution at Minamata. This major project engaged Smith’s energies through the mid-seventies and once again brought him a broad-based, international audience—an audience that extended far beyond that interested solely in photography.

The literature on Smith during the latter part of the decade is dominated by Smith’s death; obituaries and remembrances form the largest part of this material. It is still too soon, at the time of publication of this bibliography, for a literature of reappraisal to have been generated.

1970

BOOKS


[“D’un lyrisme plus large, l’Américain W. Eugene Smith (1918) photographie pour les grandes revues américaines les thèmes les plus divers, … D’une indépendance farouche, il est d’une intégrité totale … La forme magistrale, avec laquelle Smith traite ses suites d’images, en fait de véritables épiphanes avec leurs moments de repos et leurs envolées.”]

EXHIBITIONS

Eight Photographers

*Eight Photographers.* [Main Gallery, Pratt Institute, Brooklyn, N.Y., Jan. 8–Feb. 2, ca 1970s]. No checklist or catalog published.

[Jerry Burchard, Ralph Gibson, Ken Josephson, Michael McLoughlin, W. Eugene Smith, Saul Warkov, Garry Winogrand, and Tom Zimmerman included.]

The Enduring Image


[Attie, Avedon, Bischof, Capa, Davidson, Erwitt, Hiro, Kesel, Landshoff, Morgan, Nathan, Seymour, Shiraishi, Smith, and Steinberg included.]

Multiple Exposure

*Multiple Exposure.* [Samuel S. Felisher Art Memorial; administered by the Philadelphia Museum of Art, Philadelphia, Apr. 7–Apr. 30, ca 1970s]. No checklist or catalog published.

[Andre Kertesz, Diane Arbus, Eugene Smith, Gary Winogrand, Lee Friedlander, Henri Cartier-Bresson, Bruce Davidson, and Walker Evans included.]

W. Eugene Smith


PERIODICALS

Album


[Statement, commentary by Smith on pictures in portfolio, reprint of "Photography is a potent medium of expression." Quote by Smith: "I would dream of being 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 photographic journalist. In result, I am constantly torn between the attitude of the conscientious journalist who is a recorder of, an interpreter of facts, and of the creative artist who often is necessarily at poetic odds with the literal facts.

My principal concern is for the honesty of interpretation to be arrived at by careful study and through the utmost possible sensitivity of understanding. I would further, if the strength of talent be within me, have my accomplished image transcend literal truth by intensifying its truthful accuracy, indicating even of the spirit and symbolizing more. And my only editor would be my conscience and my conscience would be of my responsibilities—in constant disciplined rejudgment of my failures and of my fulfilsments."]

Camera 35


['Modern photojournalism is based on Tri-X, the single lens reflex, the thumb wind, the custom processing lab and Gene Smith.... In 1965, Dick Pollard, Director of Photography at *Life*....said that Gene was the most influential photographer he could think of. "A thorough, detailed description of Smith's technique, ca 1970, from choice of cameras to the finished print.


[Letters by Jack Ruskin, James R. Coffman, and V.J. Sharp responding to the April/May article.]

Infinity


*Life*


*Modern Photography*

“W. Eugene Smith: Passionate Involvement with Life,” by Wilson Hicks. *Modern Photography*, vol. 34, no. 1 (Jan. 1970), pp. 88–93. 3 b & w. [“Of the talented photographers with whom, as editor, I have worked, none have I known who, to a more intense degree than W. Eugene Smith, made the camera such an inseparable part of himself emotionally, primarily emotionally; also esthetically, intellectually, and, of course, physically ... [his Country Doctor pictures] reminded me of some of the short stories of Sherwood Anderson ... Smith pictures had a definite literary quality ...”]

*News and Views*


*Photography Annual 1971*

“Why Does W. Eugene Smith Write on Walls?” by John Durniak, Photographs by Bill Pierce. *Photography Annual 1971* (1970), pp. 166–169. 2 portraits. [“Quote by Smith: ‘Editing always reminded me of censorship. If you took two pictures of the same subject, the one emotionally disturbing would be censored, not the bad one ...’ Durniak: ‘Ten years ago [Smith] could pack an auditorium and fill the pocket notebook of a photographer with his truths. Could he relate to today’s students—the television generation, the way he related to the masses that read Life and Look in the 1940’s and 50’s? Maybe. Would the Monograph bring Smith back? ... The Aperture Monograph is a symbol. It is not Smith’s ‘big book,’ but a smaller victory ...’”]


*Record-Searchlight*


*1971*

**BOOKS**


[Literary series for high schools.]


[Literary series for high schools.]


[Literary series for high schools.]


[Literary series for high schools.]


Smith's leaving *Life* mentioned on p. 80; his photographs (Spanish Wake) discussed on pp. 135, 150 in: *La photographie et l'homme: Sociologie et, psychologie de la photographie,* by Jean A. Keim. Collections Mutations, Orientations, no. 16. Casterman, Tournai, 1971. 160 pp. [Smith's "Spanish Wake" is cited to support some of the author's arguments, although it is misattributed "Mort en Grece"]


[Interview with commentary reprinted from "W. Eugene Smith Talks About Lighting," *Popular Photography,* November 1956: "No visually aware person can view his great picture essays...without being deeply affected and coming away not only with a profounder respect for the medium of photography but also with an altered vision of the human condition...A man born ahead of his time, he has survived into an age which is, temporarily at least, in tune with some of his own values that seemed irrelevant and impractical to many only a decade or so before..."]


**EXHIBITIONS**

**Let Truth Be The Prejudice**


"Notes on Walker Evans and W. Eugene Smith," by Van Deren Coke. *Art International,* vol. 15, no. 6 (Summer 1971), pp. 56-59. 6 b & w by Smith, 6 b & w by Evans. [Exhibition review.]


[Exhibition review.]

[Exhibition review.]

[Exhibition review.]

[Exhibition review.]

[Exhibition review.]


[Exhibition review.]


W. Eugene Smith


PERIODICALS

Camera 35


Modern Photography Annual 1972


BOOKS


New York Times


Today’s Health

“Three Who Cared: Photographic insights into the lives of three people who have left the world richer for their effort.” Photographs by W. Eugene Smith; text by Bedon Roueché. Today’s Health, vol. 49, no. 9 (Sept. 1971), pp. 52–57. 3 b & w (Country Doctor), 3 b & w (Nurse Midwife), 4 b & w (Man of Mercy).

Today’s Health

“Latent Image: Needed; One less stumbling block,” by A.D. Coleman. Village Voice (New York), vol. 16, no. 24 (June 17, 1971), pp. 37, 38. [Report that Smith is being evicted from his loft, needs 3000 feet for living, working space.]

Zoom

PERIODICALS

Art & Man

1 b & w (Walk to Paradise Garden) on p. 11; Smith mentioned on p. 11 in: "Photography." Art & Man (Jan. 1972), pp. 1–16. 22 b & w, 5 color by various photographers.

[Smith mentioned on p. 9; a slide set (Spanish Village) offered on p. 10; 1 b & w (Spanish Village) used in advertisement for filmstrip program "Images of Man" on p. 11 in: the Art & Man Teacher Edition accompanying this issue.]

Camera

1 b & w (Pittsburgh) on p. 91; Smith mentioned on p. 109 in: "Photography: An Iconographic Chronological History," by Allan Porter. Camera (Lucerne), 51st yr., no. 12 (Dec. 1972), pp. 1–136. [This also issued as a separate booklet.]

Life

“Editor’s Note: The Picture Signature of Gene Smith,” by Ralph Graves. Life, vol. 72, no. 21 (June 2, 1972), p. 3. 1 portrait.


Photography Year 1973

**BOOKS**

1 b & w (Tomoko in Bath) on pp. 50–51; 1 b & w (Harry Truman) on p. 86; 1 b & w (Country Doctor) on p. 108; 1 b & w (Saipan Baby) on p. 172; 1 b & w (Hospital on Leyte) on p. 173; 1 b & w (Walk to Paradise Garden) on p. 203; 1 b & w (Man of Mercy) on p. 233; reproduction of Life cover Feb. 20, 1950, (Gregory Peck) on p. 262; reproduction of Life cover, Dec. 11, 1939, (Betty Grable) on p. 263; 1 b & w (Carmen Miranda) on p. 277; 3 b & w and 3 layouts (Spanish Village) on pp. 286–287 in: The Best of Life. Time-Life, New York, 1973. 304 pp.


["...Gene Smith was perhaps the photographer who tried most heroically to make the magazine photo essay meet the standards of coherence, intensity, and personal accountability that one expects of a work of art.... The essays photographed by Smith during the decade after the Second World War remain memorable; they probably represent the highest success that photography achieved within the format of the magazine photo essay...."]

**PERIODICALS**

**Creative Camera**


[Portfolio from the book The Concerned Photographer 2.]

**Newsweek**


**Photo**


**Photo Reporter**


[Letter commenting on Ansel Adams talk, Nov. 30, 1972, at N.Y.U.—Concerned Photography Series. Capa quotes Smith "...I find no conflict between being an artist and a journalist...for the strongest way I can be a good journalist is by being the strongest artist I possibly can."]
Photography Year 1974


Popular Photography


Le Sauvage


Sunday Times Magazine

"Pollution's Child." Sunday Times Magazine (London), (Nov. 18, 1973), pp. 20–27, 29. 10 b & w, 1 b & w on cover.

Zoom

2 b & w (Man of Mercy) (Spanish Wake) on p. 84; 1 b & w (Minamata) on p. 85; Smith discussed on p. 85 in: "The Concerned Photographers," by Cornell Capa. Zoom (Paris), no. 16 (1973), pp. 78–95. 33 b & w by various photographers.

1974

BOOKS


Smith discussed on p. 61; 1 b & w (Spanish Village) on p. 64 in: 'Click', by Russell Miller. Arco, New York, 1974. 120 pp.

Smith is mentioned on pp. 107, 185 in: The Eye of Conscience: Photographers and Social Change, by Milton Meltzer and Bernard Cole. Follett, Chicago, 1974. 192 pp. [Smith listed in names that were considered influential, important, or significant by various photographers discussed in this volume.]


EXHIBITIONS

A Collector's Exhibit

Language of Light

Language of Light. [University of Kansas Museum of Art, Lawrence, Kan., Feb. 3-Feb. 24, 1974.]


Photography in America


1 b & w (Haiti) on p. 147; Smith mentioned on p. 145 in “Only in America?” by Daniela Palazzoli. Print Collector’s Newsletter, vol. 5, no. 6 (Jan./Feb. 1975), pp. 145–147. 2 b & w by various photographers. [Exhibition review.]

CALENDARS


PERIODICALS

AGMF


AP Newsfeatures


British Journal of Photography


Camera 35


“Special Feature: Minamata Japan; An Essay on the Tragedy of Pollution and the Burden of Courage,” Photographs, text, and layout by W. Eugene Smith and Aileen M. Smith. Camera 35, vol. 18, no. 2 (Apr. 1974), pp. 26–51. 32 b & w, plus 1 b & w on title page. [“Our Man of the Year: W. Eugene Smith; Exclusive: The Complete Minamata Essay: A Devastating Study of Industrial Pollution, As Photographed, Written and Designed by Eugene and Aileen Smith.” This was the most extensive version of the Minamata essay published in a periodical outside of Japan.]
[Seventeen letters praising April article.]

Chicago Tribune

[Abbreviated version of Apr. 9, 1974, New York Times article.]

Modern Medicine

"Special Article: Dr. Ernest Ceriani—Country Doctor: 'I wouldn't have spent twenty-seven years any other way,' " by Stevan S. Yasgur. Modern Medicine (Apr. 1, 1974), pp. 18–25. 6 b & w by Smith, 6 b & w by Carl Iwasaki.
[Interview with Dr. Ceriani in 1974, comparison photographs of his present life-style with that of 1948.]

New York Times

[Review of Minamata essay in April 1974 Camera 35.]

[Report on Smith's beating, his return to this country, intent to publish book.]

[3rd Annual A.J. Liebling Counter-convention held by Press in New York. Special honors paid to Smith for Minamata work—"part of which was on display at the convention."]


Newsweek

1 b & w (Tomoko in Bath) on p. 71 in: "Photography." Newsweek, vol. 84, no. 17 (Oct. 21, 1974), pp. 64–69. 23 b & w, 8 color by various photographers.
[Survey of history of medium, emphasis on current practice. Smith placed in category "The Social Landscape."]

Oceanus

[Article about social consequences of marine pollution, environmental strategies.]

Popular Photography


Rafu Shimpo Supplement


Village Voice

["Smith honored at A.J. Liebling III..." Four paragraph description of his Minamata works, beating, rehabilitation. The A.J. Liebling conference is an annual journalists' "Counter-Convention."]
BOOKS


The literature around the Minamata project constitutes a small bibliography in itself. First, there are the numerous articles about Minamata either written or illustrated by the Smiths themselves. Then there was an exhibition held at the International Center of Photography in New York and several traveling exhibitions in Japan. These exhibitions drew a number of reviews. The publication of the book Minamata in 1975 drew an extraordinary, worldwide response. And there is a group of articles and interviews that grew out of the series of lectures and promotional tours that derived from the publication of the book.

The Minamata book notices and reviews (divided into magazine and newspaper reviews) have been placed under the reference for the book itself. Exhibition reviews are listed under the exhibition, and the other references are located in the main body of the bibliography.
BOOKS


MINAMATA BOOK REVIEWS: 1975

PERIODICALS

Afterimage


Akwesasne Notes

"A Related Book: Minamata," by George Yamada. Akwesasne Notes (Roosevelt Town, N.Y.), (Late summer 1975), p. 17. [Excerpted from longer review in Rikka magazine.]

Alternatives


BC Photographer


Best Sellers


Booklist


Business and Society Review


Conservationist


Creative Camera


Deadliner

"Husband-Wife Photojournalists Team Tells How A Village Was Poisoned." Deadliner (Society of Professional Journalists Sigma Delta Chi, New York, City Chapter) vol. 18, no. 3 (July 1975), p. 1. 1 b & w.

Encore


Environmental Science and Technology


European Chemical News

"Minamata—a warning to the world." European Chemical News (London), (Sept. 28, 1975), n.p.

Library Journal

Modern Photography


The Nation


The National Insider


Natural History

"Books in Review: An Awful Warning," by Thomas Whiteside. Natural History, vol. 84, no. 6 (June/July 1975), pp. 84–89. 4 b & w.

The New Republic


New Scientist


New Society


New Statesman


New Times


News Photographer


Newsday


Penthouse


Popular Photography


Psychology Today


Publishers Weekly

Rikka

"Books: Burden of Courage," by George Yamada. Rikka (Toronto), vol. 2, no. 1 (1975), pp. 16-18. 3 b & w, 1 portrait. [Published in conjunction with a long article on pollution in Canada written by Aileen Smith.]

School Library Journal


SGS Update

"Ecology: Minamata, Mercury & Death," by Carol Ann Rabolt. SGS Update (Hunter College), (Sept. 15, 1975) p. 4. 1 b & w.

Time Out

1 b & w (Minamata) with caption in: Time Out (London), (Sept. 26, 1975), n.p.

Top of the News


U.E. News

"A Mystery Disease—But It Wasn’t." U.E. News [United Electrical Radio and Machine Workers of America], vol. 37, no. 10 (May 19, 1975), pp. 1, 6-7. 5 b & w.

Unitarian Universalist World


NEWSPAPERS (BY CITY)

Albuquerque, N.M.: New Mexico Daily Lobo


Atlantic City, N.J.: Sunday Press


Austin, Texas: The Daily Texan


Baltimore, Md.: The Sun


Bennington, Vt.: Bennington Banner


Birmingham, Ala.: The Birmingham News

"Yes, Birmingham, it can happen here!" by Garland Reeves. The Birmingham News (June 29, 1975), n.p.

Boston, Mass.: Christian Science Monitor

Boston, Mass.: Boston Evening Globe

[Report of the Minamata exhibition at International Center of Photography, New York, publication of the book, history of the Minamata project.]

Boston, Mass.: Boston Herald Advertiser


Chicago, Ill.: Chicago Sun-Times

1 b & w (Minamata) with caption "Capturing Sadness and Horror of Minamata" and extended paragraph describing publication of book Minamata in: Chicago Sun-Times (Sun. May 18, 1975), n.p.

Chicago, Ill.: Chicago Tribune


Cincinnati, Ohio: The Cincinnati Post

"Blowing the Whistle on Industrial Poisoning." The Cincinnati Post (Sat. May 10, 1975), n.p.

Dallas, Texas: The Dallas Morning News


Daytona Beach, Fla.: Daytona Beach News-Journal


Denver, Colo.: The Denver Post


Durban, South Africa: Natal Daily News

[Book review: Minamata, reprinted from the Yorkshire Post News Service.]

El Paso, Texas: El Paso Herald-Post


Freeport, Ill.: Freeport Journal-Standard

[Praise for Minamata.]

Glasgow, Scotland: The Glasgow Herald


Greensburg, Pa.: Greensburg Tribune-Review


Hartford, Conn.: The Hartford Courant


Honolulu, Hawaii: Honolulu Star Bulletin and Advertiser


Houston, Texas: The Houston Post

Lewiston, Maine: Lewiston Evening Journal

Lincoln, Neb.: Sunday Journal and Star

Liverpool, England: Liverpool Daily Post and Echo

London, England: The Times Literary Supplement
1 b & w (Minamata) with caption in: The Times Literary Supplement (Sept. 19, 1975), n.p.

Long Beach, Cal.: Press-Telegram

Los Angeles, Cal.: Los Angeles Free Press

Los Angeles, Cal.: Los Angeles Times. View.

Manhattan, Kan.: Manhattan Mercury

Miami, Fla.: The Miami Herald

Mill Valley, Cal.: Pacific Sun
“Smith at Minamata,” by Sheila Benson. Pacific Sun (July 3–9, 1975), pp. 10–12. 3 b & w, 1 portrait.

New Canaan, Conn.: New Canaan Advertiser

New Haven, Conn.: The New Haven Register


New York, N.Y.: Weekly People

Newark, N.J.: The Sunday Star-Ledger


Oklahoma City, Okla.: The Daily Oklahoman


Orlando, Fla.: Orlando Sentinel Star

"Books That Don't Lie ... current photo books that show and tell," by Bill Dunn. Orlando Sentinel Star (Oct. 26, 1975), n.p. 3 b & w.

Palm Springs, Cal.: Palm Springs Life


Pasadena, Cal.: Pasadena Star-News


Philadelphia, Pa.: Philadelphia Inquirer


Philadelphia, Pa.: The Sunday Bulletin


Port Angeles, Wash.: The Daily News


Portland, Ore.: The Sunday Oregonian


Poughkeepsie, N.Y.: Poughkeepsie Journal


[Book review: Minamata, interview with Smith.]

St. Louis, Mo.: St. Louis Post-Dispatch


Santa Rosa, Cal.: Santa Rosa Press Democrat


Seattle, Wash.: Seattle Post-Intelligencer


Sheffield, England: The Star


Southern Pines, N.C.: The Pilot


Spokane, Wash.: The Spokesman-Review


Sydney, Australia: Sydney Morning Herald


Torrance, Cal.: Torrance Breeze

"Dark Terror of Minamata," by Bill Cameron. Torrance Breeze. (July 4, 1975), p. 1. 7. 1 b & w, 1 portrait.
Tucson, Ariz.: The Arizona Daily Star


Victoria, B.C.: The Victoria Advocate


Washington, D.C.: The Eagle


Yorkshire, England: Yorkshire Post


MINAMATA BOOK REVIEWS: 1976

Environment


Geographical Magazine


Journalism quarterly

“Other Books and Pamphlets Minamata” Journalism Quarterly, vol. 53, no. 2 (Summer, 1976) pp. 376–377. [Book notice: Minamata listed, with this statement: "This is not an objective book," says Eugene Smith in his Prologue to this angry and beautiful blend of prose and photography about mercury poisoning by industry which has brought disaster to the fishing and farming community of Minamata in Japan."]

Missouri Wildlife


Publisher’s Weekly


Washington Post. Book World


MINAMATA BOOK REVIEWS: 1977

Fotografia Italiana


EXHIBITIONS

Minamata


[Report of Smith's lecture on Minamata on Thursday, April 10, 1975, preceding the opening of the Minamata exhibition at the International Center of Photography.]

“Camera Angles,” by Irving Desfor. *Covington Virginian* (July 2, 1975), n.p. 1 portrait
[Report on speech, exhibition of Minamata photographs at the International Center of Photography.]

[Exhibition review.]

[Exhibition review.]

[Exhibition review.]

[Exhibition notice.]

[Column discussing range of photographic exhibitions in New York. “As we write the ICP is showing Marc Riboud’s pictures... to be followed by W. Eugene Smith’s ‘Minamata’ the picture story of the poisoning of a Japanese fishing village. We already know that poisoning is bad and fishing villagers are good; there won’t be any insights there, but he’ll try to wring our hearts out. The advance publicity already has.”]

[Exhibition review: *Minamata*, International Center of Photography, New York. “We found the ‘Minamata’ exhibit embarrassing, not because Smith wallows in the misery of the Minamata victims, but because we would have been moved, and we weren’t. The photographs are constructed like a soap opera.... Gene Smith’s ‘liberal’ sentimentality was shown up by the New Left of the ‘60s. Apparently some people didn’t get it.”]

[Exhibition review.]

**Photographs by W. Eugene Smith**


**6èmes Rencontres Internationales de la Photographie**


[Special issue of magazine is a catalog of the 6èmes Rencontres Internationales de la Photographie 7–27 July 1975, Arles. Chronology, two quotes, in French, from Minamata. Smith was one of the photographers featured in the 1975 Arles Conference.]

1 portrait on p. 12; mentioned on p. 28 in: “Seeing Pictures: The annual photographic festival in the South of France is shaping up as an increasingly important event for the exchange of ideas in photographic aesthetics,” by Julia Scully. *Modern Photography*, vol. 39, no. 11 (Nov. 1975), pp. 12, 28, 145. 2 illus.
[Smith participated as “Master” photographer in Arles festival along with Robert Doisneau, Yossuf Karsh, and André Kertész.]

**Witkin Gallery, Inc.: Sixth Anniversary 1975**


[Exhibition catalog: introduction, listing of exhibitions, list of ten best-selling prints. Reproductions of each of these prints, record photos of some exhibitions.]
PERIODICALS

A.D.

British Journal of Photography


Bulletin 75: ASMP Journal of Photography in Communications


Camera

1 b & w (Pittsburgh) on p. 29; biography on p. 44 in: “Photography—a contemporary compendium: Part I.” Camera (Lucerne), 54th yr., no. 11 (Nov. 1975), pp. 5–46. 48 b & w by various photographers.

Chicago Tribune

Smith mentioned in: “Tribune Wins Award for Photo Use.” Chicago Tribune (Sun. Mar. 16, 1975), Sect. 1, p. 4. 1 b & w (not by Smith.) [Notice that Chicago Tribune won Best Newspaper Use of Pictures award at the 32nd National Press Photographers Association, mentions Smith won grand prize with Minamata essay.]

Columbia Missourian


Eugene Register-Guard


The Guardian


KAM Newsletter


M.D. Medical Newsmagazine


Modern Photography


213
New Engineer


New York Post


New York Times


News Photographer


“POY: Pictures of the Year: World Understanding Award.” News Photographer, vol. 30, no. 6 (June 1975), p. 14–15. 1 b & w (Minamata), 1 portrait. [32nd Annual Pictures of the Year Award, University of Missouri School of Journalism.]


Newsletter of the Art Directors Club of Denver

1 b & w (Pittsburgh), 1 portrait, and notice that Smith was guest speaker at the annual meeting (Sept. 9, 1975) in: Newsletter of the Art Directors Club of Denver, Art Directors Club of Denver, Denver, Colo., 1975. 1 sheet, folded.

Overseas Press Bulletin


People Weekly


Photo Reporter

“Winners in Pictures of Year Competition: Smith Autographs Copies of Minamata.” Photo Reporter, vol. 5, no. 5 (May 1975), p. 11. 1 portrait. [W. Eugene and Aileen Smith won the grand prize in the 32nd Annual Pictures of the Year Competition held in Columbia, Mo. Held an autograph party at the International Center of Photography in New York in April.]

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Photography and Travel


Photography Year 1976

1 b & w (Tomoko in Bath) on p. 182; Smith mentioned on p. 168 in: "The Annual Awards: Something Old, Something New." Photography Year 1976 (1975), pp. 168–184. 10 b & w, 6 color by various photographers. [Lists various national, international awards. Smith was given the World Understanding Award—USA and the Robert Capa Gold Medal—USA for his Minamata series.]

Popular Photography


Rangefinder

"W. Eugene Smith: Report from a Legend," by Greg Lewis. The Rangefinder, vol. 24, no. 6 (June 1975), pp. 44–46. 5 b & w, 1 portrait. [Report of Smith’s talk at ASMP meeting in Los Angeles; Smith discussed Minamata.]

Rikka

"Death from the Water," by Aileen M. Smith. Rikka (Toronto), vol. 2, no. 1 (1975), pp. 2–15. 8 b & w (Minamata), 2 b & w by Aileen Smith from Ontario, Canada, 1 b & w by Aileen Smith of Minamata on pp. 24–25, 1 illus. [Discusses parallels between the poisoning at Minamata and Grassy Narrows, Ontario.]

Stern

"Die gepeinigten Menschen von Minamata," Photographs by Eugene Smith/Magnum; commentary by Hans Jurgen Herda. Stern (Hamburg), no. 10 (Feb. 27, 1975), pp. 16–24. 10 b & w, 1 portrait.

The Times-Picayune


Village Voice

One paragraph quote by Smith on p. 89; Smith mentioned as exemplar by Arthur Goldsmith on p. 89 in: "Whom or What Is the Major Influence on Photography? The What’s Have it; A poll of people who know a thing or two about photography, with surprising results," by Norman Schreiber on p. 89 in: Village Voice (New York), (Dec. 8, 1975), Special Photography Section, pp. 71–90. [Smith feels that companies phasing out vital materials was important. Others polled were Fabian Bachrach, Lee Witkin, Jack McGregor, Peter Beard, Beaumont Newhall, Ron Galella, Neal Slavin, Arthur Goldsmith, Ansel Adams, Les McCann, Elliott Erwitt, Phillip Leonian, A.D. Coleman, Cornell Capa, Janie Eisenberg, Andy Warhol, Howard Baker, and Marcia Keegan.]

Washington Post


**BOOKS**


[“The Minamata photographs of W. Eugene and Aileen E. [sic] Smith, documenting the horrors of mercury poisoning in a fishing village in Japan, reached their apogee of public display and recognition in 1975...”]


**EXHIBITIONS**

**New Portfolios**


[Smith’s Witkin portfolio displayed with other recently issued portfolios.]


[Exhibition catalog.]

**Photographs from Delaware Collections**

*Photographs from Delaware Collections*. [Delaware Art Museum, Wilmington, Del., June 18–July 18, 1976].

[Ninety-one photographs by various photographers.]

1 b & w (Tomoko in Bath) on cover; Smith listed in *Photographs from Delaware Collections*. Foreword by Charles L. Wyrick, Jr. Delaware Art Museum, Wilmington, Del., 1976. 16 pp.

[Exhibition catalog.]

**W. Eugene Smith: A Retrospective**


[Eighty-five photographs exhibited.]


[Exhibition review.]


[Exhibition review.]

W. Eugene Smith/John Chalmers


PERIODICALS

Blair & Ketchum's Country Journal


Camera 35

"Camera 35 Interview: W. Eugene Smith," by Casey Allen. Camera 35, vol. 20, no. 6 (Aug./Sept. 1976), pp. 26–31, 62. 6 b & w, 1 illus. [Transcription of videotape interview for "In and Out of Focus" on March 26, 1976, for WNYC-TV, New York. Introductory statement claims that Smith was still feeling sick and faint from his beating sustained in Japan. The interview reflects that, limping a bit and staying very close to the information level.]

Creative Camera


"W. Eugene Smith's 'Spanish Village,' " by Keith Hardiman. Creative Camera, no. 146 (Aug. 1976), pp. 262–265. 5 facsimile layouts from the Life essay. ["In 'Spanish Village' (1951), Smith turns to the metaphorical potential of the photographic image to go beyond literal to figurative significance, demonstrating a symmetrical equivalence between the image as documented reality and as spiritual embodiment.... The movement in 'Spanish Village' occurs on three distinct levels.... The significance of 'Spanish Village' not only to Smith, but also to photography would be difficult to overestimate..."]

Miami News


The Milwaukee Journal


Photographer

"W. Eugene Smith: 'Who I am is the way I work.' " Interviewed by Peter Wollheim. Photographer (Vancouver), vol. 3, no. 1 (Summer 1976), pp. 32–36. 1 portrait. [Brief biography, then interview concentrating on period after the publication of the Aperture monograph and discussing Minamata. Questions deal with Smith's ethics, moral stance as they are manifested within his work. Smith's answers are clear, simple, and direct, and the interview moves briskly and with a warm feeling.]

The Seattle Sun


Vancouver Sun

BOOKS


“W. Eugene Smith,” on pp. 96–109 in: *Photography within the Humanities*, edited by Eugenia Parry Janis and Wendy MacNeil. The Art Department, Jewett Arts Center, Wellesley College (Wellesley Mass.). Published by Addison House, Danbury, N.H., 1977. 157 pp. 4 b & w, 3 illus. [This is a transcription of a lecture given by Smith on April 18, 1975, as part of a month-long symposium called *Photography within the Humanities* held at Wellesley College. The other participants were John Morris, Paul Schuster Taylor, Gjon Mili, Robert Frank, Frederick Wiseman, John Szarskowski, Susan Sontag, Irving Penn, and Robert Coles. Smith’s public lecture was a combination of his ideology, working methods, and autobiographical anecdotes delivered in a straightforward narrative format. He related some episodes connected with the making of specific photographs (Maude Callen, Spanish Wake, Tomoko in Bath). The transcription catches and conveys the informal movement of the talk but it totally fails to convey the powerful, emotional energy of Smith’s presentation and the electric sense of passionate response from the audience.]


EXHIBITIONS

A Collector Collects


18 CAPS Photographers


Photographs from Lee Witkin Gallery

Photographs: Sheldon Memorial Art Gallery Collections

Photographs: Sheldon Memorial Art Gallery Collections. [Sheldon Memorial Art Gallery, Univ. of Nebraska, Lincoln, Neb., 1977].

1 b & w (Nurse Midwife) on p. 85; plus brief biography; 3 postage-stamp-sized images on p. 184 in: Photographs: Sheldon Memorial Art Gallery Collections. Nebraska Art Association, Lincoln, Neb., 1977. 212 pp. [Exhibition catalog: The gallery owns three Smith photographs. (Walk to Paradise Garden) (Nurse Midwife) and (Spanish Spinner).]

W. Eugene Smith


W. Eugene Smith

W. Eugene Smith. [Ulrich Gallery, Wichita State University, Wichita, Kan., Apr. 20-May 22, 1977]. No checklist or catalog published. [Seventy-five print exhibition.]


CALENDARS


PORTFOLIOS

W. Eugene Smith: A Portfolio of Ten Photographs. A limited edition portfolio including ten original photographs, designed by Bob Ciano. Witkin-Berley, Ltd., Roslyn Heights, N.Y., July 1977. 25 numbered copies, 5 artist's proof copies. [Includes twelve-page booklet with introduction by W.E. Smith, commentary on each image by Smith, and a portrait by Sherry Surris. Quote by Smith: "I believe that most photographers who present portfolios assert themselves as artists. I assert myself first as a photographic journalist and find neither discrepancy nor conflict between that and the artist that I am.... Through the passion I have put into my photographs... I want to call out, as teacher and surgeon and entertainer for a spiritualization that would create strength and healing and purpose. I want to comment upon man's place and preservation with this new age—a terrible and exciting age. And always, I want to comment with reasoned passion... " Smith also wrote one-paragraph comments on each of the ten photographs in the portfolio: 1. Dr. Albert Schweitzer, Aspen, Colo., 1949; 2. Tomoko and Mother, Minamata, Japan, 1972. 3. Welsh Miners, Wales, 1950; 4. Dance of the Flaming Coke, Pittsburgh, 1955; 5. Saipan, 1944; 6. Nurse Midwife Maude Callen, North Carolina, 1951; 7. Spanish Spinner, Spanish Village Series, 1951; 8. Madness, Haiti, 1959; 9. Landscape From Train, Japan, 1961; 10. Spanish Wake, Spanish Village Series, 1951.]

PERIODICALS

AP Newsfeatures


Arizona Republic


Art and Man

Bolaffiarte


Camera 35

'Speaking out: Closing In on Smith," by Lou Stettner. Camera 35, vol. 20, no. 10 (Jan. 1977), pp. 14–15, 62. [This article, written from an active political stance, discusses both Smith's strengths and weaknesses as a photographer. "Ultimately, Smith's very real and significant accomplishments, will outlive his weaknesses and mistakes. He should be given credit and should have pride and satisfaction in taking a corrupt, mass communications medium and using it in a difficult struggle, to reaffirm the strength and dignity of a people.”]

Espresso

"W. Eugene Smith: Scatto d'artista; I Maestri della fotografia." Espresso (Rome), Supplement to no. 15 (April 17, 1977), n.p. [2 pp.]. 4 b & w, 1 illus.

Foto Grafie


Image


New York Times


People


Periodico Ahora


Philadelphia Inquirer


Popular Photography


Quest/77

"Images of Truth: A Photographer's Creed; Words and pictures by W. Eugene Smith." Quest/77, vol. 1, no. 1 (Mar./Apr. 1977), pp. 40–47. 10 b & w. [Ten photographs with ten one-paragraph statements about each photograph by Smith. The photographs are: "Walk to Paradise Garden"; one from "Germ Free Life"; one from "Nurse Midwife"; one from "Man of Mercy"; three from "Pittsburgh"; two from "Haiti"; and one from "Minamata, Japan." Statement by Smith: "I say it again quietly...if the touch of an image can give clarity to the humors of life, then that is reason enough to photograph. To judge to do so is precarious with responsibility and [I] photograph with every understanding I can gain, with care and with passion."]

[Biographical essay, drawn from interviews with Smith and written for a general audience. Mentions episodes that display Smith's tumultuous life and his intense nature. “The passionate photographs of W. Eugene Smith are hailed today as both effective journalism and affecting art; Smith himself is revered as a hero by many. It wasn't always so.... He has the power to affect people's lives in profound ways, yet he often seems unable to control his own life—a life layered with tragedy and unspeakable pain.”]

**Rehabilitation World**


**1978**

**BOOKS**


1 b & w (Iwo Jima) on pp. 2–3; 2 b & w (Saipan Marine) (Burial at Sea) on p. 10; 2 b & w (Okinawa) on p. 125; 1 b & w (Saipan Baby) on p. 126; 1 b & w (Saipan Mother and Child) on p. 226; Smith mentioned, Pacific war exploits discussed on pp. 16, 18, 22, 124, 126, 136, 201, 215 in: *The Camera At War*, A history of war photography from 1848 to the present day, by Jorge Lewinski. W.H. Allen and Co., London, 1978. 240 pp. [Smith's position as a war photographer, his strengths and weaknesses, are discussed with clarity and coherence in this larger essay on the history of the photography of warfare.]


**The Sunflower**


[Report on lecture given by Smith on Apr. 21, 1977, at the University.]

**Tucson Daily Citizen**


[Engagement calendar, promotional brochure apparently distributed at the IBM conference.]


[Reprinted from *Popular Photography* (Feb. 1974).]

Quote by Smith from “Pittsburgh, A Labyrinthian Walk” used as introductory quote in: *On Mobile Streets: A rumor of the city*. Photographs by Jackson Hill. Easter Publishing Co., Mobile, Ala. 1978. 86 pp. [“To portray a city is beyond ending; to begin such an effort is in itself a grave conceit. For though the portrayal may achieve its own measure of truth, it still will be no more than a rumor of the city—no more meaningful, and no more permanent.”]

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EXHIBITIONS

Forty American Photographers


1 b & w (Welsh Miners) on p. 34 in: Forty American Photographers. Introduction and catalog by Roger D. Clisby; essay by Harvey Himelfarb. E.B. Crocker Art Gallery, Sacramento, Cal., 1978. 51 pp. [Exhibition catalog.]

The Graham Nash Collection

The Graham Nash Collection. [de Saisset Arts Gallery and Museum, University of Santa Clara, Santa Clara, Cal., 1978].

1 b & w (Welsh Miners) on p. 19; 1 b & w (Tomoko in Bath) on p. 32 in: The Graham Nash Collection, The Nash Press, Los Angeles, Cal., 1978. 71 pp. [Exhibition catalog.]


A Memorial Exhibition in Honor of W. Eugene Smith


A Memorial Exhibition in Honor of W. Eugene Smith. Introduction by William Johnson. Center for Creative Photography, University of Arizona, Tucson, Ariz., 1978, 8 pp. [Exhibition checklist: “Smith insisted that photographs should have two qualities—passion and responsibility. Photographs (and photographers) should be faithful to the “truth” of the subject being portrayed, and the photographs (and photographers) should portray this truth as powerfully as humanly possible. Perhaps Smith’s greatest masterpiece is not found in any one of his photographs, but in the overall dimensions of his career. Out of the confusions of his life and personality, he was able to somehow establish and maintain the argument of moral responsibility and individual concern while working for, with, and occasionally against, the institutions, bureaucracies, and agencies that supported his work. He did keep that argument alive and in the public domain during his life, through the power of his work and the strength of his legend. And the power of his name and the strength of his work has nurtured the admiration, aspirations, and frustrations of several generations of photographers.”]

“Gene Smith Memorial.” Afterimage, vol. 6, no. 5 (Dec. 1978), p. 2. [Exhibition notice.]


Photographs by W. Eugene Smith


Photographs by W. Eugene Smith. Foreword by Roy Strong; introduction by Elizabeth Underhill. HMSO, London, 1978. 10 pp. 1 b & w on cover. [Exhibition catalog: brief, informed biographical essay to early 1978, quotes from Smith and some biographical references. “W. Eugene Smith is a legendary figure: he seems to welcome, and to cultivate for reasons of his own the smokescreen of stories about him—they camouflage his true self. In all that has been written about him there is little by which his character can be easily identified and understood. The language of American journalism has tried by recounting the dramatic and truly heroic events of his life.... all these fail to account satisfactorily for what has happened. The work remains the most important thing.”]


**10 Years Arles—100 Years Ilford**

1 portrait, statements about Smith on p. 14 in: *10 Years Arles—100 Years Ilford: 10 Ans Arles—100 Ans Ilford* [Dixième Rencontres Internationales de la Photographie, Arles, 1978.] 10 Years Arles—100 Years Ilford: 10 Ans Arles—100 Ans Ilford. Reccontres Internationales de la Photographie Arles and Westerham Press, London, for Ilford, 1978. 28 pp. [Exhibition catalog: chronology of each year's events 1968-1978. Texts in English and French. Smith participated in 1975. "1975. The Reccontres were saved. It was a very good year, with Eugene Smith's moving presentation on Minamata. It rained but no one left the courtyard of the archbishop's palace. At the end, the crowd—in tears, or was it rain?—applauded for ten minutes, this great loner who was to leave us in 1978... Eugene Smith. In his life there is a struggle between good and evil, and in his work there is a struggle between light and darkness, and these two conflicts merge into one. From the hell of the battlefield to the poison of pollution, by way of poverty, intolerance and racism, he has always been prepared to fight, and to be fought against. His work is an epic sermon arising out of a conflagration. 'This is the struggle between day and night,' as Victor Hugo said on his deathbed."

**Volunteer Service Photographers 3rd International Invitational**


**W. Eugene Smith**


**PERIODICALS**

**Arizona Republic**

'Vere a badly informed nation: One of the great photojournalists says videotapes as history books will not fulfill our need for an adequate pictorial record,'" by Bud DeWald. *Arizona Republic* (Phoenix), (Sun. Jan. 29, 1978), pp. 42-47. 7 b & w, 1 portrait. [Interview.]
Artweek

[Smith archive installed at the Center for Creative Photography, University of Arizona, Tucson.]

Asymmetry


Camera

“Camera-interview: Eugene Smith (1918) 1st part,” by Paul Hill and Tom Cooper. Camera (Lucerne), 57th yr., no. 7 (July 1978), pp. 9, 15, 31, 37
[Extensive interview with Smith in Apr. 1977. It stays primarily on the informational level, contains some new information and some interesting variations on old information as Smith capsulizes earlier aspects of his own career—often rather abruptly, occasionally with more interest and concern in a particular question. Smith seemed curiously dispassionate during the interview.]


Camera 35


Creative Camera

1 b & w (Spanish Village), on p. 43; 1 b & w (Spanish Wake) on p. 51 in: “Tenth Anniversary Issue.” Creative Camera (London), no 164 (Feb. 1978), pp. 40–70. 108 b & w by various photographers.

Encore

[Brief biography, statements, intentions at the University of Arizona.]

PSA Journal

[Author sent a list of forty-five known photographers to the membership of the PSA, Smith did not score on top ten of known photographers in the poll. However, 82.6% who knew his work liked it.]

Photo

[History of the International Center for Photography, New York.]

Photography Year 1979

[Smith received NEA, CAPS grants, and three Guggenheim Fellowships.]

["I suggest that Gene Smith is regarded as a patron saint among documentary photojournalists because he has pursued his own personal world vision with dedication, concern, and commitment. The body of work that he has accumulated during his active career is so powerful, so truthful, so eternal, so uncompromising, and so penetrating, that we stand in awe of his contributions to understanding segments of the world in which we live and particularly human behavior."]


[The entire issue devoted to a survey of twentieth century American photography. Bourke-White, Smith featured photojournalists.]


Weeekend Australian Magazine


Wichita Eagle and Beacon


OBITUARIES: 1978


"W. Eugene Smith Dies in Tucson." *Afterimage*, vol. 6, no. 4 (Nov. 1978), p. 3. 1 portrait.


“Center To Present Smith Retrospective.” Que Pasa (Faculty and Staff News, University of Arizona, Tucson), vol. 2, no. 7 (Oct. 23, 1978), p. 8. 2 b & w, 1 portrait.


“W. Eugene Smith, Photojournalist for Life,” *Newsweek.*


**OBITUARIES: 1979**

**PERIODICALS**


[Quotes translated into Czech.]


[Obituary and report on memorial meeting held on October 22, 1979.]


[Reprinted from *Popular Photography* (July 1943).]


**BOOKS**


[Two articles reprinted from issues of *Popular Photography.* The texts are the same, but the layouts and the six black-and-white photos in Martin’s article vary from the original.]


[Five photos of W. Eugene Smith in his darkroom at his 23rd Street loft ca 1978 by Sherry Suris on pp. 24–25 with a very brief biography and darkroom techniques mentioned. Chapter 1 has similar double page layouts on Harry Callahan, Aaron Siskind, George Tice, Jean-Louis Sieff, Naomi Savage, Neal Slavin, Berenice Abbott, Lotti Jacobs, Joe DeMaio, and Bill Shaw as well as W. Eugene Smith.]


[Interview, first published in *Camera* (July/Aug. 1978).]


EXHIBITIONS

Approaches To Photography

Approaches To Photography: A Historical Survey. [Amarillo Art Center, Amarillo, Tex., Apr. 18–May 20, 1979]. [132 photographs by many photographers. Smith had one photograph in this exhibition.]


An Exhibition of Photographs from the Collection of the Israel Museum, Jerusalem

An Exhibition of Photographs from the Collection of the Israel Museum, Jerusalem. [Witkin Gallery, New York, Nov. 27–Dec. 8, 1979]. No checklist or catalog published. [Forty-three photographers in this exhibition.]

Life: The First Decade 1936–1945


Photography: Venice '79

Photography: Venice '79. [City of Venice, UNESCO, 1979].
[Huge multi-exhibition held in Venice during the year 1979. Smith was one of a number of artists to have a one-man show within this larger group of exhibitions.]


W. Eugene Smith

W. Eugene Smith. [Photo-galerie, Kunsthaus Zurich, Zurich, Oct. 5–Nov. 18, 1979]. No checklist or catalog published. [Eighty photographs in exhibition.]

W. Eugene Smith and Larry Fink Photographs


W. Eugene Smith: Photographs from the Family Collection

W. Eugene Smith: Photographs from the Family Collection. [Hudson Hall Gallery, Dutchess Community College, Poughkeepsie, N.Y., Nov. 5–Nov. 30, 1979]. No checklist or catalog published.

“Smith Was One of the Greatest: Show to include previously unseen works,” by Jeffrey Borak. Poughkeepsie Journal (Sun. Nov. 4, 1979), n.p. 2 b & w, 1 portrait. [Exhibition notice: includes interview, reminiscences of son Pat Smith.]

PERIODICALS

Afterimage


American Photographer

Antaeus

[Poem written in response to Smith’s photographs.]

Art News

1 b & w (Minamata) on p. 73; Smith mentioned on p. 74 in: “Cornell Capa’s ‘Lighthouse of Photography,’” by Richard Whelan. Art News, vol. 78, no. 4 (Apr. 1979), pp. 70–74. 7 b & w, 1 color by various photographers, 1 portrait, 1 illus.

Camera


Camera 35

[Announcement and list of eight notecards available from SherArt Images.]

Imatge

Smith discussed; 2 b & w (Saipan Baby) (Spanish Village) on p. 20 in: “Historia de la fotografía,” by Lara Castells. Imatge (Barcelona), (Sept. 1979), pp. 3–23. 132 b & w by various photographers.

Journal: Los Angeles Institute of Contemporary Art


Journal of the National Gallery of Canada


Modern Photography

Smith mentioned as influence on p. 9 in: “Seeing Pictures: Disturbing and painful, Eugene Smith’s images bring a personal point of view and a contemporary style to an old photographic concern,” by Julia Scully. Modern Photography, vol. 43, no. 6 (June 1979), pp. 9, 15, 178, 196.

Smith mentioned on p. 150 in: “Seeing Pictures: History has overlooked—so far—some of the important events and heroes of the golden era of photojournalism in the 1950s,” by Julia Scully. Modern Photography, vol. 43, no. 7 (July 1979), pp. 29, 150, 152.

News Photographer

[Letter from Roger Coley with an obituary by Paul Greenfield of the *Pine Bluff Commercial* which has been reprinted.]

[Announcement that Howard Chapnick, Jim Hughes, and John G. Morris, trustees of Smith Memorial Fund, to establish annual scholarship.]

[Quote by Smith: "When Life and the other picture magazines died, nothing, including TV stepped in. Sometimes I sit with two TVs and a radio on trying to piece together what is going on with a news story ...."]

Photo

[Article on Don McCullin.]

Le Photographe

[Interview.]


*Portfolio*


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**1980**

**BOOKS**


Print


Printletter


*Zoom*


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**EXHIBITIONS**

Aspects of the ‘70s/Photography: Recent Directions

Aspects of the ‘70s/Photography: Recent Directions. [DeCordova Museum, Lincoln, Mass.]. No checklist or catalog published.
Photography of the Fifties: An American Perspective

Photography of the Fifties: An American Perspective, curated by Helen Gee, organized by the Center for Creative Photography, University of Arizona, Tucson, Ariz. [The exhibition was shown first at the International Center of Photography, New York, from May 23–July 13, 1980; then it travelled to Tucson, Ariz., Minneapolis, Minn., Long Beach, Cal., and Wilmington, Del.] [Thirty-one photographers were in the exhibition. Six photographs by Smith were displayed.]


W. Eugene Smith: Early Work, 1937–1948

W. Eugene Smith: Early Work, 1937–1948. [Center for Creative Photography, University of Arizona, Tucson, Ariz., Nov. 16–Dec. 18, 1980]. [112 photographs, eight tearsheets from contemporary magazines. Exhibition divided into ten "chapters," each with an introductory text designed to present previously little-known materials about Smith, and display his evolution within the field from single pictures through the 1948 Country Doctor essay.]


“W. Eugene Smith: Early Work at Center for Creative Photography.” Que Pasa (Faculty and Staff News, University of Arizona, Tucson), vol. 4, no.9 (Dec. 8, 1980), p. 8. 4 b & w, 1 portrait. [Exhibition notice.]


PERIODICALS

Alternatives


American Book Collector


Arizona Alumnus

Smith Archive discussed on p. 9; 2 b & w (Pittsburgh) (Man of Mercy) on p. 10; 2 b & w (Chaplin at Work) (Spanish Village) p. 11; 1 b & w (Pittsburgh) on pp. 12–13; 1 b & w (Iwo Jima) on p. 14–15; 1 b & w (Hard Times on Broadway) on p. 15 in: “Arizona’s Center for Creative Photography—It’s a Major Force in Art World.” Arizona Alumnus (University of Arizona, Tucson), vol. 58, no. 3 (Apr. 1980), pp. 9–15. 24 b & w by various photographers, 1 illus.

Art News


Bootstrap

Quote on p. 25 in: Bootstrap [National Press Photographers Association, Region 3 Newsletter], (Sept. 1980), p. 25. [Quote excerpted from Quest/77 (Mar./Apr. 1977). “I say it quietly... if the touch of an image can give clarity to the humors of life, then that is reason enough to photograph...”]

Boston Globe

“'Minamata' Revisited: Her battle isn't over,” by Marcia Parker. Boston Globe (Thurs. Nov. 27, 1980), p. 47. 2 b & w, 1 portrait of Aileen and W.E. Smith. [Interview with Aileen Smith about Minamata, her current plans.]
Center for Creative Photography

[This essay draws on previously unknown material to define some of the concepts, ideas, and practices of photojournalism from the late 1930s through the 1950s, and to place Smith in this context. It describes his evolution as a photojournalist and an artist within this structure and his increasing impact upon the discipline itself, drawing on quotes from his letters and other writings, as well as published statements. Thesis is that World War II had a profound effect on Smith as a human and on the evolution of his style.]

[Former Life editor, New York Times picture editor, long-term friend, and executor of the W. Eugene Smith Estate describes his experiences and memories of Smith from 1938 through World War II and into the early 1950s. Informed, inside look at the people and structures of Life, Black Star, etc., at that period.]

[Ninety-nine photographs that have not been previously published or were only published in original and now less-known sources.]

[Brief discussion of materials in the W. Eugene Smith archive.]

[515 annotated references by or about W.E. Smith from 1934 to 1951, brief texts that provide a historical framework.]

Fort Myers News-Press

[Commentary about present day mistrust of photographers based on misconceptions drawn from the Life essay, which has been censored in Spain.]

Milwaukee Journal


New York Times

[Announcement that Jane Evelyn Atwood was the winner of the first $10,000 W. Eugene Smith grant for humanistic photography established by the W. Eugene Smith Memorial Fund.]

News Photographer

[Unfriendly reception of Chapmans at Deleitosa discussed. Letter from William Johnson, archivist of the W. Eugene Smith Archive at the Center for Creative Photography, quoted.]

[Description of the W. Eugene Smith Archive at the Center for Creative Photography, Tucson, Arizona; book review of *W. Eugene Smith: Early Work*; in the Center for Creative Photography's research series, no. 12; announcement that Jane Evelyn Atwood was winner of the first W. Eugene Smith Memorial Fellowship, announcement of forthcoming publications.]
**Photoshow**


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**Views**


[Book review: *Photojournalism: The Professional's Approach,* by Kenneth Kobre.]
Commercial Work

These references are a randomly typical selection, chosen to indicate the general nature and scope of Smith's commercial work. This work falls into three broad categories.

The first includes instances where his photographs were displayed by the magazines that published them as a self-promotional feature. The second involves the use of an already well-known image (either with or without Smith's knowledge and agreement) to provide an emotional context for an advertisement. The third category consists of a corporation actually hiring Smith to document some portion of their activities.

Smith also provided photographs that were used for at least four phonograph record album covers by Columbia records.

ADVERTISEMENTS

1 b & w (Hunting Dog) in advertisement for Collier's magazine in: Chicago Daily Tribune (Fri. Sept. 9, 1941), p. 10.

1 b & w (Duo Pianists Luboshutz and Nemenoff) in advertisement for National Concert and Artists Corp. in: Musical America[?], (ca 1943), n.p.

1 b & w (Soprano Susanne Fisher) in advertisement for National Concert and Artists Corp. in: Musical America[?], (ca 1943), n.p.


[Non-credited. A tearsheet of this photograph is in the Smith Archive.]


[Evidence suggests ca 1943. Magazine was large format, large circulation type—possibly Saturday Evening Post, etc.]


Through the early 1950s Life ran a promotional campaign titled "What's In a Picture ...," which presented a full-page advertisement in each issue, taking a photograph from a previously published story and adding promotional commentary. During 1951 and 1952 this campaign drew on a least five of Smith's essays:

(Clement Attlee) on p. 144 (Feb. 12, 1951)
(Spanish Wake) on p. 140 (July 16, 1951)
(Country Doctor) on p. 90 (July 30, 1951)
(Nurse Midwife) on p. 120 (Jan. 14, 1952)
(Life Without Germs) on p. 168 (Apr. 14, 1952)


1 b & w (Son Pat with Chemistry Set) in advertisement for Leica camera in: PSA Journal, (June 1954), p. 41.

1 b & w (Steel Worker) in advertisement for Equitable Insurance Co. in: Life (Nov. 19, 1956), pp. 62-63.

[Statement: "W. Eugene Smith's monumental 'Pittsburgh' printed on Varigam."


In 1962 Smith went to Tennessee for the Jack Daniels Whiskey Distilleries and made a series of photographs for their operations. Jack Daniels ran a major advertising campaign in the large circulation magazines throughout the early 1960s, and they used some of these photographs in that campaign. Examples of this are: 1 b & w (View of Distillery) in *Time* (Nov. 30, 1962), p. 67, and 2 b & w (Men at Charcoal Mellowing Vats) in *Time* (Feb. 22, 1963). Apparently, however, Smith did not take the photographs that were used in the majority of these advertisements during this period. Jack Daniels did use his photographs to illustrate a number of tiny (2 x 2 1/2 in.) folded brochures which were actually tied onto the necks of individual whiskey bottles.

1 b & w (Singer Tony Bennett) in advertisement for Columbia Records in: *New York Herald Tribune* (Mar. 27, 1966), Magazine Section, p. 21.


In the early 1970s Solinger Lenses ran a series of advertisements with Smith’s photographs. 1 b & w (Shana in the Loft) appeared on p. 61 in *Camera 35* (Apr./May 1970), on p. 19 in *Popular Photography* (July 1970), and on p. 33 in *Popular Photography* (Feb. 1971).

1 b & w (Tomoko in Bath) in advertisement “If You Are Interested in Photography as an Art Form, You Should Belong to the American Federation of Arts,” in: *Art International*, vol. 20, no. 7/8. (Sept. 1976), p. 25. [Imogen Cunningham’s “Magnolia” and Smith’s “Tomoko in Bath,” lent by the Witkin Gallery, were used for this ad.]
THE WALK TO PARADISE GARDEN

One photograph, "The Walk to Paradise Garden," has had its own career. Taken in 1946, it was first published in U.S. Camera Annual 1947, then used by the Ford Motor Company in a large promotional campaign in 1952 where it was featured in the advertisement "The American Road-XI: Their Future Is at Our Fingertips," which appeared in most of the mass circulation periodicals such as Life (Oct. 27, 1952), pp. 122–123; Newsweek (Oct. 20, 1952), pp. 60–61; Time (Oct. 20, 1952), n.p.; and in special market publications such as the Hadassah Newsletter (Sept. 1953), p. 12.

This photograph was then chosen by Edward Steichen as the concluding photograph in the Family of Man exhibition and book in 1955. The Family of Man travelled widely and was seen by millions all around the world, and the book has gone through many printings. Popular response to the photograph was so strong that Edward Steichen commented on the photograph in "Picture to Remember, The Story of Man in One Picture" in This Week Magazine (Dec. 4, 1955), p. 2. Smith wrote an article about the events surrounding the creation of the photograph. This article was first published in the Croton-Harmon News (Mar. 31, 1955), p. 3, and then was revised and printed in Art and Artist, University of California Press, 1956. It was again reprinted in Gentry magazine (Spring 1957), pp. 82–87, and halftone reproductions of the print were offered for sale for $2.00.

It was used once again in a major advertising campaign by the Mutual of New York Insurance Company in 1956, and the advertisement "No Man Can Guess What Dream of Tomorrow..." was published in Life (June 4, 1956), p. 3; Look (June 26, 1956), p. 17; Newsweek (June 25, 1956), n.p.; and in other magazines. It was reused in 1959 with the caption "Wherever their paths lead..." in Time (Aug. 17, 1959), p. 73.


"The Walk to Paradise Garden" has become so embedded in the fabric of the American visual culture that it is often pirated and used by concerns and individuals who probably do not realize that it is under copyright. Some examples of this are an advertisement of the Colonial "Sixty" Real Estate Company in the New York Post (May 1, 1959), pp. 44, and the Big Horn Real Estate Developers in The Denver Post (Sept. 22, 1973), p. 5, and the Dura Strip Furniture Refinishing Business in The San Francisco Advertiser (Feb. 2, 1976), p. 3.

The photograph was also used on the cover of the phonograph record album, Pozo Seco: Shades of Time, issued by Columbia Records in the mid-1960s.

"The Walk to Paradise Garden" has been seen by literally millions of people around the world, and it is one of those few photographs that achieve a cultural apotheosis—known and loved by thousands who have no idea who its maker was.
Audiovisual Materials

During his lifetime Smith appeared on a number of radio or television interviews or discussion panels in both the United States and Japan. Some of those events were undoubtedly recorded on audio or videotapes and may still exist in various studio archives. A few duplicate tapes were made for Smith and exist in the W. Eugene Smith Archive. Smith himself recorded hundreds of hours of audiotapes during the years that he lived in his New York City loft. Many of these tapes are of music; however, conversations and discussions were also known to be recorded. This rich resource has not yet been identified and organized.

VIDEOTAPES

[Film of Smith in his 8th Avenue loft as he prepared for his 1971 retrospective exhibition Let Truth Be the Prejudice at the Jewish Museum. Smith comments on his own photographs, reads prepared statements, tells anecdotes about some of his major work—World War II, Nurse Midwife, Schweitzer in Africa. "Nurse Midwife is my own cherished essay and in my opinion the most important one that I've ever done."]

"University of Wisconsin/Milwaukee, Center for 20th Century Studies and the Instructional Media Laboratory presents: A Visit with W. Eugene Smith, Photographer." Director, Bill Werner; Producer, Clare Skovorc; production by Steven Woida, Wayne Hawk, and Peter Wendt. [1/26/76], 30 min., color.
[Interview: Smith talks to Jim Auer, John Alley, and a third individual. Standard biography, references to specific photographs, focus on Minamata essay.]

[Interview: This videotape provided the source for the article "Camera 35 Interview: W. Eugene Smith," by Casey Allen in Camera 35, vol. 20, no. 6 (Aug./Sept. 1976).]

FILMSTRIP/CASSETTE

80 35mm slides, 30 min. audiotape narrated by W. Eugene Smith, 128-page teacher's guide with facsimiles of slides and transcript of tape, portrait, 7 b & w, biography and bibliography on pp. 12–37.
[Filmstrip cassette: The tape has an introductory preface by Cornell Capa, followed by Smith's commentary on his photographs, concentrating on the World War II, Schweitzer, Spanish Village, and Nurse Midwife essays.]
Japanese Bibliography

(Translated by Shigeru Miyagawa)

Smith maintained a long and fruitful contact with Japan that extended from the early 1960s through the 1970s. His presence in Japan generated many publications, which are presented as a separate unit in this bibliography.

1952

PERIODICALS

Asahi Camera


1953

EXHIBITIONS

Exhibition of Contemporary Photography—Japan and America


1956

PERIODICALS

Asahi Camera


1957

PERIODICALS

Camera Mainichi


Sankei Camera

“Chomei Shashinka no Ikkagen” (In the Opinion of One Famous Photographer). Sankei Camera (Apr. 1957), p. 79. 1 portrait. [Smith’s philosophy, short biography.]

1959

PERIODICALS

Photography of the World 1959

Shukan Bunshun

"Kamera no Kyūdōsha" (One Who Seeks Truth with a Camera). Shukan Bunshun (Nov. 20, 1959), pp. 6-8. 2 portraits.
[Portrait, brief commentary on work.]

BOOKS

[Jun Miki: "The day may not be far away when the nickname 'Gene' will be surmounted by the appellation 'Saint.'"]

PERIODICALS

Age of Tomorrow

2 color abstractions on front and back cover of Age of Tomorrow 3 (Tokyo), (Dec. 1961).
[Age of Tomorrow was a bi-monthly magazine, published by Hitachi, Ltd., New Marunouchi Building, Tokyo.]

Geijutsu Shincho

"Yūjin Sumisu Rainichisū" (Eugene Smith Comes to Japan). Geijutsu Shincho (Nov. 1961), pp. 24-25. 1 portrait.

PERIODICALS

Age of Tomorrow


BOOKS


[Poetry by Smith under pseudonym: Walter Trego. In Japan, Smith was treated with a respect verging on reverence. His position with the Hitachi Company in Japan fluctuated somewhat between that of a staff photographer and a highly honored visiting artist. Japan--A Chapter of Image, which was virtually put together by Smith and Carole Thomas, reflects this exceptional opportunity and unaccustomed freedom. The book goes far beyond the limits of a traditional annual report to present Smith's poetic sense of the complexity and beauty of contemporary Japan, as well as the dynamic energies of this burgeoning industrial giant. It is a loss that the book was never distributed widely in the United States.]

1968

EXHIBITIONS

George Eastman House Collection

George Eastman House Collection. [Nikkōru Kurabu (Nikkor Club), Tokyo, 1968].

1 b & w on front cover; 5 b & w on pp. 26–30 in: George Eastman House Collection. Sponsored by Nihon Shashinka Kyokai (Association of Japanese Photographers), supported by Nikkoru Kurabu (Nikkor Club), 1968. 64 pp. [Exhibition catalog.]


PERIODICALS

Komura’s Eye

“Yūjīn Sumisu: Hito to Sakuhin” (Eugene Smith: The Person and His Works). Komura’s Eye (Tokyo), no. 5 (Summer 1968), pp. 6–11. 3 b & w, 1 portrait.
1971

EXHIBITIONS

Shinjitsu Koso Waga Tomo


PORTFOLIOS


PERIODICALS

Asahi Shimbun


Mainichi Shimbun


Photo Contest Monthly


Shūkan Bunshūn


Ushio


1972

EXHIBITIONS

Shinjitsu Koso Waga Tomo


PERIODICALS

Agape 1

"W. Yujin Sumisu-Ningen e no Ai to Songen o Utau” (W. Eugene Smith: Declares the Love and Dignity of Man), by Junichi Mita. Agape 1 (ca 1972), pp.6–7. 1 b & w (Minamata), 1 portrait. [Smith’s life and work.]
Asahi Camera


[Extended photo story on the Minamata victims and their confrontations with the factory. An interesting variant to the other, later, Minamata essays.]

Camerart


Camera Mainichi

[Three color portraits of W. Eugene and Aileen Smith.]

Fujin Koron


Shūkan Asahi


Shukan Kamera Taimuzu

[A report on a publication party for Takashi Hamaguchi, where Smith and his wife were present.]

Yomiuri Shimbun

[Article reporting Smith’s beating at Goi, with a photograph.]

1973

BOOKS

[Photo essay on the daily life of young woman, a Minamata disease patient—Shinobu Sakamoto. Text includes Shinobu’s words, transcribed with commentary by Michiko Ishimure.]

Minamata-byō Sentaa o Tsukuru Tame ni (For the Purpose of Building a Minamata Disease Center). A pamphlet by Minamata-byō Sentaa Setsuritsu I’in-kai (Committee for the Establishment of a Minamata Disease Center). Dai-itchi Biru Higashi Purodukusyon, 2-8-13, Nishi-Shinbashi, Minato-ku, Tokyo, ca 1973. 16 pp. 3 b & w by Smith.

EXHIBITIONS

Minamata: Sei-Sono Shinsen to Bōtoku

PORTFOLIOS


PERIODICALS

Asahi Camera


Camera Mainichi

“Tokyo de Nengan no Sumisu to Aeta: Naze Senjo e Iku Ka” (Meeting Smith in Tokyo: Why does he go to the battleground?), by Donald McCullen and W. Eugene Smith. Translated by Ryōji Akiyama. Camera Mainichi (July 1973), pp. 54–60. 1 strip (contact sheet size) of 10 b & w by Smith, 1 strip (contact sheet size) of 12 b & w by McCullen, 1 portrait [Interview between Smith and McCullen.]

Canon Circle

“Canon o Otozureta Yūjin Sumisu-shi” (Smith’s Visit to the Canon Factory). Canon Circle (Tokyo), no. 162 (Dec. 1973), p. 22. 3 portraits. [Discusses Smith’s use of Canon equipment.]

Fujin no Tomo


Kenshu Trainees Quarterly


Kō-san Kosu


Mainichi Daily News


Riidaasu Daijesuto

“Minamata no Haha wa Uttaeru” (Accusations of the Mothers of Minamata Victims), by Sakamoto Fujie. Riidaasu Daijesuto (Reader’s Digest of Japan) (Feb. 1973), pp. 35–42. 2 b & w by various photographers, 1 b & w (Tomoko in Bath) by Smith. [Discusses the Minamata disease, the protest, and the role played by Smith in that conflict.]

Shinano Mainichi

1974

BOOKS

1 b & w on p. 143; 1 b & w on p. 144; 1 b & w on p. 171; 1 photo of Smith being beaten at Goi on p. 68 in: Kokuhatsu (Prosecution) [Annotated version, supplementary issue]. Published by “Minamata-byo o Kokuhatsu Suru Kai” (Organization Calling for the Prosecution for the Minamata Disease), February 1, 1974. 224 pp. [One or two photos used on almost every page, by various photographers; a few are by W.E. Smith. A compilation of periodical articles from Kokuhatsu brought together in one volume.]

EXHIBITIONS

Minamata: Sei-Sono Shinsen to Bōtoku


PERIODICALS

Chijō

“Minamata ni Torikumu Kameraman—Yūjin Sumisushi: Hito wa Mina Yutakanaru Tsuchi ni Kaeru” (Eugene Smith—the Cameraman Concerned with Minamata: Every Man Returns to a Rich Land). Chijō (Jan. 1974), pp. 54–57. 1 b & w (Minamata), 1 portrait. [Interview with Smith about his life.]

Haha no Tomo

“Shuki-Minamatabyō Center no Tame no Bazaar Shimatsuki” (A Note on the Bazaar for the Minamata Disease Center), by Kumatami Junko. Haha no Tomo (May 1974), pp. 54–61. 2 b & w.

Minolta Mirror 1975


1975

PERIODICALS

Asahi Camera

“Kishin Kaidan” (Kishin Shinoyama interviews W. Eugene Smith). Asahi Camera (Oct. 1975), pp. 156–160. 2 b & w (Minamata), 3 portraits. [About Smith’s stay in Japan, the work on Minamata, and his life in the United States.]

Asahi Evening News


1978

BOOKS


247
"Interview with Photographer W. Eugene Smith." Minolta Contact Sheet: A Newsletter for Minolta Club Members (Osaka), Issue no. 16 (May 1978), pp. 7–8. 1 b & w, 1 portrait.

[Statement about Smith joining the faculty at the University of Arizona, setting up his Archives at the Center for Creative Photography. Stresses Minolta's support of fund to assist this operation. The interview focused on Minamata activities, future intentions. “I would rather touch people being a journalist than to hang in all the museum walls in the world as simply an artist.... But art is not a precious word with me. Life is... I think photography can be very rewarding to someone if they put into it enough to cause something to happen within themselves that is of greater understanding than they had before...”]


[“Tomoko in Bath,” statement about the photograph by Smith. “This is a photograph of a mother’s love and courage. It shows a child destroyed by mercury poisoning in the mother’s womb... Day after day I would see the love relation of the mother for the child; it seemed the essence of courage. When the mother accepted me, I asked to photograph. I did, and it was an intense moment in my life. I was in tears at the end.”]


[Japanese translation of English Minamata, includes an additional prologue by Aileen M. Smith, an expanded and updated chronology by Tetsujiro Yamagami, and an updated medical report by Dr. Masazumi Harada. Layout and photographs are exactly the same as the English-language version.]
Photoessays

This is an index to W. Eugene Smith's photoessays—defined as four or more photographs about one topic, presented in a narrative format. Earlier work is included in this category, even when the earlier essays are not as long or coherent as later essays. This index is arranged first by date, and then by periodical. The topic of each essay is given in parentheses and follows the name of the periodical; then the number of photographs included in each essay is listed.

1937

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Life (Iwo Jima), 13 b & w: p. 128
Life (Okinawa), 5 b & w: p. 128
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