

FOR IMMEDIATE RELEASE

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**THE WORK OF HORACE BRISTOL,
PHOTOJOURNALIST AND CHRONICLER OF THE 20TH CENTURY
IS FEATURED IN SEVERAL EXHIBITIONS THIS FALL,
INCLUDING NEWLY DISCOVERED IMAGES FROM INDONESIA
ON VIEW IN SANTA BARBARA: THURSDAY NOVEMBER 7TH.**

*Thursday November 7, 2013 at "The Space" at Crowdspeaking
740 State Street, Suite 300 5-8pm*

*Thursday November 7, 2013 at Kyle Irwin Design
39 E. De La Guerra 5-8pm*

*November 16, 2013- March 16, 2014 On Assignment : The Photojournalism of Horace
Bristol Fred Jones Museum of Art, Oklahoma*

November 08, 2013- February 2, 2014

Featured in:

*War Photography: Images of Armed Conflict and Its Aftermath
Brooklyn Museum*

Horace Bristol, one of the original **LIFE** magazine photographers and the impetus for **John Steinbeck's** Pulitzer Prize winning epic *The Grapes of Wrath*, is the central focus of a major exhibition this fall at the **Fred Jones Museum of Art** in Oklahoma, and featured in a traveling exhibition from the **Museum of Fine Arts, Houston** ending its run at the **Brooklyn Museum** this fall. His images will be on display in Santa Barbara at two locations for 1st Thursday in November.

Horace Bristol, working as a staff and freelance photojournalist for some of the 20th Century's most significant publications, including *Time*, *LIFE*, *Fortune*, and *National Geographic*, used his camera to record the human, intimate moments in the grand sweep of history. He captured the best and the worst of this century, from poignant images of the urban poor and migrant farm workers during the Depression, to battle scenes of World War II and compelling portraits of post-war Japan and Southeast Asia.

"The Space" at Crowdspeiding will feature Bristol's large-scale design work from the 1930s in California through images of post-war Japan. While the images at **Kyle Irwin Design** will focus on the 1939 photographs he took in Indonesia for a LIFE magazine cover story, a 14-page spread that was the magazine's largest international feature. These images were recently showcased in an exhibition of his work in Indonesia in 2010, and are the first public viewing of the material in California.

The ongoing exhibition at the **Fred Jones Museum of Art** is a large scale retrospective of Bristol's work, beginning with the striking portraits of migrant laborers in California that he took with John Steinbeck, and whose story was the inspiration for Steinbeck's novel *The Grapes of Wrath*. It also includes images taken for the U.S. Navy under acclaimed photographer *Edward Steichen*, and photographs of war ravaged Japan Bristol took for his East-West Photographic agency.

The **Brooklyn Museum's** exhibition explores images of armed conflict and its aftermath, including the work of some 255 photographers from around the globe who have covered military action over the last 166 years. The collection features Bristol's most famous image of a naked gunner in the turret of a rescue plane keeping an eye on enemy fire. This is the final venue for the travelling exhibition curated by the **Museum of Fine Arts, Houston**.

Bristol's work was last seen in Santa Barbara as part of SBMA's *Taking Root: A Century of Migrant Workers in California* and Horace Bristol:100 at the East/West Gallery.

For more information about the artist and exhibits, please visit the following:

<http://www.horacebristol.com/about>

http://www.ou.edu/content/fjma/experience/exhibitions/upcoming_exhibitions/on-assignment-hbristol

http://www.brooklynmuseum.org/exhibitions/war_photography/

<http://www.mfah.org/exhibitions/past/warphotography-photographs-armed-conflict-and-its-/>

Images available on request

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Born November 16, 1908 in Whittier California, Bristol studied at the just-opened Art Center of Los Angeles, where he was exposed to the subtle, painterly images of **Edward Steichen** and the powerful industrial landscapes of **Margaret Bourke-White**. In 1933, Bristol moved to San Francisco to pursue commercial photography, renting a studio a few doors down from **Ansel Adam's** gallery near Union Square. Through Adams, Bristol befriended members of the famed "**Group f/64**," including **Edward Weston**, **Dorothea Lange** and **Imogen Cunningham**.

Bristol began contributing to **LIFE magazine** as a freelancer in June 1937, and garnered his first cover just two months later. He was soon hired on staff, working alongside such photographic giants as **Alfred Eisenstaedt**, **Peter Stackpole**, and a personal hero, Margaret Bourke-White. Late in 1937, Bristol proposed a story about migrant farm workers in California's Central Valley—a project that would include accompanying text by novelist **John Steinbeck**. Though LIFE turned down the story, Bristol and Steinbeck agreed to collaborate on a book-length project, and the two men spent several weekends in labor camps during the winter of 1938. Bristol took hundreds of photographs of the suffering farm workers, only to have Steinbeck withdraw from the partnership to write the story as a novel, which became his masterpiece "**The Grapes of Wrath**."

In 1941, after the attack on Pearl Harbor, Bristol leapt at the opportunity to work as one of a select group of five photographers documenting the war under the direction of the influential Edward Steichen. Bristol photographed behind the scenes of key Naval battles, including the invasions of North Africa, Okinawa and Iwo Jima. Following the war, Bristol brought his family to Japan where he photographed the war's devastating legacy, as well as the vestiges of traditional Japanese life. In Tokyo, he established the **East-West Photo Agency** and began selling his photographs of Southeast Asia to virtually every pictorial magazine in Europe and the United States. He also published several books under the East-West name focusing on Pacific Rim countries in transition.

In 1956, devastated by the suicide of his wife, Bristol burned all the negatives and photographs that he kept at his seaside house in Japan, effectively ending one of the most intense photographic careers of his time. His remaining photographs were packed into footlockers, stored, and left untouched for nearly thirty years.

Having put photography behind him and remarried, Bristol was reminded of his past when his 15-year old son Henri came home from high school in 1985 with an assignment to read "The Grapes of Wrath." Only then did Bristol open the musty footlockers that kept a lifetime's worth of images and memories. When he saw the tired, dignified faces of the migrant farm workers, he couldn't help but regret his life's work had been all but forgotten in the three decades since he'd put away his camera.

Horace Bristol died in August 1997, but not before seeing his photographs exhibited in galleries and museums throughout the United States and Europe, and a book of his work published in his name: **Horace Bristol, An American View** (Chronicle Books, 1996). His work has recently been on view at the **Santa Barbara Museum of Art** as part of **Taking Root: A Century of Migrant Workers in California** and was featured in the **Los Angeles County Museum of Art's** exhibition, **Made in California**. In addition, the **J. Paul Getty Museum** showcased his photographs chronicling the plight of migrant laborers in an exhibition entitled **The Grapes of Wrath: Horace Bristol's California Photographs**.