

EXHIBITION OVERVIEW – CHIM: BEWTWEEN DEVASTATION AND RECONSTRUCTION

Chim: Between Devastation and Resurrection shines a light on the work of one of the most respected photojournalists of his day. Born Dawid Szymin in Warsaw in 1911, Chim, who published under the name David Seymour after World War II, was an astute observer of 20th Century European politics, social life, and culture, from the beginnings of the antifascist struggle to the rebuilding of countries ravaged by World War II. A founder of Magnum photo agency with Henri Cartier-Bresson, Robert Capa, and George Rodger in 1947, Chim was drawn to the struggle of workers' rights, countries in transition, and postwar resistance and survival.

The exhibition includes over 50 photographs, many rarely seen, focusing on the post-war reconstruction of Europe, European elections, the effect of the war on children, and the birth of the new State of Israel.

Intro Panel

DAVID "CHIM" SEYMOUR was one of the most respected photojournalists of his day. Although war formed the backdrop to much of his reportage, he was a keen observer of twentieth-century European politics, social life, and culture. In each of his images, he combined emotional intelligence and a deep understanding of the political situations he photographed.

Born Dawid Szymin in Warsaw in 1911 into a family of publishers specializing in Hebrew and Yiddish literature, Chim studied first in Leipzig, then at the Sorbonne in Paris, where he moved in 1932. To cover living expenses, he picked up a camera and began photographing Popular Front events for the major French picture magazine Regards. Because "Szymin" was too complicated to pronounce or spell, he proposed "Chim" as a byline and the name stuck. In the spring of 1936, he was sent to Spain; within months, his work was widely published in the international picture press and, along with his friends

Robert Capa and Gerda Taro, he became one of the most important photographers to cover the Spanish Civil War.

Back in Paris, Chim faced terrible prospects as a Jew, a foreigner, and a leftist. He escaped France for New York in 1939. In 1942, he enlisted in the U.S. Army, using his photographic abilities and his six languages to qualify as a photo interpreter in the Aerial Photographic Interpretation Detachment stationed at Medmenham, a small town outside London and headquarters of the U.S. and British photo intelligence unit.

Although Chim did not publish any work during World War II, his career as a photojournalist was relaunched in 1947 with a story on Europe two years after the war entitled "We Went Back."

That same year, he co-founded Magnum Photos, an international photographer's cooperative, with Robert Capa, Henri Cartier-Bresson, and George Rodger. From then on, Chim traveled incessantly in Europe on assignment for international magazines and special projects, publishing under the byline David Seymour. Beginning in 1951, he went regularly to Israel to document the new country and the life of the settlers. He was killed while photographing the Suez Crisis in November 1956.

Chim's images define a sophisticated documentary practice. His photo reportage shaped readers' understanding and helped clarify the complicated picture of European politics, from the beginnings of the antifascist struggle in the 1930s to the rebuilding of countries ravaged by World War II and the rise of the Cold War. Through his photographs, Chim emerges as both a talented reporter and a creator of elegant compositions of startling grace and beauty.

Adapted from Britannica.com:

The Spanish Civil War (1936–39) was a military revolt against the Republican government of Spain, supported by conservative elements within the country. When an initial military coup failed to win control of the entire country, a bloody civil war ensued, fought with great ferocity on both sides. The Nationalists, as the rebels were called, received aid from Fascist Italy and Nazi Germany. The Republicans received aid from the Soviet Union as well as from the International Brigades, composed of volunteers from Europe and the United States.

Read more about the conflict here: https://encyclopedia.ushmm.org/content/en/article/spanish-civil-war

We Went Back

Chim's first major magazine assignment following the war, "We Went Back," brought the Polish-born Jewish photographer back to Europe from New York and relaunched his career as a photojournalist. The images were published in *This Week* on August 10, 1947, and a CBS radio program followed on August 14 with a one-hour program narrated by actor Robert Montgomery. *This Week*, a nationally syndicated Sunday magazine supplement, had commissioned Chim to travel with former war correspondent, now CBS reporter, Bill Downs for a story about living conditions in England, France, Belgium, and Germany two years after the end of the war. In Chim's images, the strange, unsettled quality of life, the "air of temporariness," is palpable; the rubble of war has become the foundation of the new postwar world. "We Went Back" constitutes the bridge linking Chim's prewar work in France and Spain, designed and used in publications to sway readers to the antifascist cause, to his postwar work showing a more

nuanced concern for how Europe would adapt to the postwar political fallout, the influence of the Marshall Plan, and rising Cold War tensions.

The Children of Europe: A UNESCO Photo Story

In 1948, the newly formed UNESCO assigned Chim to document the plight of the 12 million war orphans across Europe. This commission from a nonprofit governmental organization opened a new avenue for "committed" photojournalists, bypassing magazines and working directly for NGOs to make visible the effects of war and other man-made or environmental disasters and to raise direct aid. Chim's images show a respect for children as active participants in the politics of the adult world, neither innocent nor unengaged; they are powerful compositions that portray isolation and fear.

Chim observes hope in the ability of children to overcome adversity through play, which was very much the aim of the images; they were used to solicit both concern and compassion. The photographs were published in extended essays in *Life* and *Illustrated* and transcend mere journalistic news to become elegant meditations on life.

Adapted from UNESCO.org:

UNESCO is the United Nations Educational, Scientific and Cultural Organization. It seeks to build peace through international cooperation in education, sciences and culture.

As early as 1942, in wartime, the governments of the European countries, which were confronting Nazi Germany and its allies, met in the United Kingdom for the Conference of Allied Ministers of Education (CAME). World War II was far from over, yet those countries were looking for ways and means to rebuild their education systems once peace was restored. The project quickly gained momentum and soon acquired a universal character. New governments, including that of the United States, decided to join in. Upon the proposal of CAME, a United Nations Conference for the establishment of an educational and cultural organization (ECO/CONF) was convened in London from 1 to 16 November 1945. Scarcely had the war ended when the conference opened. It gathered together representatives of forty-four countries who decided to create an organization that would embody a genuine culture of peace. In their eyes, the new organization was to establish the "intellectual and moral solidarity of mankind" and thereby prevent the outbreak of another world war.

Postwar European Politics

After "We Went Back," Chim traveled constantly as a foreign correspondent, reporting back to mainly American, British, and French readers. For him, local news was part of an intricate web of international political developments, particularly the rise of the Cold War and America's growing influence in Europe. Like his colleagues Robert Capa and Henri Cartier-Bresson, Chim's youthful communist ideals had been tempered by the 1939 Nazi-Soviet Pact, which enabled a more distanced but still highly engaged perspective on postwar politics, but his concern was always for workers and everyday people and the role they played. His photographs from France, Germany, Austria, and Italy were published in many articles, some couched in a story about a place, others specifically about upcoming elections. Chim kept a close watch on these countries and was particularly interested in the shifting alliances between the Socialist and Communist parties and what position the Soviet Union would claim in the power vacuum following the collapse of Germany.

Chim also photographed the Greek Civil War. Learn more about that conflict here: https://www.nationalww2museum.org/war/articles/greek-civil-war-1944-1949

Germany's Year of Destiny

Between Chim's reportage for "We Went Back" in 1947 and his coverage of Germany's elections in 1949, the country's political climate had changed dramatically. No longer was it a nation emerging from the war, but one that was now receiving significant American aid through the Marshall Plan. The Berlin Airlift was almost over, and the country was about to be divided in two. "Germany's Year of Destiny," published in Illustrated on October 15, 1949, asked whether the country would "[emerge] from its swaddling clothes a problem child that may become Europe's Dead End Kid or a civilized member of the comity of nations. ... Newcomers and old hands at the political game, Jews and neo-Nazis, profiteers and hard-working shopkeepers, generals, actors and artists have filed before our cameras." In a seemingly innocuous picture taken at the Munich zoo, girls in traditional clothes watch as a boy touches a parrot. The caption informs us that the bird, named Adolf, was taught to say "Heil Hitler!" back in the day and continues to do so four years after the Führer's demise.

Israel: The Early Years

Chim traveled to Israel in 1951. Although not a religious Jew, he recognized the profound importance of the creation of Israel as an extension of the story that had brought him from Warsaw to Paris to New York and back to Europe. When he first arrived, he photographed the Alma settlement in the north, which was populated by a number of Southern Italian immigrants who had converted to Judaism. He was fascinated by the merging of two cultural traditions. His photographs attest to the starkness of the land and the simple existence, yet also to the joy and enthusiasm of the settlers. Chim was particularly interested in the issue of water in the arid land, pertaining to everything from small-scale gardening to large-scale water management projects, dams, and the construction of new pipelines.

The Suez Crisis

Chim's last story must be seen in the context of how World War II not only destabilized European borders, but also spurred unrest in the colonial outposts of the old European empires. The Suez Crisis was a short diplomatic and military confrontation over control of the Suez Canal that pitted Britain, France, and Israel against Egypt. Eventually the U.S. placed enough economic pressure on Britain to force a retreat, and the canal remained under Egyptian rule. Chim felt compelled to cover the unfolding events in Egypt. He arrived in Egypt on November 7, 1956, two days after the invasion and in the midst of general chaos. He was killed on November 10, when his jeep rolled over after being attacked. The photographs he made in Port Said constitute one of his most powerful stories, capturing the fear, desperation, and loneliness of war. They were published in many of his obituaries. Perhaps, had he lived longer, he would have pressed further into Israeli and Middle Eastern issues. But it is not an anomaly that he finished his career covering a story that wove together the complicated legacies of World War II. He stayed true to his early ideals about the power of photography to inform and educate. His postwar commitment to European events was based on a desire to see it reconstruct itself from a dark and vile history.

Read more about the Suez Crises here: https://history.state.gov/milestones/1953-1960/suez

Additional AV within the Exhibition:

We Went Back Slideshow

In late 2012, some 800 color transparencies by Chim were found in an attic of a relative in New Jersey. The medium-format film dates from 1947 to 1956 and includes many photographs of actors, stories from Italy in the 1950s, and various other assignments during those years, most of which complemented other color film in the Chim archive. What was most exciting and pertinent to this exhibition was the film from his 1947 "We Went Back" story, images that were known only from color reproductions in magazines. The find confirms that Chim embraced color film immediately after the war and worked simultaneously with at least two cameras—a 35mm camera with black-and-white film and a medium-format camera with color film, often photographing the same subject with both. This slideshow includes nearly 100 color images from "We Went Back" taken in France, Belgium, and Germany—a rare glimpse into a photographer's vision of a story.

Film

In April and May 1947, JDC Executive Vice Chairman Moses Leavitt traveled to Displaced Persons camps in the American Zone in Germany with additional stops in Austria, Poland, Hungary, and Czechoslovakia. Many of the sites filmed by Leavitt would be visited the following year by Chim for his "Children of Europe" story, including the ruins of the Warsaw ghetto and the Children's Home in Otwock, Poland. Post-war, Chim's family inn, the Pensjonat Zachęta, in Otwock had been turned into a home for child survivors. Approximately 150 children lived at the home, which in 1947 was financially supported by the JDC.

Audio with the above film:

In 1946, Dr. David P. Boder, a psychology professor from Chicago's Illinois Institute of Technology, traveled to Europe to record the stories of Holocaust survivors.

Over a period of three months, he visited Displaced Persons camps in France, Switzerland, Italy, and Germany, carrying a wire recorder and 200 spools of steel wire, upon which he was able to record over 90 hours of first-hand testimony. These recordings represent the earliest known oral histories of the Holocaust.

In addition to testimonies, Boder often recorded survivors singing. Here, child survivors sing songs taught to them in Hebrew and Yiddish by their caretakers. Included are Zionist songs Shir HaPalmach and Artzah Aleinu, and traditional melodies Lo V'Yom v'lo V'Laila, Shalom Aleichem, and Der Rebbe Elimelekh.

An original wire recorder and additional testimonies taken by David Boder can be seen and listened to in the Karkomi Holocaust Exhibition on the main floor.



CHIM: BETWEEN DEVASTATION AND RESURRECTION DOCENT GUIDE

FIELD TRIPS: 20 MINUTE TOUR (In Our Voices or Be an Upstander field trip segment)

OVERVIEW

Chim: Between Devastation and Resurrection shines a light on the work of one of the most respected photojournalists of his day. Born Dawid Szymin in Warsaw in 1911, Chim, who published under the name David Seymour after World War II, was an astute observer of 20th Century European politics, social life, and culture, from the beginnings of the antifascist struggle to the rebuilding of countries ravaged by World War II. A founder of Magnum photo agency with Henri Cartier-Bresson, Robert Capa, and George Rodger in 1947, Chim was drawn to the struggle of workers' rights, countries in transition, and postwar resistance and survival.

The exhibition includes over 50 photographs, many rarely seen, focusing on the post-war reconstruction of Europe, European elections, the effect of the war on children, and the birth of the new State of Israel.

GOALS AND THEMES

The purpose of this tour is to engage visitors with the role of photojournalism in capturing major world events of the 20th Century and informing the world of the human impact of these events. Visitors will also increase understanding of life in the aftermath of war and armed conflict.

TOUR FRAMEWORK

Introduction	3 minutes
South Gallery	7 minutes
North Gallery	7 minutes
Conclusion	3 minutes

CONNECTION TO KARKOMI HOLOCAUST EXHIBITION

The photos in this exhibition focus on the political turmoil of 1930s, the aftermath of World War II, and the early years of the State of Israel. The physical destruction of European cities—and the conditions both Jewish and non-Jewish survivors endured as they attempted to rebuild—poignantly illustrate that the impact of the war and the Holocaust did not end at liberation. Some of the photos were taken in Displaced Persons camps. Similarly, events in the 1940s and '50s in Europe, Israel, and Egypt demonstrate shared humanity through struggle, resilience, and hope.

INTRODUCTION (3 minutes)

Q: What is photojournalism?

Q: How do photographs (and video) help us understand events happening in far away places?

Build off their answers to explain that photojournalism is a way to report on events and tell stories through images rather than words. These photos can make distant events feel closer and more "real" to audiences and can bring international attention to events that might not otherwise receive widespread attention.

Introduce the key message:
This exhibition presents the work of photojournalist David Seymour, known as Chim. He documented and brought attention to many of the major events of the middle of the 20th Century. With his camera, he was able to convey to his viewer not just the political aspects of war and other events, but the human impact, both during and after.

What their experience will be like:
We will look at some of the images from Chim's photo essays to help us understand the message and impact of his work. We will look at some of the photos together, and you will have time to look at some of them on your own.

Transition: If you were a photojournalist assigned to cover a war, or a region where a war had recently ended, what types of stories would you want to tell with your camera? What would you focus on?

South Gallery (7 minutes)

Set Up/Context: In this gallery are photos Chim took in Europe following World War II. They show the devastation in Europe following the war and the people trying to survive and rebuild. Many of the photos focus on children.

Q: What do these photos tell you about what life was like in Europe in the late 1940s, after the end of the war?

Q: Why do you think Chim focused on children in so many of his photos? What message was he sending to his audience?

Gallery Assignment – divide your group into pairs or groups of 3. Ask each pair or group to choose a photograph and discuss with each other these questions:

What is happening in the photograph?

Who is shown in the photograph?

From what we see in the photo, what do we know about that person or people?

Give the groups 2-3 minutes to complete the assignment, then bring the group together to share their responses. If time allows, have the groups choose another photo and repeat.

North Gallery (7 minutes)

Set Up/Context: In this gallery are photos Chim took in Israel as well as in Egypt during the Suez Crisis. The photos taken in Israel show the growth of a very young nation. In 1956, Israel and the UK nearly went to war with Egypt in order to prevent Egypt from nationalizing the Suez Canal.

Q: What do these photos tell you about life in Israel and in the Suez Canal region at this time?

Q: What message is Chim sending to his audience?

Gallery Assignment – Have your group stay in the same pairs/threes, or have them find new partners. Ask each pair or group to choose a photograph and discuss with each other these questions:

What is happening in the photograph?

Who is shown in the photograph?

From what we see in the photo, what do we know about that person or people?

Give the groups 2-3 minutes to complete the assignment, then bring the group together to share their responses. During the discussion, ask an additional question: These photos primarily focus on adults rather than children.* Does that change the meaning, message or impact of the photos? If so, how? If time allows, have the groups choose another photo and repeat.

*Note that if your group is in the North gallery first, use the final discussion question in the South gallery instead, and flip it, since those photos focus mainly on children rather than adults.

CONCLUSION (3 minutes)

Photojournalism is a powerful tool to bring understanding and build empathy across distances and cultures. Photographs convey emotions and capture viewers' attention in a different and more immediate way than written news stories can.

Q: How have these images influenced your understanding of post-World War II Europe? About life after times of war? If you were a photojournalist, what story about your community would you tell with your camera?



CHIM: BETWEEN DEVASTATION AND RESURRECTION DOCENT GUIDE

ADULT GROUP TOURS

OVERVIEW

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GOALS AND THEMES

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TOUR FRAMEWORK

Adult Tours

Introduction	5 minutes
South Gallery	15 minutes
North Gallery	15 minutes

Conclusion	5 minutes

INTRODUCTION (5 minutes)

Q: What is photojournalism?

Q: How do photographs (and video) help us understand events happening in far away places?

Build off their answers to explain that photojournalism is a way to report on events and tell stories through images rather than words. These photos can make distant events feel closer and more "real" to audiences and can bring international attention to events that might not otherwise receive widespread attention.

Introduce the key message:
This exhibition presents the work of photojournalist David Seymour, known as Chim. He documented and brought attention to many of the major events of the middle of the 20th Century. With his camera, he was able to convey to his viewer not just the political aspects of war and other events, but the human impact, both during and after.

What their experience will be like:
We will look at some of the images from Chim's photo essays to help us understand the message and impact of his work. We will look at some of the photos together, and you will have time to look at some of them on your own.

Transition: If you were a photojournalist, what conflicts in today's world would you want to cover? What types of stories would you want to tell with your camera? What would you focus on? Would you address implicit bias in your work? If so, how?

The Exhibition Overview provides an overview of the photo essays featured in this exhibition and context for the historical events they document. Key images you may want to highlight include, but aren't limited to, the following:

CATWALK



[DEMONSTRATION IN MEMORY OF THOSE KILLED DURING THE PARIS COMMUNE, PÈRE LACHAISE CEMETERY, PARIS, FRANCE], MAY 1934
International Center of Photography

During the Popular Front period, the Groupe Mars, a communist performance troupe, acted and sang at workers' demonstrations, festivals, and during strikes. The six members were Jewish. One, Nathan Korb,

later fought with the French Resistance under the name Francis Lemarque. After the war, he had a successful career as a lyricist using that name.



[CHILDREN TAKE REFUGE IN AN UNDERGROUND AIR RAID SHELTER, MINORCA, SPAIN], DECEMBER 1938
International Center of Photography, gift of Eileen and Ben Shneiderman, 1982

Taken during the Spanish Civil War, this photo exemplifies Chim's approach to photojournalism: a visually compelling image telling a powerful story of the human impact of war. In this case, young children hiding from the danger of the ongoing war.

SOUTH GALLERY:



[CHILDREN PLAYING AMONG THE WRECKAGE OF D-DAY INVASION, OMAHA BEACH, NORMANDY, FRANCE], 1947
International Center of Photography

From Chim's "We Went Back" photo essay. In this photo, children in Normandy play on Omaha Beach, seemingly unaware of the wreckage of military equipment from the D-Day invasion looming over them. The image conveys the innocence of childhood in a dangerous world and serves as a reminder that the effects and evidence of war last long after the fighting has ended.



[FRAU WANDERER IN HER TOMATO GARDEN AMID RUINS, FRANKFURT, GERMANY], 1947
International Center of Photography

Chim worked with journalist Dena Burger on a story entitled “Germany’s Bucket Economy.” Residents cultivated small patches of land between ruined buildings, brought in earth and manure, and created fruit, vegetable, and flower gardens. The story centered on Frau Wanderer, who grew tomatoes, cabbages, beets, lettuce, and geraniums on a patch of land that used to be her home.

“Green leaves show through the broken walls. Geranium blossoms are brilliant against crumbled stone and flaking plaster (…). Climb the shattered rock, scale the jagged wall, step gingerly over the powdered marble that was once a fireplace—and you are in Frau Wanderer’s tomato farm”.



[REFUGEES FROM THE CIVIL WAR READING A LETTER, GREECE], 1948
Collection Ben Shneiderman, courtesy Howard Greenberg Gallery

In 1946, while the rest of Europe was rebuilding, Greece entered a civil war. Out of a population of over seven million people, close to 150,000 died. One million were homeless. In a controversial decision of the provisional government, in the name of “saving the children from the horrors of war,” around 28,000 Macedonian and Greek children were evacuated from areas affected by military actions. The plan was for them to stay only for a short time, but they were exiled for a decade. Public

opinion turned against the government, and a vehemently rightwing, anti-communist military establishment won the war.

Here, Chim focused on a group looking on as one girl reads a letter from home.



[BOY READING A BRAILLE BOOK WITH HIS LIPS, VILLA SAVOIA, ROME, ITALY], 1948
International Center of Photography

The Villa Savoia was an institution that sheltered children maimed in the war and by accidents caused by mines and surplus ammunition. Here, a blind boy without arms reads a Braille book with his lips. In this image, Chim has chosen not to show his missing limbs, but rather he focuses on the act of reading as restorative after the horrors of the war.



[BOYS TAKING A NAP IN A KINDERGARTEN AT A DP CAMP FOR SUDETENS, VIENNA, AUSTRIA], 1948
Collection Ben Shneiderman, courtesy Howard Greenberg Gallery

Chim visited a half-destroyed arsenal that was housing Displaced Persons from the Sudentenland. The adults in the community had started to rebuild it and had also created a nursery for the children. The conditions were harsh, with children sleeping in lines of crude wooden beds.



[SCHOOL CHILDREN WAITING FOR A BUS IN THE RUINS OF THE DESTROYED WARSAW GHETTO, POLAND], 1948
International Center of Photography, gift of Eileen and Ben Shneiderman, 1986

The "Jewish Residential District in Warsaw" (Jüdischer Wohnbezirk in Warschau) was established by the Nazis in November 1940 and enclosed a 1.3 square miles area of the city. Within the ghetto walls, 450,000 Jews were imprisoned. The population steadily decreased because of starvation (by 1942, almost 100,000 had already died from hunger), outbreaks of infectious diseases, and regular executions. In the summer of 1942, a quarter-million residents were sent to the Treblinka killing center. In May 1943, after the Warsaw Ghetto Uprising had been suppressed, the Germans razed the ghetto. Chim's family apartment had been within the area that was the ghetto.

Chim wrote, "All the buildings have been completely wiped out, blown up by dynamite, and the streets were completely covered with rubble. A few main thoroughfares have been cleaned…. At the edge of the ghetto on Stawki Street stands a school which was just beyond the ghetto boundaries and escaped destruction. The children attending this secondary school have to pass through the ghetto."

NOTE: DISCUSS THIS PHOTO IN CONJUNCTION WITH THE VIDEO ON DISPLAY NEARBY, DESCRIBED IN THE EXHIBITION OVERVIEW.



[CHILDREN AT THE MUNICH ZOO WITH ADOLF, THE PARROT THAT SAYS, “HEIL HITLER!”, GERMANY], 1949
International Center of Photography, gift of Ben Shneiderman, 2011

NORTH GALLERY:



[ELIEZER TRITO HOLDING HIS DAUGHTER, MIRIAM TRITO, THE FIRST BABY BORN IN THE SETTLEMENT OF ALMA, ISRAEL], 1951
International Center of Photography, gift of Ben Shneiderman, 1997

Led by a local “prophet” named Donato Manduzio, the inhabitants of the small village of San Nicandro Garganico in southeastern Italy followed the writings of the Hebrew Bible and converted to Judaism. In 1948, 80 people of the community immigrated to Israel and chose biblical names. After they settled in Ras el Ahamar near the Syrian border, one of their most influential members “heard voices proclaiming this new place [the Alma settlement] as the right spot for the San Nicandro community.”



[WOMEN PERFORMING TASH'LICH, THE NEW YEAR RITUAL OF THROWING BREAD INTO WATER TO SYMBOLICALLY CAST OFF SINS, ON THE FIRST DAY OF ROSH HASHANAH, TEL AVIV, ISRAEL], SEPTEMBER 1954
Collection Ben Shneiderman, courtesy Howard Greenberg Gallery

CONCLUSION (5 minutes)

Chim's photographs powerfully demonstrate that the political turmoil of World War II did not end in 1945, and the human impact of war does not end when the fighting stops. The far reaching consequences, physical and emotional, of catastrophic events are a theme throughout Chim's work, making his images showing times of celebration, joy and normalcy all the more poignant.

Q: What is something you wish people knew about your community? What stories would you like a photojournalist to tell about your community?

FAQ/DIFFICULT QUESTIONS

What is photojournalism? Are photojournalists biased?

Photojournalism is the art or practice of communicating news through photographs, especially in magazines. Photojournalists do not just take photographs, they tell stories and convey truth. Because their photos are taken—and edited—from their own point of view, there is inherently an element of bias.

Why don't any of Chim's photos from Israel include Palestinians or Palestinian perspectives?

Photojournalists take and present pictures with a point of view, to tell a story. Editors from the publications that commission the photos select which ones to publish. Photojournalism presents a perspective; in this case, Chim's goal was to document and celebrate the new state of Israel. His point of view and perspective tell one side of the larger story.

Why did Israel invade Egypt?

In July 1956, Egyptian President Gamal Abdel Nasser announced the privatization of the Suez Canal Company, the joint British-French organization that had owned and operated the Suez Canal since its construction in 1869. Although Nasser offered financial compensation to the British and French governments for the company, the European nations were outraged. Nasser, in turn, resented what he viewed as continued European colonial domination of the region.

In an effort to avoid hostilities, the Eisenhower administration (through US Secretary of State John Foster Dulles), proposed the creation of an international consortium of 18 leading maritime nations, the Suez Canal Users' Association (SCUA), to operate the Canal. Although under this plan, equal stake in the Canal would have gone to Britain, France, and Egypt, none supported it (or other mediation efforts proposed by the US or other nations).

Israel considered Nasser a threat to its security and engaged in secret consultations with Britain and France, which resulted in a joint plan to invade Egypt and overthrow Nasser. On October 29, 1956, Israel invaded the Sinai peninsula and advanced to within 10 miles of the Suez Canal. Britain and France, under the pretext of protecting the Canal from the belligerent countries, landed troops there on November 5 and 6. Britain and France accepted a United Nations ceasefire on November 6 and withdrew troops that December. Israeli forces withdrew in March 1957.