

**PRESS RELEASE  
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Umbrage Editions is pleased to announce the May 2002 publication of

## HAVANA: THE REVOLUTIONARY MOMENT

An Umbrage Editions Book

Photographs by Burt Glinn

With poetry excerpts from José Martí, Che Guevara, and Nancy Morejón

**The HAVANA: THE REVOLUTIONARY MOMENT exhibition, produced in association with the Fototeca de Havana in Havana, Cuba and the Southeast Museum of Photography in Florida, will open in New York City on June 5th, 2002, at the Americas Society. 40 images from the book will be on display throughout the month of June, and the photographer will be giving a lecture at a date to be announced. For more information on the exhibition, please contact Jill Siegel.**

HAVANA: THE REVOLUTIONARY MOMENT presents a unique collection of rarely seen photographs by veteran Magnum photographer Burt Glinn, recording Castro's historic entry into Havana in January 1959. In his memoir, Glinn describes the combination of chutzpah and journalistic prescience that led him to leave a New York party and hop a plane to Havana on New Year's Eve. This snap decision made Glinn one of three western photographers (the other two are no longer alive) to accompany Castro at that time, and the images have been virtually unseen since then. The photographs—of Fidel thronged by his fellow Cubans along the road to Havana, of troops embracing, and of fierce men and women taking up arms in the streets—are full of the revolutionary fervor and idealistic anticipation that characterized that moment in Cuban history. The entire book, including essays by Cuban Minister of Plastic Arts Rafael Acosta de Arriba and editor Nan Richardson, as well as Burt Glinn's "The Day Havana Fell," is bilingual in Spanish and English.

**It is an astonishing experience to look at Burt Glinn's on-the-spot photographs of Fidel Castro's 1959 triumphal march into Havana. It is an historic moment captured by a courageous master craftsman.**

—Studs Turkel, Pulitzer Prize-winning author of *The Good War* and *Working*

### Biography of the Artist:

Burt Glinn first became known for his spectacular color coverage of the South Seas, Japan, Russia, Mexico and California. Collaborating with author Laurens van der Post, he has produced two books: *A Portrait of All the Russias* and *A Portrait of Japan*. Glinn was one of the original contributing editors of *New York Magazine*. He has authored editorial stories for magazines such as *Esquire*, *GEO*, *Travel and Leisure*, and *Fortune*, and published reportage in magazines such as *LIFE* and *Paris-Match*, covering the Sinai War, the U.S. Marine invasion of Lebanon, Castro's takeover in Cuba, and the integration of schools in Little Rock. He is a past president of the American Society of Media Photographers, and a member of the Magnum Photographic Cooperative, having served at different times as its president and chairman of the board. He has received many awards, including the Mathew Brady Award as the Magazine Photographer of the Year from the University of Missouri and the Encyclopedia Britannica; and the Award for the Best Book of Photographic Reporting from Abroad from the Overseas Press Club. Glinn has had one-man shows at the Photographers Gallery in London and the Nikon Gallery in New York, among others. Group shows include *In Our Time* at the International Center of Photography, New York and major cities; and *Magnum Cinema*, *Magnum East*, and *1968*, at the Newseum, New York City and Washington D.C. Born in Pittsburgh in 1925, Glinn lives in New York with his wife Elena Anastasia Prohaska and their seventeen-year-old son, Sam.

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# HAVANA: THE REVOLUTIONARY MOMENT

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Photographs by Burt Glinn

**In interviews regarding HAVANA: THE REVOLUTIONARY MOMENT, Burt Glinn can discuss:**

- His week-long adventure in Cuba in 1959
- His experience going back to Cuba in January 2001, spending three hours with Fidel
- The many years he spent with the Magnum photo agency, including his presidency
- The traveling exhibition accompanying the book, which opened at the Fototeca de Havana in January 2001, and will travel internationally through 2004, with a New York opening in June 2002 at the Americas Society.

**Additional Praise for HAVANA: THE REVOLUTIONARY MOMENT:**

The important images that Mr. Glinn made in Havana during the first eight days of the Castro regime in 1959 deserve to be better known. Several particularly revealing dramatic photographs could easily become the icons of a week that was marked by optimism, rejoicing and the introduction of a new rhetoric.

—*The New York Times*

Burt Glinn's book captures for all time the early hopes and doomed idealism of the Cuban Revolution.

—Hugh Nissenson, author of *The Song of the Earth*

One of America's foremost photojournalists, Burt Glinn has captured a decisive moment in his vivid coverage of Fidel Castro's rise to power. His book will rank as a major historical document.

—Stanley Karnow, author of *Vietnam: A History*

Some moments in history are shrouded in myth and clouded by emotion. Burt's witness serves at once as both visual testimony and sensitive poetic for one of the truly pivotal twentieth-century events in the Americas.

—Tim Wride, Assistant Curator, LA County Museum of Art

**Text Excerpt from HAVANA: THE REVOLUTIONARY MOMENT:**

By the time I arrived, it was past dawn in Havana. Batista had fled. Fidel was still hundreds of miles away, although nobody knew exactly where. Che Guevara was on his way to Havana and nobody seemed to be in charge. You just can't hail a taxi and ask the cabbie to take you to the revolution. Without any sleep, I checked into the Sevilla Biltmore in downtown Havana, which figured to be near the action, and I looked forward to a shower, a nap, and a quiet period cleaning the cameras and girding my loins. Not bloody likely. The moment I got to the room there was gunfire in the streets. It's not my favorite sound, but from the hotel window I spotted a couple of photographers running towards the firing. Cursing their industry, I grabbed my stuff and made for the street. Leaderless crowds were gathering, armed with whatever they had at hand: pistols, shotguns, machetes—whatever. They raided the casino in the Plaza Hotel and some other office buildings where they suspected Batista sympathizers.

—From *The Day Havana Fell*, by Burt Glinn

**About Umbrage**

Umbrage Editions, based in New York City, is a packager of high-quality visual books, traveling exhibitions, and multimedia projects. Founded in 1991 by Nan Richardson, former editor of *Aperture*, Umbrage Editions works on the creation of content-rich books, exhibitions, websites, theater productions, and CD-ROMs from their conception to development and final production. In the past, published works have varied in subject matter from pop culture to global human rights, from the closets of drag queens to the runways of fashion, from classic photojournalism to cutting-edge art. Umbrage has produced co-editions with numerous publishers, including Random House, Twin Palms, Bulfinch, Abrams, HarperCollins, Abu Michel, TeNues, and many more.

# HAVANA

## PRESS IMAGES

An Umbrage Editions Book  
Photographs by Burt Glinn

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Left; Cover of HAVANA: THE REVOLUTIONARY MOMENT; Right: Burt Glinn in Havana in 1959, taken by *Time* journalist Grey Villette.



Dancing in the streets as Castro arrives in Havana.



A middle-class woman gives Castro advice about governing.



In the province of Oriente, the rebel army is joined by most of a 2000-man regular army garrison, including their tanks.



Early New Year's Day, news spreads that Batista has fled and there is confusion throughout Havana. Castro sympathizers take to the streets with small arms. Tensions run high.



A young guerrilla tells war stories to a civilian lady.



A *milicia* makes her stand near the university.