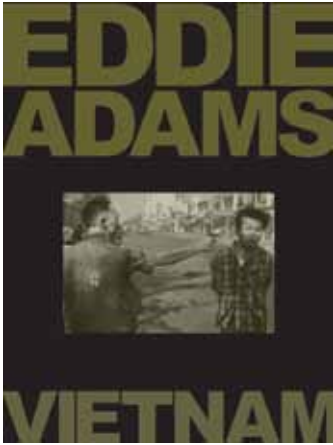


## EDDIE ADAMS: VIETNAM

WORK BY PULITZER PRIZE-WINNING PHOTOJOURNALIST



### EXHIBITION

2009-2014 Domestic and International tour

Total 130 items to occupy 104 linear feet:

- 26 prints at 16 x 20"
- 24 prints at 20 x 24"
- 4 text panels at 20 x 24"
- 50 captions at 2.5 x 3"
- 6-8 week bookings
- Video documentary film:

*An Unlikely Weapon* by Susan Cooper

- Original journals, camera, scrapbooks of tear sheets from AP and other magazines
- Fee: \$5,500 / Plus one way shipping and insurance
- Security: Moderate

### BOOK

- Hardcover
- 9 x 12", 240 pp.
- 200 B+W Photographs
- US \$50.00
- ISBN 978-1-884167-96-6

[www.umbragegallery.com](http://www.umbragegallery.com)

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The first exhibition by one of the world's legendary photojournalists, **EDDIE ADAMS:VIETNAM** is a long-awaited landmark. Adams' life in the headlines took him to the remotest corners of the world, compiling historic records of the days of our lives. His 45-year career covered thirteen wars and helped him amass some 500 photojournalism awards, along the way photographing five Presidents, numerous monarchs, and heads of state. Adams worked for The Associated Press, *Time*, and *Parade*, but it was his 1968 Pulitzer Prize-winning photograph from Vietnam that cemented his reputation in the public eye and stands forever as an icon for the brutality of our last century: the image of Nguyen Ngoc Loan, then national police chief of South Vietnam, firing a bullet at the head of a Vietcong prisoner standing at arm's length away on a Saigon street. Together with Nick Ut's 1972 image of a naked girl fleeing her napalmed village, Adams' image fueled anti-war sentiment that ultimately changed public policy. As CNN Pulitzer-Prize winning reporter Peter Arnett said of the image: "Today's photographers are just as brave and skilled as those who went to 'Nam, but they work in a prison of image control. The image-mongers learned from Vietnam that great photographers always cut the legs off rhetoric. Eddie's image is a graphic reminder that we have yet to see a defining image from our wars in Iraq and Afghanistan."

This exhibition reveals the full range of Adams's world-changing works in Indochina, and through astonishing never-before-seen pictures, articles written for publication by Adams, pages from his personal journals and other artifacts, one great journalist's experience of the war is shown in gripping detail.

### ABOUT EDDIE ADAMS

Eddie Adams was born on June 12, 1933, in New Kensington, Pennsylvania, the son of Edward and Adelaide Adams. While in high school he joined the school newspaper as staff photographer, and after graduation served as a combat photographer with the Marines in Korea for three years. He later worked at *The Evening Bulletin* in Philadelphia from 1958 to 1962, and then joined The Associated Press. He worked for *Time* from 1972 to 1976, and returned to The Associated Press as a special correspondent to cover Vietnamese boat people, pictures widely published, which influenced the government's decision to admit 200,000 South Vietnamese refugees to the United States after being presented to Congress by the State Department.

Later, Adams worked as a special correspondent for *Parade* for two decades, taking portraits of world leaders and other figures, with dozens of cover stories to his credit. In 1988 he started the Eddie Adams Workshop, a training ground for aspiring photojournalists, in Jeffersonville, New York, with a faculty of well-known photographers and picture editors. His photographs of defenders of human rights from 36 countries were published in a book written with Kerry Kennedy, *Speak Truth to Power* (Umbrage).

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**"EDDIE'S WORK FROM VIETNAM IS PHOTOJOURNALISM AT ITS APEX."** –Peter Arnett

**"HE WAS SMART AND BRAVE, AND HAD THAT MAGNIFICENT SENSE OF ANTICIPATION THAT ALL BRILLIANT ACTION PHOTOGRAPHERS HAVE."** –David Halberstam

**"FOR EDDIE THE CAMERA WAS JUST PART OF HIM. HE HAD THE BEST REFLEXES OF ANYBODY I'VE EVER KNOWN—AND THOSE INSTINCTS ARE WHAT MAKE A GREAT COMBAT PHOTOGRAPHER."** –Bob Schieffer

**"PICTURES DON'T TELL THE WHOLE STORY—IT'S A MOMENT. YOU DON'T SEE ALL SIDES. BUT PICTURES ARE IMPORTANT BECAUSE PEOPLE BELIEVE IN THEM."**  
–Eddie Adams

