

THE MUSEUM OF MODERN ART^{No. 42}

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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FOR IMMEDIATE RELEASE

Five Unrelated Photographers: Heyman, Krause, Liebling, White, and Winogrand, a

group of small one-man shows, will be on view at the Museum of Modern Art May 29 through July 21. John Szarkowski, Director of the Museum's Department of Photography, selected the exhibition "to emphasize the independence and individuality of each man's work."

Each of the five photographers is American. Each is represented by about 25 photographs. But Mr. Szarkowski points out that "the exhibition does not include their work, it is of it. No attempt is made to link them together with a central theme or idea."

Ken Heyman will be represented chiefly by his recent photographs on the Alliance for Progress made in Latin America for the United States Information Agency. Heyman, a Magnum photographer, is a 32-year-old New Yorker, a photo-journalist whose work deals primarily with the relationship of people to their immediate social groups - family, gang, or neighborhood. He is author of the forthcoming photographic book, Willie.

George Krause is a free-lance graphic designer. Trained as a printmaker as well as a photographer, he combines a traditional interest in the subtleties of print-making with the new informal approach of the miniature camera. He is represented in the exhibition by studies of people in an urban environment and by a recent series on cemeteries. Krause is 25 and lives in Philadelphia.

Jerome Liebling, a 38-year-old resident of Minneapolis, studied photography and film production in his native New York. He has taught photography in the art department of the University of Minnesota for the last thirteen years. His show includes work from two series, one on Indian reservations in Montana, the other on the work and workers in a slaughterhouse.

A teacher at the Rochester Institute of Technology and editor of the photography magazine Aperture, Minor White has been a leader in extending Alfred Stieglitz' idea of the photographic "equivilent," a theory in which the picture's primary meaning centers around its evocative rather than its narrative content. White, now 55, lives in Rochester.

Garry Winogrand's interest in people is not in their social or anthropological relationships, but in their moral condition. His work includes photographs of cafe society at El Morocco, as well as a harrowing series of pedestrians on Fifth Avenue. Winogrand, 33, lives in New York.

Five Unrelated Photographers will be installed in the auditorium gallery of the Museum by Kathleen Haven.

Photographs and additional information available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y.

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SPECIAL TO THE MINNEAPOLIS PAPERS

Jerome Liebling, a Minneapolis resident and Associate Professor of Art at the University of Minnesota, is represented in the Museum of Modern Art's current exhibition FIVE UNRELATED PHOTOGRAPHERS: HEYMAN, KRAUSE, LIEBLING, WHITE AND WINOGRAND which will continue in the Museum's Auditorium Gallery through July 21. Mr. Liebling, born in New York City in 1924, studied at Brooklyn College with Ad Reinhardt and Robert J. Wolf. He majored in photography under Walter Rosenbloom and also studied with Paul Strand and at the Film Workshop of the New School for Social Research. From 1949 to 1963 Mr. Liebling was Instructor of Photography at the University of Minnesota, Associate Professor of Photography, New York State University and Associate Professor of Art at the University of Minnesota. From 1951 to 1961 he collaborated with Allen Downs in making films titled ART AND SEEING (1951), A TREE IS DEAD (1955) and POW-WOW (1960).

Jerome Liebling's photographs in FIVE UNRELATED PHOTOGRAPHERS include work from two series, one of Indian reservations in Montana, the other of the work and workers in a slaughterhouse. Concerning his work, Liebling has said:

"...The discipline and training that are recognized as a minimum of necessity for all other arts are greatly ignored by the photographer. Photographers feel exempted from an understanding of basic principles that are part of all the arts, and practice a craft 'exceptionalism'. Too often there is a disrespect for the medium that stems from a complete inability to recognize the ultimate of creative potential inherent in photography.

"The problem now is to make the photographer aware of his own responsibilities in developing his most preceptive sensibilities and uniting them with the vigorous inherent force of the camera."

John Szarkowski, Director of the Museum's Department of Photography, arranged the exhibition as a group of one-man shows "Each large enough to indicate the cumulative meaning of a body of work." About 30 photographs by each photographer were selected to emphasize individual motivation and direction. No attempt is made to link the five contemporary Americans by a central theme.

Other photographers include Ken Heyman, represented chiefly by his recent photo-

graphs on the Alliance for Progress made in Latin America for the United States Informations Agency; George Krause who shows studies of people in an urban environment and Qui Riposa, a recent series on cemeteries; Minor White, a leader in extending Alfred Stieglitz' idea of the photographic "equivilent", a theory in which the picture's primary meaning centers around its evocative rather than its narrative content; and Garry Winogrand whose works show people in their moral condition from cafe society at El Morocco to the pedestrians on New York City streets.

FIVE UNRELATED PHOTOGRAPHERS was installed by Kathleen Haven.

For additional information and photographs contact: Herbert Bronstein, Associate Director, Public Information, Museum of Modern Art, 11 West 53rd Street, New York, New York

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SPECIAL TO ROCHESTER PAPERS

Minor White, a resident of Rochester and a teacher at the Rochester Institute of Technology is among the photographers represented in the Museum of Modern Art's current exhibition FIVE UNRELATED PHOTOGRAPHERS: HEYMAN, KRAUSE, LIEBLING, WHITE AND WINOGRAND, which will continue in the Museum's Auditorium Gallery through July 21. In addition to his classes at the Rochester Institute, Mr. White is Editor of APERTURE, a photographic quarterly and he organizes workshops in the Dynamics of Camera Creativity, including week-end workshops in many cities across the country. He is currently preparing a book on "self discovery through camera work", an involvement in photographic sequences, of which Sequence 15, shown in the Museum's exhibition, is the most recently completed. Concerning Sequence 15, Mr. White has said:

"To engage a sequence, or cinema of stills, the viewer benefits more when he keeps in mind the pictures on either side of the one he is looking at....

"These photographs of Sequence 15, selected and sequenced from hundreds during the years 1959 through 1963, may function as Equivalents. The Sequence itself may also function in equivalence. This means that either photograph or sequence may stand for something beyond the obvious subject matter....

"Photographs which function in equivalence may be said to suggest spontaneous symbols found on the spot. If the photographer chooses, as I have, to consider certain images as units, he may build up a rhythm into a sequence the total image of which the viewer may find for himself...."

Mr. White was born in Minneapolis, Minnesota in 1908 and received B.S. degree in Botany from the University of Minnesota. He began free-lance photography in Portland, Oregon in 1937, worked on WPA Art Project as a photographer, directed the WPA Art Center in La Grande, Oregon from 1939-1941 and served with the U.S. Army Intelligence Service in the South Pacific from 1942 to 1945. He moved to Rochester in 1953 and worked for the George Eastman House as production manager and designer of numerous exhibitions, and as Editor of Image.

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SPECIAL TO PHILADELPHIA PAPERS

George Krause, a Philadelphia resident and past-instructor at Swarthmore College and Fliesher Art Memorial, is represented in the Museum of Modern Art's current exhibition FIVE UNRELATED PHOTOGRAPHERS: HEYMAN, KRAUSE, LIEBLING, WHITE AND WINOGRAND which will continue in the Museum's Auditorium Gallery through July 21. Krause was born in Philadelphia in 1937 and began attending art school at the age of four. He received a four-year scholarship to the Philadelphia Museum College of Art, where he studied drawing, painting, graphics and design. He started to photograph while stationed in the South with the Army from 1957 to 1959. In 1959 he returned to the Philadelphia Museum College of Art and majored in photography. He is currently a freelance designer in graphics.

George Krause's photographs combine a traditional interest in the subtleties of print-making with the new informal approach of the miniature camera. He is represented in the exhibition by studies of people in an urban environment and by Qui Riposa, a recent series on cemeteries. Of his work, Krause has said:

"It seems that my work in photography makes me resemble a caterpillar or more rightly a bear. For I spend all winter in the darkroom waiting for spring. By spring-time I'm ready to leave, to go anywhere just to feel the sense of adventure. This has happened the last four years for that is as long as I have been working with photography.

"I work with a Leica and a minimum amount of equipment for the sake of portability. I have little interest in social statements. My purpose is not to mirror what is happening to the world but to interpret what I find."

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Other photographers include Ken Heyman, represented chiefly by his recent photographs on the Alliance for Progress made in Latin America for the United States Informa-

tion Agency; Jerome Liebling, whose work comes from two series, one of Indian reservations in Montana and the other of the work and workers in a slaughterhouse; and Garry Winogrand whose works show people in their moral condition from cafe society at El Morocco to the pedestrians on New York City Streets; and Minor White, a leader in extending Alfred Stieglitz' idea of the photographic "equivilent", a theory in which the picture's primary meaning centers around its evocative rather than its narrative content.

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