

MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
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243
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FOR RELEASE:
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PRESS PREVIEW:
Monday, May 27, 1963
11 a.m. - 4 p.m.

Five Unrelated Photographers: Heyman, Krause, Liebling, White and Winogrand, will be on view at the Museum of Modern Art May 28 through July 21. 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.

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 Qui Riposa, 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 streets in New York City. Winogrand, 33, lives in New York.

Five Unrelated Photographers will be installed in the auditorium gallery 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, N. Y. CI 5-8900.

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FIVE UNRELATED PHOTOGRAPHERS

KEN HEYMAN
GEORGE KRAUSE
JEROME LIEBLING
MINOR WHITE
GARRY WINOGRAND

Preview - May 27, 1963

Exhibition dates - May 28 - July 21, 1963
Museum of Modern Art, New York

Work by these photographers, and others, is available for purchase through the Museum's Art Lending Service.

Exhibition directed by John Szarkowski and designed by Kathleen Haven.

KEN HEYMAN (MAGNUM) (Portrait of, by Paul Byers)

- 1930 Born in New York City.
- 1949 Entered Columbia College, Class of 1953; B.A. degree, 1956, following two years in the Service; post-graduate work in anthropology at Columbia Univ.
- 1956 Became professional photographers; including intensive work with Margaret Mead in Mexico and Bali.
- 1957-1961 One of five photographers in a special training program at Life.
- 1958-1962 Member of Rapho Guillumette.
- 1962 USIA assignment on The Alliance for Progress.
- 1963 Member of MAGNUM. Two books scheduled for fall publication - WILLIE (A Ridge Press Book - Atheneum), and CLYDE OF AFRICA (A Ridge Press Book - Macmillan). Presently (May-June) in Russia completing work on a book of photographs (with text by Margaret Mead) exploring the relationships of children and their families throughout the world (to be published by Rand McNally in 1964).

"I attempt to let my subjects take their own photographs - remaining as receptive as possible, in order that the subtleties of the individual be captured on film.

A good photograph evokes an emotion - the stronger the better. I strive to reach the truth of people in recording what I see."

Ken Heyman

Note: All photographs are untitled.

1. Brazil, 1961 (My Father's dead - Man lying on pavement by bench; boy looking down at him). Lent by the photographer. (18)
2. Rio, Brazil, 1961 (Disassociation - woman in print dress holding child; two boys; woman). Lent by the photographer. (19)
3. Mexico, 1960 (Protective Fear - four children; two chickens in foreground). Lent by the photographer. (20)
4. Coney Island, New York, 1957 (Gang fight on Coney Island). Lent by the photographer. (33)
5. Nigeria, 1957. (Odu Ceremony). Lent by the photographer. (34)

more....

KEN HEYMAN (continued)

6. Nigeria, 1962 (Rail Splitter). Lent by the photographer (32)
7. Brazil, 1961 (Here today, gone tomorrow - old car and cityscape). Lent by the photographer. (30)
8. Pennsylvania, 1962 (David & Goliath - fat woman reaching into popcorn box held by little boy). Lent by the photographer. (21)
9. Knoxville, Tennessee, 1962 (Great grandma). Lent by the photographer. (35)
10. Knoxville, Tennessee, 1962 (Man's head). Lent by the photographer. (36)
11. Northern France, 1962. (Breughel's Harvesters - family working in field). Lent by the photographer. (36)
12. New York, 1960 (Out of sight, out of sound - blind child and musical instrument). Lent by the photographer. (24)
13. New York, 1961 (Child nursing). Lent by the photographer. (23)
14. Paris, 1962 (Protective Love - sleeping child, leaning against brother). Lent by the photographer. (22)
15. Bali, 1957 (Balinese Belle). Lent by the photographer. (26)
16. Nigeria, 1957 (River scene). Lent by the photographer. (28)
17. Tokyo, 1958 (Peeking baby). Lent by the photographer. (25)

WILLIE

I first saw Willie in a doorway on a side street of New York's Lower West Side. I had been photographing him for only a moment or two when I realized what marvelous freedom of expression and movement he had. I visited him on his block the next day, and on four other days during the next two months.

Willie and I communicated, but we didn't converse. Sometimes I would talk to him - but he never answered. I never posed him.... Our only limitation was to stay within the bounds of Willie's world - one street bordered by two great avenues....

These pictures intend to show the relationship between the little boy and his block - the quick flashes of imagination, the reaching out of understanding, the struggle for acceptance and love, the joy and excitement that his street offered him.

Ken Heyman
(From WILLIE Photographs by Ken Heyman
Words by Michael Mason)

18. (Willie looking through cast-iron fence). Lent by the photographer. (1)
19. (Willie feeding a banana to a little boy). Lent by the photographer. (3)
20. (Willie; woman with cigarette). Lent by the photographer. (5)
21. (Willie, hand against railing, in area next to window). Lent by the photographer (2)
22. (Willie striding down street). Lent by the photographer. (4)

THE ALLIANCE FOR PROGRESS - "Alianza" 1962

The Alliance for Progress ("Alianza") is a foreign aid program initiated by President Kennedy, to help the underdeveloped countries of Central and South America.

I was assigned by the United States Information Agency to do a photographic essay on the United States Government's program throughout Latin America.

KEN HEYMAN (continued)

THE ALLIANCE FOR PROGRESS - "Alianza" 1962 (cont'd)

My job was to visit five countries: El Salvador, Panama, Colombia, Peru and Venezuela. The first trip was taken from May 1 through July 4, 1962, during which time I visited these countries and located certain situations that in a year should be healthily affected by "Alianza."

I expect to return on a second trip to these people within the year, and photograph the improvement of their conditions.

Ken Heyman

23. Peru (A Peruvian mother, wearing everyday costume, beside her daughter). Museum of Modern Art (By purchase). 191.63 (9)
24. In the village of Funo, bordering Lake Titicaca, Peru (Interior - a man discusses religion with his children). Museum of Modern Art (By purchase). 194.63 (10)
25. The Slums of Caracas, Venezuela (A child dances for the photographer, throwing her head from side to side. In the background, the slums of Caracas can be seen). Museum of Modern Art (By purchase). 190.63 (11)
26. Hills surrounding downtown Caracas, Venezuela (In the hills surrounding downtown Caracas, a woman is embarrassed and thrilled that the photographer should think her important enough to be photographed). Museum of Modern Art (By purchase) 188.63 (12)
27. Colombian Mountains (Boy's head. A smilingly-shy schoolboy grins at the camera, high in the Colombian Mountains). (Gift of the photographer) 185.63 (8)
28. On a hillside overlooking Caracas, Venezuela (A "Puck-like" boy rests from carrying his jug of water up the steep hill). Museum of Modern Art (Gift of the photographer). 186.63 (14)
29. High in the Andes, Cuzco, Peru (A little girl protects her roly-poly brother) Museum of Modern Art (By purchase) 193.63 (13)
30. Adult Education, Puno, Peru (A small effort is being made in adult education for the illiterate Indians in some parts of Peru. Here in Puno, this picture shows two women in the class - the little girl is embarrassed by the photographer's persistence). Museum of Modern Art (By Purchase) 192.63 (15a)
31. Coastal Village, El Salvador (A proud child holds his brother). Museum of Modern Art (By purchase). 189.63 (16)
32. Languosake, Colombia (Two people idly watching the passing crowd). Museum of Modern Art (Gift of the photographer). Study Collection (17)
33. Languosake, Colombia (Couple by wooden door). Museum of Modern Art (Gift of the photographer). Study Collection (17a)

GEORGE KRAUSE (Self portrait)

- | | |
|------|---|
| 1937 | Born in Philadelphia. |
| 1941 | Began attending art school at the age of four. |
| 1954 | Received four-year scholarship to the Philadelphia Museum College of Art, where he studied drawing, painting, graphics and design. |
| 1957 | Taught evening classes in art and lithography at Swarthmore College and Fliesher Art Memorial; left school to enlist in the Army for two years. |
| 1958 | Started to photograph while stationed in the South. |
| 1959 | Returned to Philadelphia Museum College of Art, majoring in photography. |
| 1963 | Currently a free-lance designer. |

more....

GEORGE KRAUSE (continued)

"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."

George Krause

QUI RIPOSA - Photographs of an Italian Cemetery 1962-1963

Previously I had always tried to put all my ideas and feelings about a place or person into one photograph.

This series was an attempt to make the whole work more meaningful than any single photograph could be.

George Krause

All photographs are untitled. All except No. 62 have been lent by the photographer.

- | | |
|------------------------------------|---|
| 34. (The Book) (20) | 50. (Weed) Columbia, S.C. Summer, 1961(31) |
| 35. (Man on the Corner) (2) | 51. (Pentecostal) Phila. Spring, 1961 (36) |
| 36. (The General) (8) | 52. (The Icon Painter) Phila. Spring, 1961 (33) |
| 37. (White Angel) (7) | 53. (Old Woman of S. Carolina) Columbia, S.C. Summer, 1961 (28) |
| 38. (Christ with Flowers) (1) | 54. (The Toothpick) Phila. Spring, 1961(39) |
| 39. (Ray) (3) | 55. (Head of Negro Boy) Columbia, S.C. Summer, 1961 (29) |
| 40. (The Fat Lady) (16) | 56. (The Scar) Phila. Summer, 1960 (41) |
| 41. (Hands) (10) | 57. (Saint Veronica's Veil) Phila. Fall 1962 (30) |
| 42. (Reversed Head) (4) | 58. (Gang) Phila. Summer, 1960 (27) |
| 43. (Christ with Palms) (11) | 59. (Cypsy Boy) Phila. Spring, 1961 (32) |
| 44. (The Lamb) (15) | 60. (Indian Girl) New Mexico Summer, 1961 (40) |
| 45. (The Bride) (17) | 61. (The Stairs) Columbia, S.C. Summer, 1961 (24) |
| 46. (The Halo) (23) | 62. (Shy Girl) Columbia, S.C. 1959 Museum of Modern Art Study Collection. By purchase. (42) |
| 47. (Angel leaving Girl) (12) | 63. (Pat) Darlington, S. C. Summer, 1961 (37) |
| 48. (Angel Face on Cross) (5) | |
| 49. Christ and Smiling Woman) (21) | |

JEROME LIEBLING (Portrait of, by Robert Wilcox)

1924 Born in New York City.

1946 After discharge from U.S. Army Signal Corps, resumed education at Brooklyn College; studied design with Ad Reinhardt and Robert J. Wolf; majored in photography under Walter Rosenblum; also studied with Paul Strand.

1948 Entered Film Workshop of the New School for Social Research.

more....

JEROME LIEBLING (continued)

- 1949-1963 Instructor of Photography, Art Department, University of Minnesota (1949);
Associate Professor of Photography, New York State University (1957);
Associate Professor of Art, University of Minnesota (1958-).
- 1951-1960 In collaboration with Allen Downs, made films Art And Seeing (1951);
A Tree is Dead (1955); Pow-Wow (1960).
- 1952-1962 Research Grants from Graduate School of University of Minnesota; The
Minnesota Scene (1950-56); The Blackfoot Indians of Montana (1961-62).

"...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."

Jerome Liebling

All photographs are untitled. All prints lent by the photographer SLAUGHTERHOUSE, SOUTH ST. PAUL, MINNESOTA 1962.

64. (The Wall) (18)
65. (Worker Resting In Rag Bin) (17)
66. (Hand of Slaughterhouse Worker) (15)
67. (Shot Cow) (19)
68. (Severed Cow's Head) (16)
69. (Hand and Hose) (21)
70. (Man with Knife) (14)
71. (Worker Cutting Head) (20)

Plant Forms

72. (Grass and Water Wisconsin No. 1) 1960 (9)
73. (Staghorn Fern) 1958 (6)
74. (Tropical Plant and Tail) 1957 (8)
75. (Tropical Plant - creeping, crawling) 1960 (7)

Indians - Blackfoot Reservation - Browning, Montana 1962

76. (Catherine Rattler Tombstone) (23)
77. (Young Man in Front of Pool Hall) (25)
78. (Cowboy on Horse) (24)
79. (John Bearchild - Chippewa Reservation Red Lake, Minnesota) (28)
80. (Young Girl) (27)
81. (White Calf) (22)
82. (Woman with Glasses 1955) (29)
83. (Head of Horse) (26)

more....

JEROME LIEBLING (continued)

Women and Mannequins

84. (Young Girl at Camp) Massachusetts, 1953 (13)
85. (Mannequin Head and Plastic Bag) 1963 (31)
86. (Mannequin Torso; Two Other Mannequins in Back) 1963 (32)
87. (Mannequin Arms and Legs) 1963 (32)
88. Mannequin - Sub-deb) 1963 (30)
89. (Breasts - Phoebe) 1962 (10)
90. (Hand and Breast) 1962 (11)

MINOR WHITE (Self portrait)

- 1908 Born in Minneapolis.
- 1933 B.S. degree in botany, University of Minnesota.
- 1933-1938 Wrote poetry.
- 1937-1938 Began free-lance photography in Portland, Oregon. Worked on WPA Art Project as a photographer.
- 1939-1941 Director of WPA Art Center, La Grande, Oregon. Taught photography.
- 1942-1945 In U. S. Army Intelligence Service in the South Pacific.
- 1945-1946 Attended extension classes in Art History and Philosophy of Art at Columbia University. Made acquaintance of Alfred Stieglitz, Edward Weston and Nancy and Beaumont Newhall.
- 1946-1953 Planned and conducted three-year course in photography for California School of Fine Arts (now San Francisco Institute of Art). Editing of Aperture started in 1952. Met and worked with Ansel Adams.
- 1953-1957 Editor of Image and production manager and designer of numerous exhibitions at The George Eastman House, Rochester, New York.
- 1957-1963 Currently teaching at Rochester Institute of Technology; preparation of a book on "self discovery through camera work," involvement in photographic Sequences, of which Sequence 15 (here shown) is the most recently completed; increasing scope and number of his workshops on creative photography throughout the country.

SEQUENCE 15

"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...."

Minor White

more....

MINOR WHITE (continued)

All photographs lent by the photographer.

SEQUENCE 15 (1959-1963)

Section 1 - Numbers 91-99

Section 2 - Numbers 100-106

Section 3 - Number 107 - 111

Section 4 - Numbers 112 - 115

GARRY WINOGRAND (Portrait of, by Jay Maisel)

1928 Born in New York City.

1947-1958 Attended College of the City of New York and Columbia University.

1949 Course in Photojournalism at the New School for Social Research with Alexey Brodovitch.

1952-1963 Free-lance photographer, working in reportage, advertising, etc.

"Photography is a mechanical, chemical process (craft). The camera is a machine. It is capable of making visual records with great literal detail and fidelity in the merest space of time....The man who would be a photographer must proceed from the firm base of respect and love for what his camera and film do best....

Photography is a way of thinking, seeing, feeling--instantaneous seeing and recording of details with fidelity. Not painting, not poetry, not anything else but photography itself--the expansion of vision and understanding."

Garry Winogrand

All photographs are untitled. All photographs lent by the photographer.

116. (Nude) 1959 (40)

117. (Man in derby looking into window with outdoor fishing scene) New York, 1961(38)

118. (Lion) New York, 1960 (36)

119. (Monkey on top of small car) Las Vegas, 1957) (43)

120. (Couple and monkey in car) New York, 1959 (41)

121. (Wife & Baby) 1956 (37)

122. (Soph-Frosh Rush) Columbia University, New York 1950 (34)

123. (Baby in garage doorway) New Mexico, 1957 (39)

124. (Mother and small boy) Coney Island, 1953 (32)

125. (Children in street; dead rat on sidewalk) New York, 1959 (45)

126. (Fat father and two children) Coney Island, 1953 (31)

127. (Man under boardwalk; head hidden) Coney Island: 1960 (33)

128. (Boy with balloons) New York, 1959 (44)

129. (Two women in car; Penna. Station Bus) New York, 1962 (35)

130. (Swimming Pool) Las Vegas, 1957 (42)

more.....

GARRY WINOGRAND (continued)

El Morocco 1955

131. (Performer with drums between legs) (28)
132. (Three men and girl; waiter in background) (25)
133. (Two couples dancing; girl reading message over man's shoulder) (30)
134. (Three men and girl; table covered with vegetables) (26)
135. (Performer on floor) (27)
136. (Couple dancing; girl laughing) (29)

People on the Streets of New York 1961

137. (Two Oriental girls) (22)
138. (Girl with large white buttons on dark dress) (3)
139. (Four teenage girls in shorts and sandals, running across street) (10)
140. (Girl with glasses, wicker handbag, stepping off curb; colored man) (7)
141. (Girl in white blouse, net over hair; sunglasses on arm; man in white shirt)(12)
142. (Girl with Cross on necklace; man with right hand raised, ring on 4th finger)(15)
143. (Woman in dark dress, left hand on hip, right holding shopping bag and handbag)
(20)
144. (Girl in white, with dark gloves, striding along; Chinese restaurant sign) (19)
145. (Woman carrying paper bags; woman in tight checked dress, hair piled high) (21)
146. (Girl in zig-zag print, large white beads, black bag, holding hat) (16)
147. (Group of four men; back of woman in mink cape) (2)
148. (Two intent men with cigarettes; man in plaid shirt) (6)
149. (Girl in white shorts, leaning against column, cigarette; young man at left)(11)
150. (Girl with bracelet on left arm; right hand gloved, and holding glove) (5)
151. (Girl at left, with charm bracelet, cigarette, raffia bag; backs of two girls at right) (1)
152. (Girl with veil over hair, next to twin) (8)
153. (Couple wearing dark glasses, his arm around her neck; man carrying typewriter)
(24)
154. (Three girls walking, carrying large handbags) (14)
155. (Girl with hair in curlers; girl in dark dress with white band and narrow straps.
mink stole over arm) (13)
156. (Young man shaking hands with girl; old man watching) (18)
157. (Dark haired girl in white long coat, black scarf and gloves, hand in pocket)(23)
158. (Crowd of women shoppers; man with arm extended at right) (9)
159. (Woman at left; girl in dark glasses; girl with patch over eye) (17)
160. (Boy with arm around girl's waist) (4)