1968

**Five Photographers**

Norman Geske  
*Sheldon Memorial Art Gallery, University of Nebraska-Lincoln*

Michael McLoughlin  
*Sheldon Memorial Art Gallery, University of Nebraska-Lincoln*

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Eikoh Hosoe
Ralph Eugene Meatyard
Josef Sudek
Garry Winogrand
John Wood
An international invitational exhibition
shown at the Sheldon Memorial Art Gallery,
University of Nebraska Art Galleries
May 7 through June 2, 1968
ACKNOWLEDGMENTS

This catalogue was prepared on the occasion of the exhibition FIVE PHOTOGRAPHERS, which opened at the Sheldon Memorial Art Gallery, University of Nebraska on May 7th, 1968. For their cooperation in making this exhibition possible I am indebted to: Eikoh Hosoe, Ralph Eugene Meatyard, Josef Sudek, Garry Winogrand, and John Wood.

For their assistance in the preparation of the exhibition and the catalogue, I would also like to thank the following: the Staff of the Sheldon Memorial Art Gallery, with special thanks to Thomas Huke, John Spense, and Diane Woodhull, students of the Department of Art, who assisted me in preparing this exhibition; Reverend Jaroslav Mrazek, Pastor of the Bohemian Brethren Presbyterian Church, Omaha, for his translation of the Sudek material; Dr. Vladmir Kucera and Professor Soon Sung Cho, University of Nebraska, for their invaluable assistance in correspondence; Thomas Barrow of the George Eastman House, and Sonja Bullaty of New York City, for the biographical information on Joseph Sudek; Lincoln Yearbook Co. for the printing of the catalogue; Tyler Type Service for composition.

MM
PREFACE

The exhibition of contemporary photography has become within a very few years one of the most gratifying and, at the same time, challenging of the preoccupations proper to museum programming. Since AMERICAN PHOTOGRAPHY: THE SIXTIES, presented here in 1966, we have been more involved than ever with this challenge. In the present exhibition, which is the creation of Michael McLoughlin of the Department of Art and a group of gifted students, we take it up in a new way. The result is not, I think, a silver platter serving of the obvious, but instead presents a demonstration of creative thinking that is, for me at least, a challenge in itself. FIVE PHOTOGRAPHERS is a notable exhibition of extraordinary pictures. All concerned have our thanks and congratulations.

Norman A. Geske
Director
INTRODUCTION

It is our intent to show the ever evolving continuum of the photographic image without deliberation of what it should be like or about. In initiating this exhibition we have sought to bring together a divergence of ideas and attitudes, relating both to the image and the nature of its fulfillment, rather than to represent any single school of thought or conceptual discourse. The ideas and concerns chronicled by the photographer are possibly the primary means, in the 20th century, of understanding our environment, ourselves, and the commitment we have invested in both. It is to this commitment on the part of the photographer that we have addressed ourselves.
Photography has a richly founded history which continually engenders new horizons of awareness and picture making. Within the construct of this exhibition are many manifestations of the photographic image. It is to the nature of the photographer's involvement with the image as the *OBJECT* that our considerations and responses must be directed. Whether the photographer works directly from nature or celebrates a postulate which no longer can be identified as reality, the significance and meaning of the image has expressed itself through the photographer's ability to give it form and substance.

It is fitting to recall the words of Proust, whose wisdom is yet to be fully understood in its relationship to the photograph: "This work of the artist, to seek to discern something different underneath material, experience, words, is exactly the reverse of the process which, during every minute that we live with our attention diverted from ourselves, is being carried on within us by pride, passion, intelligence, and also by our habits, when they hide our true impression from us by burying them under the mass of nomenclatures and practical aims which we erroneously call life. After all that art, although so complicated, is actually the only living ART. It alone expresses to others and discloses to us our own life, that life which cannot be observed and the visible manifestation of which need to be translated and often read backwards and deciphered with much effort."*

Michael McLoughlin
Exhibition Director
Eikoh Hosoe
Eikoh Hosoe was born in Tokyo, Japan in 1933. He graduated from Tokyo Photographic University in 1954. His first one-man exhibition, "Tokyo's American Girl" was held in 1956. During 1957/58 he participated in "Eyes of the Ten" exhibition. Hosoe was a founding member of the VIVO GROUP in 1959 along with Kikuji Kawada, Ikko Narahare, Akira Sato, Akira Tanno and Shomei Tomatsu. In 1960 he held his second one-man exhibition, "Man and Woman," which was later published in book form. In addition, that year he received the Newcomer's Award of the Japan Photo Critics Association, and the Professional's Award for "Man and Woman." In 1963 he received the "Best Photographer of the Year" award from the same association. Mr. Hosoe's newest work, "An Extravagantly Tragic Comedy," which opened in Tokyo this March will be published in an English and Japanese language edition this June.

GROUP EXHIBITIONS


PUBLISHED

1961  MAN AND WOMAN, Japan
1963  KILLED BY ROSES, Japan
1964  PHOTOGRAPHY 63 (exhibition catalogue)
1964  ONDINE, Japan
1967  WHY, MOTHER, WHY!, Japan
1968  PHOTOGRAPHY IN THE TWENTIETH CENTURY, George Eastman House and Horizon Press
1968  AN EXTRAVAGANTLY TRAGIC COMEDY, Japan
Eikoh Hosoe

AN EXTRAVAGANTLY TRAGIC COMEDY
A Photographic Theater
Starred by Dancer Tatsumi Hijilcata, 1968

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<td>2.</td>
<td>THREE</td>
<td>12 x 7 3/4</td>
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<td>3.</td>
<td>FIVE</td>
<td>12 x 7 7/8</td>
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<td>TEN</td>
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<td>8.</td>
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<td>12.</td>
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<td>15.</td>
<td>TWENTY-ONE</td>
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<td>*16.</td>
<td>TWENTY-TWO</td>
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<td>*17.</td>
<td>TWENTY-FIVE</td>
<td>11 3/4 x 7 7/8</td>
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Ralph Eugene Meatyard
Ralph Eugene Meatyard was born in Normal, Illinois in 1925. He studied at Illinois Wesleyan University and Williams College, Massachusetts. Began photography in 1950 on his own. He credits Van Deren Coke as being a great influence through their long personal association.

ONE-MAN EXHIBITIONS

1959 Tulane University
1961 University of Florida, (1962/63)
1962 Carl Siembab Gallery, Boston
1963 Arizona State University, (1966)
1965 University of New Mexico, (1967)
1967 Speed Museum, Louisville, Ky.
    Bellarmine College, Louisville, Ky.
    Doctors Gallery, Lexington, Ky.


GROUP EXHIBITIONS

1958 deCarova Gallery, N.Y. City.
    "Photographers Choice", University of Indiana.
    "Photograph at Mid-Century", George Eastman House.
1961 "Six Photographers", University of Illinois.
1967 "Photography in the Twentieth Century", a traveling exhibition prepared by the George Eastman House for the National Gallery of Canada.
    Quivera Gallery, Corrales, N. M.

1956 U. S. CAMERA ANNUAL

1958 PHOTOGRAPHERS CHOICE, "No Focus", by Ralph Eugene Meatyard, (exhibition catalogue)

1959 APERTURE 7:4
    PHOTOGRAPHY AT MID-CENTURY (exhibition catalogue)

1960 CAMERA, London

1961 ART IN AMERICA, "New Artist"

1963 PHOTOGRAPHY 63 (exhibition catalogue)

1966 AMERICAN PHOTOGRAPHY: THE SIXTIES (exhibition catalogue)

1967 PHOTOGRAPHY IN THE TWENTIETH CENTURY, George Eastman House and Horizon Press

1968 KENTUCKY REVIEW 2:1, "Ralph Eugene Meatyard: Eight Photographs". Introduction by Guy Davenport
    PHOTOGRAPHY 1968 (exhibition catalogue)
Ralph Eugene Meatyard

LAUGHTER, 1968

18. ONE  6 7/8 x 7 1/8
19. TWO  7 x 6 7/8
*20. THREE  5 7/8 x 6 1/8
*21. FOUR  7 3/8 x 7
22. FIVE  7 x 7
*23. SIX  7 x 6 7/8
24. SEVEN  6 3/4 x 6 3/4
25. EIGHT  7 1/2 x 7
26. NINE  7 x 6 1/4

SIGHT/SOUND, 1968

*27. ONE  7 1/4 x 7 1/4
28. FOUR  7 x 7

4th OF JULY PICNIC, 1968

29. FOUR  7 1/2 x 7
*30. EIGHT  6 7/8 x 7 1/4
31. NINE  6 1/2 x 5 7/8
32. TEN  7 3/8 x 7 1/4
33. ELEVEN  7 1/4 x 7 1/4
Josef Sudek
Josef Sudek was born in Kolin on Labe (Elbe), Czechoslovakia in 1896. He came to Prague at the age of fourteen, where he was trained as a bookbinder. His life in photography began in 1913, to be interrupted by World War I. He lost his right arm from a shrapnel wound received in 1917. In 1922, the photographer became a student of Karel Novak at the School of Graphic Art. As stated by Jan Rezác, Josef Sudek and Jaromir Funk (1896-1945) laid the foundation for photography in Czechoslovakia.** He was awarded the State Prize of the Czechoslovakian Republic in 1961 for his photography. This is Mr. Sudek's first American exhibition.

**PUBLISHED**

1947   PRAZSKY HRAD (The Prague Castle)  
       Text by Rudolf Roucek, SFINX
1948   PRAHA (Prague) Text by Vitezslav Nezval,  
       Svoboda
1956   JOSEF SUDEK FOTOGRAFIE, Introduction by Lubomír Linharta, SNKLU
1959   PRAHA PANORMATICKA (Prague Panoramic), State Publishing House of Literature, Music and Art
1961   KARLUV MOST (Charles Bridge), Text by  
       Emanuel Poche, SNKLU Prague
1963   JOSEF SUDEK, Profiles, Polygrafija
1964   SUDEK, Introduction by Jan Rezáč, Artia**
1967   CAMERA NO. 7, (July)
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<td>34</td>
<td>REMINISCENCE; COMING OF NIGHT</td>
<td>15 1/8 x 11 1/4</td>
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<td>*35</td>
<td>REMOTE PLACE ON THE WINDOW</td>
<td>11 1/8 x 9</td>
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<td>36</td>
<td>LITTLE GARDEN BEHIND OUR HOUSE</td>
<td>11 1/8 x 8 5/8</td>
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<tr>
<td>*37</td>
<td>REMINISCENCES; NOT QUITE AFTER NOON</td>
<td>14 1/2 x 11</td>
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<tr>
<td>*38</td>
<td>REMINISCENCES; OF DREAMS</td>
<td>15 1/8 x 11</td>
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<td>39</td>
<td>LITTLE GARDEN OF MRS. SOCHAR</td>
<td>9 x 11 1/4</td>
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<td>*40</td>
<td>LABYRINTH ON THE TABLE</td>
<td>10 x 11 1/6</td>
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<td>41</td>
<td>VIEW FROM MY WINDOW, 1940-1954</td>
<td>11 3/8 x 15 1/2</td>
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<td>42</td>
<td>MAGICAL LITTLE GARDEN AT SUNSET</td>
<td>8 7/8 x 6 3/4</td>
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<td>43</td>
<td>MAGICAL LITTLE GARDEN, FALL</td>
<td>9 1/8 x 6 3/4</td>
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<td>44</td>
<td>MAGICAL LITTLE GARDEN</td>
<td>9 1/8 x 6 3/4</td>
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<td>45</td>
<td>SOLAMEN</td>
<td>11 3/16 x 3 3/8</td>
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<td>46</td>
<td>SUNDAY AFTERNOON</td>
<td>11 1/4 x 3 3/8</td>
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<td>47</td>
<td>LANDSCAPE IN SOUTH BOHEMIA</td>
<td>11 3/16 x 3 3/8</td>
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<td>*48</td>
<td>SUNDAY, SIESTA</td>
<td>11 3/16 x 3 3/8</td>
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<td>PHOTOGRAPHIC OBSERVATION</td>
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<td>PHOTOGRAPHIC OBSERVATION</td>
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<td>52</td>
<td>PHOTOGRAPHIC OBSERVATION</td>
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Garry Winogrand
Garry Winogrand was born in New York City in 1928. He began photographing during World War II. Studied painting at City College of New York, 1947-48; Columbia University, 1948. Studied photography with Alexey Brodovitch at New School for Social Research, 1951. He held his first one-man exhibition at the Image Gallery in 1960. Mr. Winogrand was awarded the John Simon Guggenheim Memorial Foundation Fellowship for photographic studies of American Life in 1964.

GROUP EXHIBITIONS

"Photography 63/An International Exhibition", George Eastman House.
1965 White House Festival of the Arts.
"Recent Acquisitions", Museum of Modern Art.
Underground Gallery, N.Y. City.

"Toward a Social Landscape", George Eastman House.

PUBLISHED

1954 GARRY WINOGRAND, by Arthur A. Goldsmith, Jr.
PHOTOGRAPHY (Oct)
PHOTOGRAPHY ANNUAL
1955 PHOTOGRAPHY ANNUAL
1956 PHOTOGRAPHY ANNUAL
1963 PHOTOGRAPHY 63 (exhibition catalogue)
1966 GARRY WINOGRAND, by Mary Orovan
U. S. CAMERA (Feb)
THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWS IN PHOTOGRAPHY, (exhibition catalogue)
CAMERA (April)
1966 TOWARD A SOCIAL LANDSCAPE, George Eastman House and Horizon Press, Edited by Nathan Lyons
1967 PHOTOGRAPHY IN THE TWENTIETH CENTURY, George Eastman House and Horizon Press
INFINITY (April)
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<td>53.</td>
<td>NEW YORK, 1967</td>
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<td>54.</td>
<td>LONDON, 1967</td>
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<td>55.</td>
<td>PARIS, 1967</td>
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<td>56.</td>
<td>SCOTLAND, 1967</td>
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<td>62.</td>
<td>WINDSOR, ENGLAND, 1967</td>
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<td>LONDON, 1967</td>
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<td>LONDON, 1967</td>
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<td>68.</td>
<td>LONDON, 1967</td>
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Garry Winogrand
John Wood
John Wood was born in Delhi, California in 1922. He studied at the University of Colorado; receiving a Bachelor of Science degree in Visual Design from Institute of Design of Illinois Institute of Technology in 1954. Taught evening school at the Institute of Design in 1954. Since 1955 Mr. Wood has been teaching at New York State College of Ceramics, Alfred University, where he is currently an Associate Professor of Design.

ONE-MAN EXHIBITIONS

1953 Avant Arts Gallery, Chicago.
1965 State University of New York at Brockport.
1966 State University of New York at Cortland.
    Edinboro College, Pennsylvania.
    Kendall Gallery, Wellfleet, Massachusetts.

GROUP EXHIBITIONS

1952 La Jolla Art Museum, California.
1953 Phoenix Gallery, Berkeley, California.
    June Holme Gallery, Chicago.
    Society for Contemporary Art, Chicago Art Institute.
1954 University of Minnesota.
    Leonard Linn, Winnetka, Illinois.
    European Traveling Print Exhibition.
1962 Philadelphia Art Alliance Monoprint Exhibition.
    Kansas City Art Institute.
1963 American Federation of Arts (Iran, Turkey, Pakistan).

1965 Albright-Knox Art Gallery, Buffalo.
    New York State Council on the Arts.
    "State University Faculty Exhibition", Albright-Knox Art Gallery.

PUBLISHED

1960 STATEMENTS, (Spring)
1967 PHOTOGRAPHY IN THE TWENTIETH CENTURY, George Eastman House and Horizon Press
    THE PERSISTENCE OF VISION, George Eastman House and Horizon Press, Edited by Nathan Lyons
# John Wood

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<td>UNTITLED, 1965—Color lithograph</td>
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<td>UNTITLED, 1967—Photo Collage;</td>
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<td>71.</td>
<td>UNTITLED, 1967—Direct copy on paper</td>
<td>7 3/4 x 9 1/2</td>
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<td>UNTITLED, 1967— in process camera—(69-75)</td>
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<td>UNTITLED, 1968—</td>
<td>7 1/4 x 9 3/4</td>
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<td>UNTITLED, 1967—</td>
<td>8 1/2 x 7 1/2</td>
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<td>UNTITLED, 1967—</td>
<td>9 1/2 x 7</td>
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<td>76.</td>
<td>UNTITLED, 1967—Photograph with silver</td>
<td>10 x 8</td>
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<td>UNTITLED, 1967—Photograph with silver</td>
<td>10 x 9</td>
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<td>UNTITLED, 1966—Collage; Photo-engraving and drawing</td>
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<td>UNTITLED, 1967—Photograph and drawing</td>
<td>20 x 8</td>
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<td>UNTITLED, 1967—Small Collage</td>
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<td>UNTITLED, 1965—Color lithograph</td>
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<td>84.</td>
<td>UNTITLED, 1965—Photograph and drawing</td>
<td>21 x 10</td>
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</tbody>
</table>
THE UNIVERSITY OF NEBRASKA

Clifford M. Hardin, Chancellor
C. P. Magrath, Dean, College of Arts and Sciences
Norman A. Geske, Director, University Art Galleries
Jon Nelson, Assistant to the Director
Dwight Stark, Director of Extension Services
Miss Betty Sherwood, Secretary
Mrs. Robert Spence, Manager, Art Shop
Mrs. Eugene Tait, Gallery Assistant
Paul Hulfish, Guard
Exhibition Assistants: Theodore James and Donald Tuttle
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Prague 1, Czechoslovakia
CSSR

Garry Winogrand
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New York, New York

John Wood
Box 1234
State University College of Ceramics
at Alfred University
Alfred, New York 14802
* Marcel Proust (1871-1922) "Remembrance of Things Past"
Random House, Inc. 1924.