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1968

Five Photographers

Norman Geske

Sheldon Memorial Art Gallery, University of Nebraska- Lincoln

Michael McLoughlin

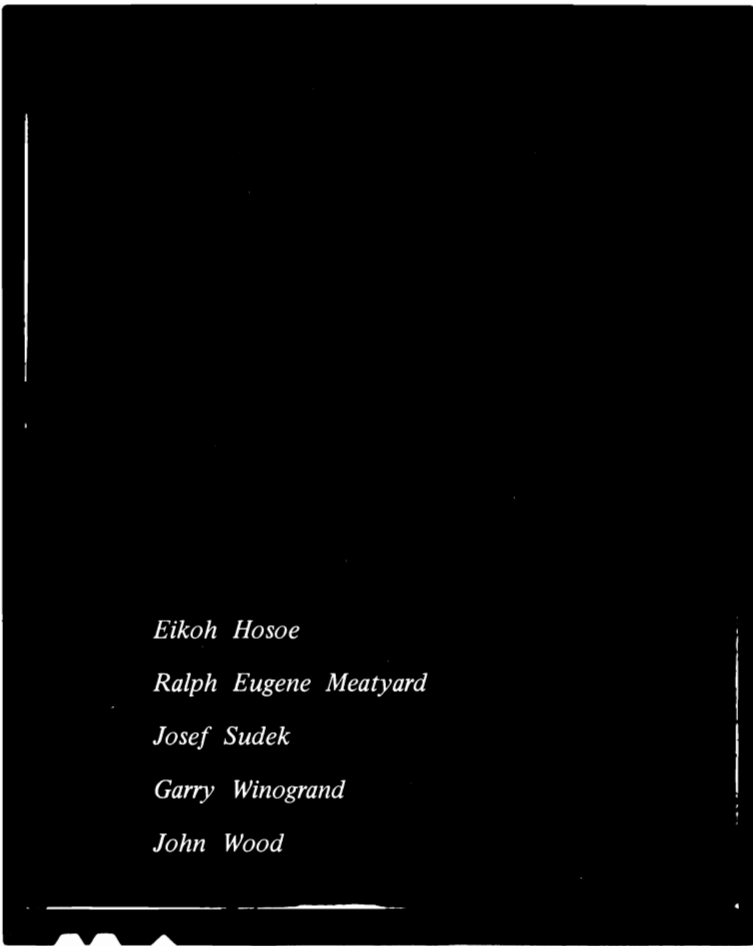
Sheldon Memorial Art Gallery, University of Nebraska- Lincoln

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Eikoh Hosoe

Ralph Eugene Meatyard

Josef Sudek

Garry Winogrand

John Wood

Five Photographers

sheldon memorial art gallery / university of nebraska / lincoln

Five Photographers

*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.

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, Akiro 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

- 1963 "Photography 63/An International Exhibition", George Eastman House.
- 1967 "Photography in the Twentieth Century", traveling exhibition prepared by the George Eastman House for the National Gallery of Canada.

PUBLISHED

- 1961 MAN AND WOMAN, Japan
- 1963 KILLED BY ROSES, Japan
- PHOTOGRAPHY 63 (exhibition catalogue)
- 1964 ONDINE, Japan
- 1967 TAKA-CHAN AND I, by Betty Jean Lifton, W. W. Norton and Company, Inc., New York
- WHY, MOTHER, WHY!, Japan
- 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 Hijikata, 1968 ☒

1. ONE	8 x 12
2. THREE	12 x 7 3/4
3. FIVE	12 x 7 7/8
4. SEVEN	8 x 12
5. EIGHT	8 x 12
6. NINE	8 x 12 1/8
* 7. TEN	12 1/8 x 7
8. TWELVE	12 x 8
* 9. THIRTEEN	12 x 8
10. FOURTEEN	12 x 8
* 11. SEVENTEEN	12 x 7 7/8
12. EIGHTEEN	8 1/2 x 12
13. NINETEEN	12 1/8 x 8
14. TWENTY	12 x 8
15. TWENTY-ONE	12 x 8
* 16. TWENTY-TWO	8 1/8 x 12 1/4
* 17. TWENTY-FIVE	11 3/4 x 7 7/8

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.
- 1959 "Sense of Abstraction", Museum of Modern Art.
"Photographt at Mid-Century", George Eastman House.
- 1961 "Six Photographers", University of Illinois.
- 1963 "Photography 63/An International Exhibition", George Eastman House.
- 1966 "American Photography: The Sixties", Sheldon Memorial Art Gallery, University of Nebraska Art Galleries.
- 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.

- 1968 "Photography 1968", Lexington Camera Club, Ky.

PUBLISHED

- 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	$6\frac{7}{8} \times 7\frac{1}{8}$
19. TWO	$7 \times 6\frac{7}{8}$
*20. THREE	$5\frac{7}{8} \times 6\frac{1}{8}$
*21. FOUR	$7\frac{3}{8} \times 7$
22. FIVE	7×7
*23. SIX	$7 \times 6\frac{7}{8}$
24. SEVEN	$6\frac{3}{4} \times 6\frac{3}{4}$
25. EIGHT	$7\frac{1}{2} \times 7$
26. NINE	$7 \times 6\frac{1}{4}$

SIGHT/SOUND, 1968 ☒

*27. ONE	$7\frac{1}{4} \times 7\frac{1}{4}$
28. FOUR	7×7

4th OF JULY PICNIC, 1968 ☒

29. FOUR	$7\frac{1}{2} \times 7$
*30. EIGHT	$6\frac{7}{8} \times 7\frac{1}{4}$
31. NINE	$6\frac{1}{2} \times 5\frac{7}{8}$
32. TEN	$7\frac{3}{8} \times 7\frac{1}{4}$
33. ELEVEN	$7\frac{1}{4} \times 7\frac{1}{4}$

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 Rezac, 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, Introduc-
tion by Lubomira Linhartá, SNKLHU
- 1959 PRAHA PANORMATICKA (Prague Pano-
ramic), State Publishing House of Litera-
ture, Music and Art
- 1961 KARLUV MOST (Charles Bridge), Text by
Emanuel Poche, SNKLU Prague
- 1963 JOSEF SUDEK, Profiles, Polygrafia
- 1964 SUDEK, Introduction by Jan Rezac, Artia**
- 1967 CAMERA NO. 7, (July)

Josef Sudek

34. REMINISCENCE; COMING OF NIGHT	15 1/8 x 11 1/4
*35. REMOTE PLACE ON THE WINDOW	11 1/8 x 9
36. LITTLE GARDEN BEHIND OUR HOUSE	11 1/8 x 8 5/8
*37. REMINISCENCES; NOT QUITE AFTER NOON	14 1/2 x 11
*38. REMINISCENCES; OF DREAMS	15 1/8 x 11
39. LITTLE GARDEN OF MRS. SOCHAR	9 x 11 1/4
*40. LABYRINTH ON THE TABLE	10 x 11 1/6
41. VIEW FROM MY WINDOW, 1940-1954	11 3/8 x 15 1/2
42. MAGICAL LITTLE GARDEN AT SUNSET	8 7/8 x 6 3/4
43. MAGICAL LITTLE GARDEN, FALL	9 1/8 x 6 3/4
44. MAGICAL LITTLE GARDEN	9 1/8 x 6 3/4
45. SOLAMEN	11 3/16 x 3 3/8
46. SUNDAY AFTERNOON	11 1/4 x 3 3/8
47. LANDSCAPE IN SOUTH BOHEMIA	11 3/16 x 3 3/8
*48. SUNDAY, SIESTA	11 3/16 x 3 3/8
49. PHOTOGRAPHIC OBSERVATION	3 1/4 x 2 1/8
50. PHOTOGRAPHIC OBSERVATION	5 1/2 x 2 3/16
51. PHOTOGRAPHIC OBSERVATION	5 1/2 x 2 3/16
52. PHOTOGRAPHIC OBSERVATION	5 1/2 x 2 3/16

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

- 1955 "The Family of Man", Museum of Modern Art.
- 1957 "70 Photographers Look at New York", Museum of Modern Art.
- 1959 "Photographers' Choice", Workshop Gallery.
- 1963 "Photographs for Collectors", Museum of Modern Art.
 "Photography 63/An International Exhibition", George Eastman House.
 "Five Unrelated Photographers", Museum of Modern Art.
- 1964 "Contemporary Photographs from the George Eastman House Collection 1900-1964", New York World's Fair.
- 1965 White House Festival of the Arts.
 "Recent Acquisitions", Museum of Modern Art.
 "About New York, Night and Day", Gallery of Modern Art.
- 1966 "Contemporary Photography Since 1950", traveling exhibition prepared by the George Eastman House in collaboration with the New York State Council on the Arts.
 "The John Simon Guggenheim Memorial Foundation Fellows in Photography", Philadelphia College of Art.
 Underground Gallery, N.Y. City.

"Toward a Social Landscape", George Eastman House.

- 1967 "Photography in the Twentieth Century", traveling exhibition prepared by the George Eastman House for the National Gallery of Canada.

PUBLISHED

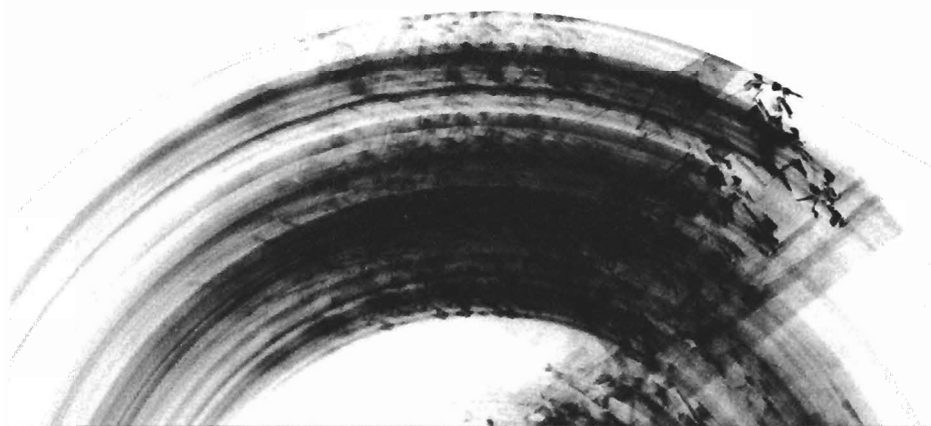
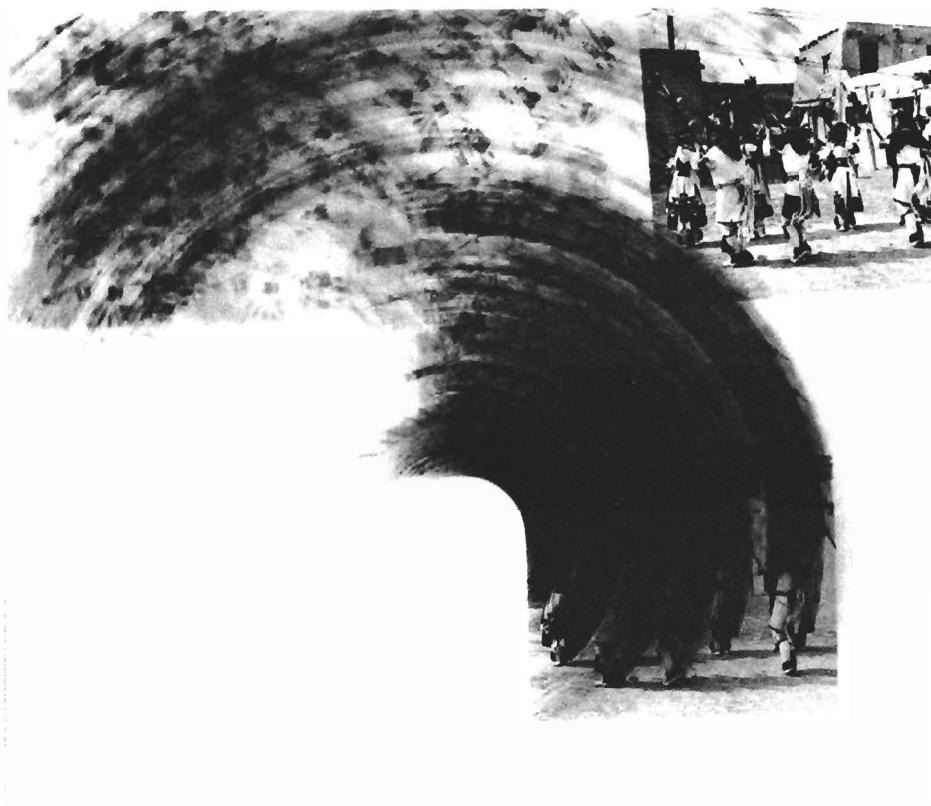
- 1954 GARRY WINOGRAND, by Arthur A. Goldsmith, Jr.
 PHOTOGRAPHY (Oct)
 PHOTOGRAPHY ANNUAL
- 1955 PHOTOGRAPHY ANNUAL
- 1956 PHOTOGRAPHY ANNUAL
- 1963 PHOTOGRAPHY 63 (exhibition catalogue)
- 1966 GARRY WINOGRAND, by Mary Orován
 U. S. CAMERA (Feb)
 THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWS 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)

Garry Winogrand

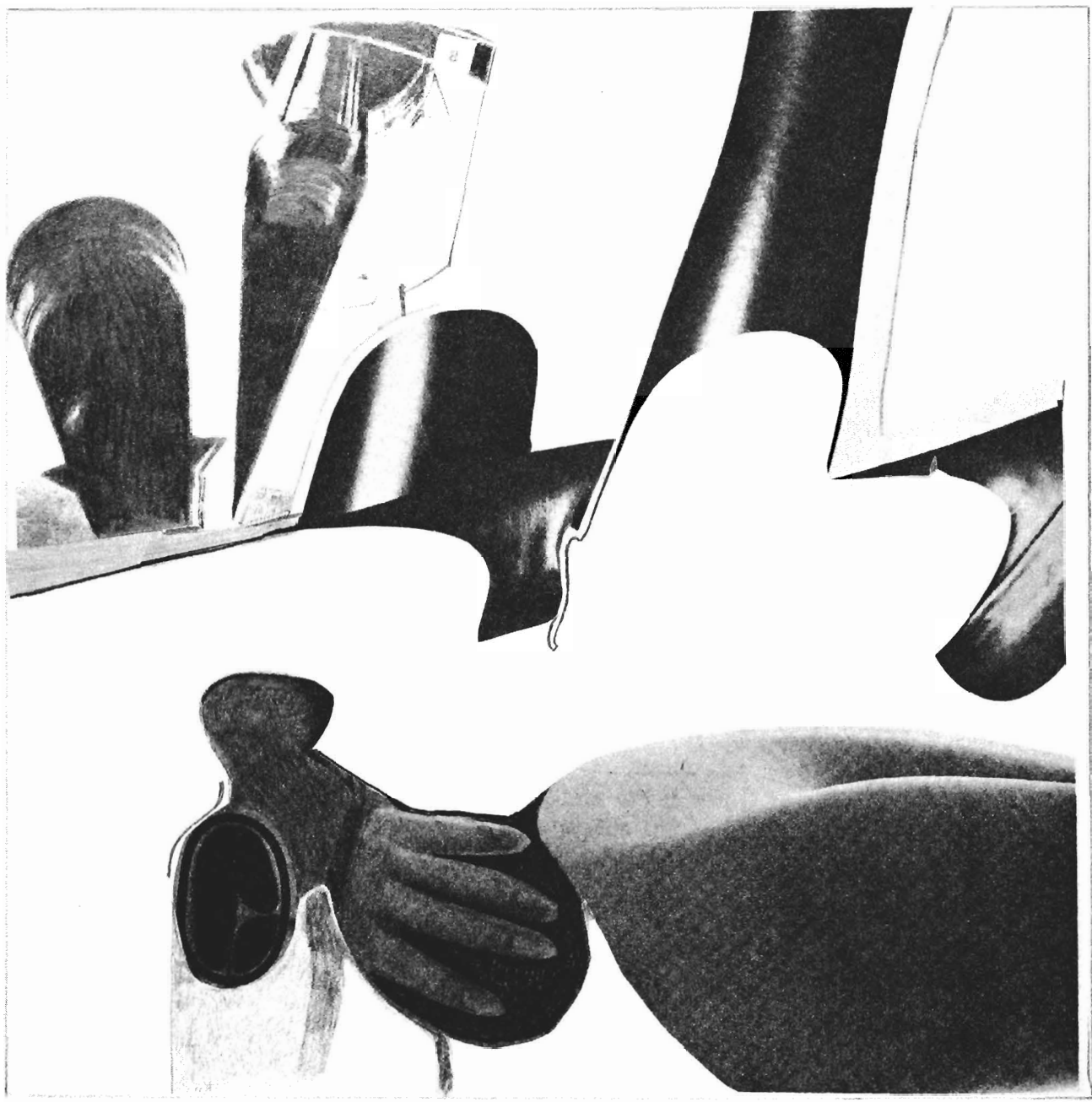
53. NEW YORK, 1967	13 1/2 x 9
54. LONDON, 1967	13 1/2 x 9
*55. PARIS, 1967	13 1/2 x 9
56. SCOTLAND, 1967	12 1/2 x 9
*57. PARIS, 1967	13 1/2 x 9
*58. PARIS, 1967	13 1/2 x 9
59. PARIS, 1967	13 1/2 x 9
60. PARIS, 1967	13 1/2 x 9
61. PARIS, 1967	13 1/2 x 9
*62. WINDSOR, ENGLAND, 1967	13 1/2 x 9
63. LONDON, 1967	13 1/2 x 9
*64. LONDON, 1967	13 1/2 x 9
65. LONDON, 1967	13 1/2 x 9
66. LONDON, 1967	13 1/2 x 9
67. LONDON, 1967	13 1/2 x 9
68. LONDON, 1967	13 1/2 x 9

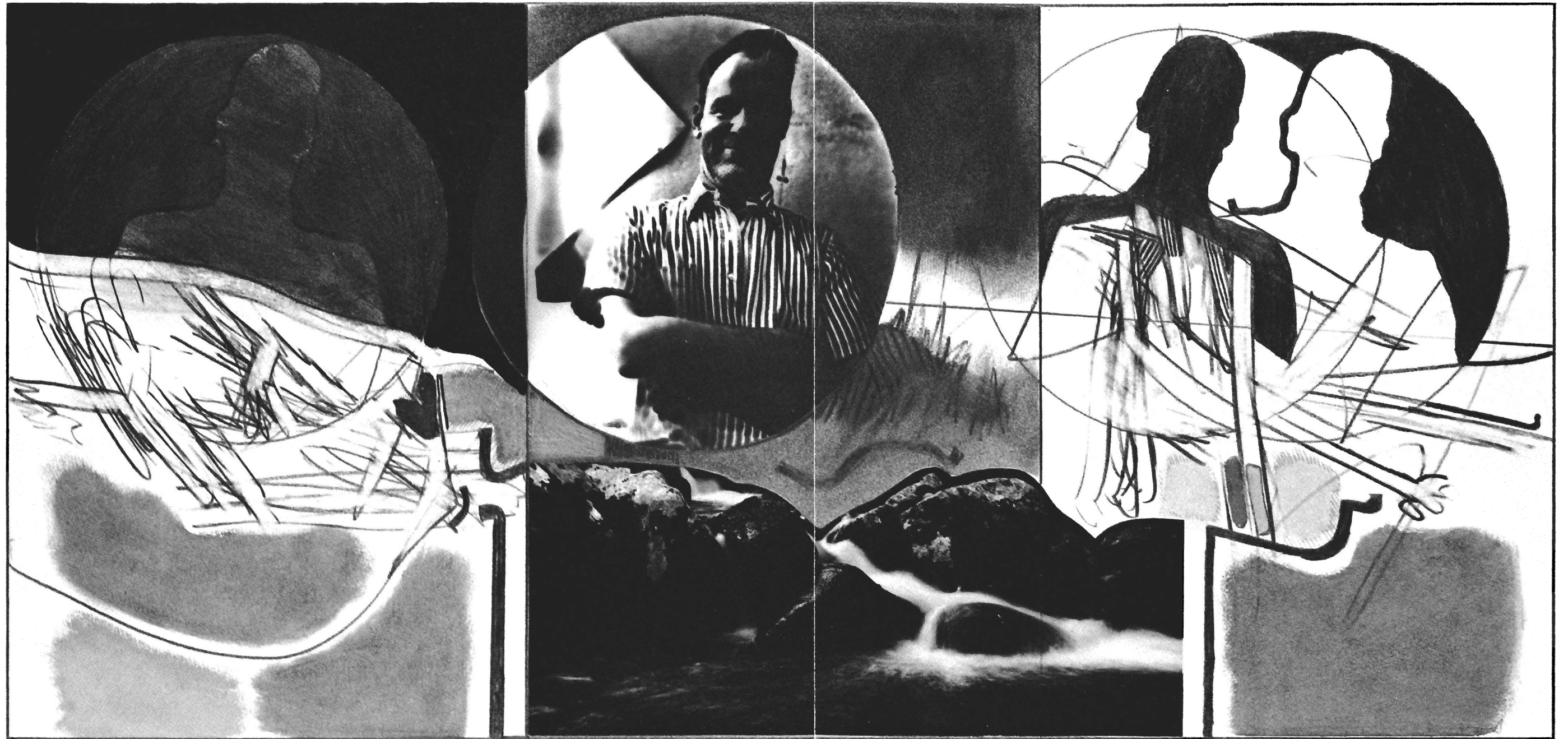
John Wood











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.
- 1958 Alfred University (1960, 1962).
- 1964 Schuman Gallery, Rochester, New York.
- 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).

- 1964 Memorial Art Gallery, Rochester, N.Y.,
"Finger Lakes Exhibition". (1965).
- 1965 Albright-Knox Art Gallery, Buffalo.
New York State Council on the Arts.
- 1966 "Photography Since 1950", traveling exhibition prepared by the George Eastman House for the New York State Council on the Arts.
- 1967 "Photography in the Twentieth Century", traveling exhibition prepared by the George Eastman House for the National Gallery of Canada.
"State University Faculty Exhibition", Albright-Knox Art Gallery.
"The Persistence of Vision", George Eastman House.

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

- | | |
|---|---------------|
| *69. UNTITLED, 1965—Color lithograph | 21 x 18 |
| 70. UNTITLED, 1967—Photo Collage; | 7 1/2 x 8 1/2 |
| 71. UNTITLED, 1967—Direct copy on paper | 7 3/4 x 9 1/2 |
| 72. UNTITLED, 1967—in process camera—(69-75) | 8 3/4 x 7 |
| *73. UNTITLED, 1968— | 7 1/4 x 9 3/4 |
| *74. UNTITLED, 1967— | 8 1/2 x 7 1/2 |
| 75. UNTITLED, 1967— | 9 1/2 x 7 |
| 76. UNTITLED, 1967—Photograph with silver | 10 x 8 |
| 77. UNTITLED, 1967—Photograph with silver | 10 x 9 |
| 78. UNTITLED, 1966—Collage; Photo-engraving and drawing | 10 x 9 |
| 79. UNTITLED, 1966—Collage; Photo-engraving and drawing | 10 x 9 |
| 80. UNTITLED, 1966—Transfer and drawing | 14 x 11 |
| 81. UNTITLED, 1967—Photograph and drawing | 20 x 8 |
| *82. UNTITLED, 1967—Small Collage | 7 1/2 x 7 1/2 |
| 83. UNTITLED, 1965—Color lithograph | 21 x 10 |
| *84. UNTITLED, 1965—Photograph and drawing ° | 21 x 10 |

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Dwight Stark, Director of Extension Services

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Paul Hulfish, Guard

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Edition of 1500 copies printed by Lincoln Yearbook Co. May, 1968.
Designed by Ruth Ann Sack.

* REPRODUCED

☐ ONE OF A SERIES, COMPLETE

☒ ONE OF A SERIES, BROKEN

° DENOTES COLOR APPLICATION

* Marcel Proust (1871-1922) "Remembrance of Things Past"
Random House, Inc. 1924.