PHOTOGRAPHY 64 / AN INVITATIONAL EXHIBITION

AN EXHIBITION OF PHOTOGRAPHY CO-SPONSORED BY THE NEW YORK STATE EXPOSITION AND THE GEORGE EASTMAN HOUSE
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Photography 64 is the direct outgrowth of the photography exhibition held at last year's New York State Exposition. More than mere sequence is involved: the present exhibition is integrally related to its predecessor, its content having been chosen by last year's participants.

Those who enjoyed Photography 63, here at the Exposition or later at the George Eastman House, are aware that it is a showing of work by gifted young photographers who were nominated by a committee of noted editors, photographers and museum directors. Those who have not seen it may have the opportunity to do so, as Photography 63 tours the United States this year and next.

Now these young photographers have themselves become nominators, selecting the twenty-five leaders in their field who have made active contributions to the photographic medium from 1900 to the present. Their judgments were based on the influence and significance of the work of these established photographers.

Photography 64 owes its being in large part to the enthusiastic reception given last year's exhibition by Exposition-goers, particularly young people. Thus encouraged, the George Eastman House of Photography in Rochester and the New York State Exposition undertook to co-sponsor an equally deserving and inspiring exhibition for 1964. Again, the highest standards of professionalism have been imposed by Nathan Lyons, Assistant Director of the George Eastman House and the exhibition's director, with whom we have now had the good fortune to work in preparing both exhibitions.

The George Eastman House is proud to continue its collaboration with the New York State Exposition with this second exhibition of photography.

Last year's exhibition, Photography 63, consisted of the work of photographers under the age of forty, nominated by an international panel of experts. Its success led to an invitation from the New York State Exposition to organize the present exhibition, which consists of work by twenty-five established photographers nominated by the Photography 63 exhibitors as photographers for whom they have the most respect, and who have influenced them.

This exhibition, therefore, supplements Photography 63, to give a broad survey of contemporary photography.

A selection of photographs from both Photography 63 and Photography 64 has been purchased by the Eastman Kodak Company for presentation to the permanent collection of the George Eastman House. These photographs will be exhibited at the Kodak Pavilion of the New York World's Fair, and then circulated to museums and galleries in Europe and America. In addition, many of the photographs in the current exhibition will be included in Twentieth Century American Photographers, to be held during the Fifteenth Anniversary Year of the George Eastman House.

To the New York State Exposition, which has not only given us the opportunity to present this exhibition of photography to a vast public, but has also made possible the publication of this catalogue, we are greatly indebted.

Harold L. Creal, Director
New York State Exposition

Beaumont Newhall, Director
The George Eastman House
FOREWORD

That simple, uncomplicated moment of just “experiencing a picture” is much more complex than we realize. The photographic image has become an integral part of a system of communication which we have grown to accept without question. If we try to imagine the cumulative effect these images have upon our society, in terms of persuasion, or of conditioning our response to the world around us, we would immediately understand the need to reassess the role of the “visual” in our lives. An entire society can be conditioned visually to accept predetermined values. Witness the conscious application of visual propaganda by the Axis powers prior to the Second World War. The application of these devices in advertising to motivate the consumer to select a specific product is a conditioning to which we have all succumbed at one time or another. This constant recurrence of images, many of which we accept unconsciously, has had an even greater effect upon what we tend to accept consciously as the picture experience itself.

Today we should realize how the photographic image may be altered, and how photography can be used to explore a number of points of view about a given object or event. When photography was first introduced, its obvious authenticity provoked an overwhelming response. The world was caught up in an era of picture taking. One could provide his own picture experiences, something which in the past had been done for him by others. The satisfaction of taking pictures tended to make us look at the photographs of others just as we looked at our own; accepting the picture without considering its underlying significance. Whatever the reason for taking a photograph, it exists as the result of isolating a specific moment of time. Certainly for the vast majority who use photography with casual interest, the moment selected on this basis will reflect that interest.

However, as you consider and experience the work of the photographers in this exhibition—photographers who over a period of time have presented in a body of work their view of the world, their view of that which is significant—consider the cumulative value of the work of each. It is a value not dependent upon one specific photograph, but upon a body of work. This exhibition recognizes this achievement and affirms the existence of photographers as image makers.

Nathan Lyons
Director of the Exhibition
ANSEL ADAMS
EUGÈNE ATGET
WERNER BISCHOFF
BILL BRANDT
WYNN BULLOCK
HARRY CALLAHAN
ROBERT CAPA
HENRI CARTIER-BRESSON
WALKER EVANS
ROBERT FRANK
ERNST HAAS
LEWIS W. HINE
DOROTHEA LANGE
MAN RAY
LÁSZLÓ MOHOLY-NAGY
IRVING PENN
AARON SISKIND
W. EUGENE SMITH
FREDERICK SOMMER
EDWARD STEICHEN
ALFRED STIEGLITZ
PAUL STRAND
BRETT WESTON
EDWARD WESTON
MINOR WHITE
Brett Weston

Paul Strand
ANSEL ADAMS
Winter Story, Yosemite Valley. ca. 1937. GEH
North Coast Redwoods. 1960. GEH
Leaf Pattern, Alaska. 1942. GEH
Clouds Above Golden Canyon, Death Valley. 1942. GEH.
• Fog Near Cascade Pass, Northern Cascades, Washington. 1958. GEH


EUGÈNE ATGET
Les Bords de Marne au Perreux. ca. 1910. GEH
Rue du Petit. ca. 1910. GEH
Maison Close. ca. 1921. GEH
Paris Shop Front: H. Cousin. ca. 1910. GEH
• Corsets. Paris. ca. 1910. GEH

WERNER BISCHOF
Shinto Priests Crossing Courtyard, Meiji Temple, Tokyo. 1952. Magnum
Children of Hiroshima Cheer Their Emperor. 1951. Magnum
Indian Dancer, Bombay. 1951. Magnum
Easter Mass, Pisac, Peru. 1954. Magnum
• Aberdeen, near Hong Kong. 1952. Magnum


BILL BRANDT
Lord Macdonald's Forest, Skye. 1947. GEH
Untitled. August 1951. Plate 11 from Perspective of Nudes. 1961. GEH
Suburbs. 1933 GEH
Parlour Maids, London. 1932. GEH
• London Child. July 1955. GEH


WYNN BULLOCK
• Navigation Without Numbers. 1957. Lent by Alice Andrews
Untitled. 1951. GEH
Untitled. 1955. GEH
The Pilings. 1958. P
Tide Pool, Point Lobos. 1957. P

HARRY CALLAHAN
• Multiple Exposure, Tree, Chicago. 1956. P
New York. 1962. P
Aix-en-Provence, France. 1958. P
Bob Fine. ca. 1952. P
Eleanor and Barbara, Chicago. 1954. P


ROBERT CAPA
• Woman of Naples. 1943. Magnum
Death of a Loyalist Soldier. 1936. Magnum
D-Day, Normandy Beachhead. 1944. Magnum
France, Following the Liberation of Paris. 1944. Magnum
Verdun. 1937. Magnum
All photographs from Images of War, 1964


HENRI CARTIER-BRESSON
Madrid, Spain. 1933. MOMA
Cuauhtemocztin Street, Mexico City, 1934. MOMA
• Cordoba. 1933. MOMA
Hyères, France. 1932. MOMA
Callejon of the Valencia Arena. 1933. MOMA

WALKER EVANS
Birmingham Houses. 1937. GEH
Selma, Alabama, Storefronts. 1936. P
Citizen in Downtown Havana. 1932. GEH
Untitled. 1931. GEH
Havana Policeman. 1932. GEH

ROBERT FRANK
Hoboken. 1955. MOMA
St. Petersburg. 1957. MOMA
Reno. 1956. MOMA
Coney Island. 1958. MOMA
Los Angeles. 1956. MOMA

ERNST HAAS
Priest in Positano. 1953. Magnum
Flower Pot, Vienna. 1945. Magnum
Homecoming Prisoners of War, Vienna. 1946. Magnum
Beach Runners. ca. 1958. MOMA
Third Avenue at 38th Street. 1952. MOMA


LEWIS W. HINE
Russian Steelworkers, Homestead, Pennsylvania. 1909. GEH
Italian from Albania. 1904. GEH
Group of Coal Breaker Boys. ca. 1911. GEH
Cotton Mills, Child Worker. 1909. GEH
• Little Orphan Annie, Near Pittsburgh. 1908. GEH


DOROTHEA LANGE
End of an Era. ca. 1938. GEH
• Street Demonstration, Corner of Jackson & Montgomery Streets, San Francisco. ca. 1930. P
White Angel Bread Line, San Francisco. 1932. GEH
Venezuela. 1961. P
Delta Plantation, Mississippi. 1936. GEH


MAN RAY
James Joyce. 1922. MOMA
Kiki. ca. 1925. MOMA
• Sleeping Woman. Solarization. 1929. MOMA
• The Woman with the Long Hair. 1929. MOMA
Rayograph. 1950. GEH

W. Eugene Smith
- Dr. Albert Schweitzer, Aspen, Colorado. 1949. GEH
- Young Woman’s Work. 1950. GEH
- Pittsburgh Steel Worker. 1957. MOMA
- Girl Doing Dishes. n.d. MOMA
- Death in a Spanish Village. 1950. GEH


Frederick Sommer
Max Ernst. 1946. MOMA
The Thief Greater Than His Loot. 1955. MOMA
Arizona Landscape. 1943. MOMA
Lee Nevin. 1963. MOMA
From the series, “Configurations on Black.” 1957. MOMA


Edward Steichen
Time Space Continuum. ca. 1920. MOMA
My Little Sister with the Rose-covered Hat. Milwaukee. 1899. Platinum print. MOMA
Three Pears and an Apple. ca. 1921. MOMA
The Maypole. New York. 1932. MOMA

ALFRED STIEGLITZ


PAUL STRAND


BRETT WESTON

EDWARD WESTON
Kelp, Point Lobos. 1940. GEH
Guadalupe Marín de Rivera, Mexico, 1924. GEH
Cabbage Leaf. 1931. GEH
Neil, Nude. 1925. Platinum print. GEH
Attic. 1921. Platinum print. GEH


MINOR WHITE
Untitled. From the sequence, “Intimations of Disaster.” 1950. P
Untitled. From the sequence, “Song Without Words.” 1948. P
Untitled. 1960. GEH
Untitled. From “Sequence 8.” 1950. GEH
