

News Release FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS, 60603, U. S. A.

FOR IMMEDIATE RELEASE

FOR FURTHER INFORMATION
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Robert Riger, noted for his documentary action photographs of football, turns his camera on race horses. An exhibition titled "The Track", 32 photographs in color, may be seen in the Gallery of Photography, The Art Institute of Chicago through July 5, 1964.

Riger's photographs of professional football were shown in the Art Institute in 1962 and the popularity of the exhibition suggested the present selection of color photographs.

Riger is one of the few journalists in America who has the ability to report the dynamic world of sports with text, drawings and photographs.

In 1963 he demonstrated all three skills in a volume "The Best Plays of the Year," the first annual publication of The National Football League. His 1960 volume, "The Pros", already had focused attention on his action photographs.

His photographs of the track belie the "petrified super-reality" so often produced by the intractable camera. Continuous motion is suggested. Riger's documentary statement involving men, horses, and the sport of racing is made in esthetic terms and related to the larger complex of life in which horses, trainers, jockeys, owners, touts and gentlemen speculators, spin.

Horses and the race track have attracted great artists of all times. Riger's experience as a practising artist (he contributed some 1200 drawings to Sports Illustrated alone) and his admiration for the work of the 14th century Italian artist Pollaiuolo, of Gericault, Delacroix, Degas and Toulouse-Lautrec, have influenced his use of the camera. He achieves expression that far transcends documentation.

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