

WALL LABEL FOR EXHIBITION

Danny Lyon was born in Brooklyn in 1942 and lived in Queens until he was seventeen years old. It was while he was a student at The University of Chicago that he became interested in photography and won first prize in the Festival of the Arts at the University in 1962. During the following years many notable pictures are the proof of his rare talent and have brought to public attention one of the most gifted and expressive of young American photographers. Before accounts and pictures of the life of motorcyclists were so much in vogue as they are today, and while he was still a student at the University, Danny Lyon began photographing this subject and became a member of the Chicago Outlaws.

In 1962, in Albany, Georgia, he recorded, in many memorable compositions, the growing social and civil problems between black and white citizens. When Simon and Schuster published The Movement in 1964, it was composed largely of Danny Lyon's photographs. From Georgia, Alabama, and Mississippi he travelled across the United States, revealing more of the resources of his welcome talent. He returned to Chicago to make his permanent home and in October of last year the Swiss magazine, DU, published a portfolio of his portraits with an understanding and penetrating essay by Manuel Gasser.

Original prints of his photographs are in the collections of The Museum of Modern Art, New York City, and The Art Institute of Chicago. In 1966 The Art Institute is pleased to present the first one-man show of Danny Lyon's photographs.

The following is taken from a recent statement by Danny Lyon: To freeze from time some moments, some gestures, a face, to be looked upon forever or a brief while, by those who will never see it if it is not shown, and

and by some who are not yet born. It can be done with art with a machine and retained for history. Of what value is a glance into the face of the wife of a tenant farmer who came from Alabama and holds her family together for a few brief years in a tenement in Chicago in the twentieth century? And what will be its value in fifty years? The pictures are not made to disturb people's consciences but rather to disturb their consciousness. The pictures do do not ask you to "help" these people, but something much more difficult; to be briefly and intensely aware of their existence, an existence as real and significant as your own.