

News Release FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS, 60602 U. S. A.

FOR IMMEDIATE RELEASE

Sixty photographs by Jonas Dovydenas are on display in the Art Institute of Chicago through Sunday, July 23, 1967.

This is the first one-man show by the 27 year old photographer who is presently photographer for Chicago's Department of Urban Renewal. Ten photographs are in color but the sense of life which flows through black and white prints leaves an impression of color, light, and the subtle changes of atmosphere and weather.

Jonas Dovydenas was born in Lithuania in 1939. At age 5 he became a refugee with his mother and his writer-father and spent time in various parts of Germany. In February of 1949 the family reached Boston and moved on to northern Pennsylvania near Scranton. Jonas graduated from Scranton Central High School in 1958 and spent the next two and a half years in Denver as a USAF instructor. At the base hobby center he began to print his own pictures. He also read omnivorously and learned to ski. Following his stint in the air force, he enrolled in Brown University and graduated in 1965 with English literature as his special subject. A year before graduation he met Harry Callahan and took a course with this famous photographer at the Rhode Island School of Design.

Dovydenas' photographs in the present exhibition prove his sensitive concern for everyday, rather than dramatic, moments of life. His feeling for scenes without people, leafless trees in the snow, horses silhouetted on a sand hill, a cluster of farmhouses - is as intense as his feeling for the corrugated metal patterns and the incongruities of juxtaposed city buildings. But his greatest sensitivity is for people. A lonely man on a bench holds a terrier. Three women, shawls over heads, lumber by a glamorous signboard. A child reads. A quiet drama evolves in many pictures, such as that

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of a crowd waiting along a curb for a parade to pass. "I'm a literary person" Dovydenas says. "I like to tell a story and I like to have the picture itself say more about a person than I can say. There should be communication - instant recognition- between the person in the picture and the one looking at it. What kind of a camera do I use? It doesn't matter. I started with borrowed equipment mostly and I like any kind of film from 35 mm to 2 $\frac{1}{4}$ mm."

"His unusual and remarkable insight does not need the sensational moment to present his subject matter and reveal its character," says Hugh Edwards, the museum's Curator of Photography. "People for example are shown in the most ordinary situations and environments; in those unguarded quiet moments which doubtless express more about them than their times of stress and tension."

FOR FURTHER INFORMATION:

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