

TOURING EXHIBITION FACT SHEET

SOUTHEAST MUSEUM OF PHOTOGRAPHY



"John Sebastian in Tent, Chicken Flats, Los Angeles," by Henry Diltz

KISS THE SKY

HENRY DILTZ

#3718 DBCC Creative 1/07

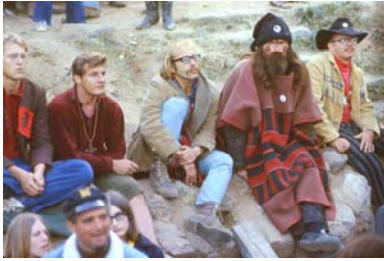
KISS THE SKY

THE MUSIC AND CULTURE OF THE 1960's PHOTOGRAPHS BY HENRY DILTZ

More than just a record of rock's greatest moments and performers, Henry Diltz's images of daily life at the heart of 1960's counter and alternative cultures provide a unique and compelling record of a time of momentous change in our society. One of the foremost rock music photographers; his images give a behind the scenes look at festivals, concerts, Be-ins and recording sessions.

The Doors, Monkees, Eagles, America, Jackson Browne, James Taylor, Janis Joplin, Jimi Hendrix, Mamas and Papas, Lovin Spoonful, Joni Mitchell, Steppenwolf, Neil Young and Crosby, Stills & Nash. Henry Diltz, captured them all. He has more than 200 album sleeves to his credit, including such famed album covers as The Doors' Morrison Hotel, James Taylor's Sweet Baby James, and Crosby, Stills & Nash's debut. He was the official photographer at the Woodstock and Monterey Music Festivals. This exhibition features more than 500 images in Diltz's first career retrospective and museum exhibition.

"I like to let things unfold in front of me... to take pictures of everything that was going on. It was my way of passing time. I just enjoyed looking through that magic little window and capturing these scenes." Henry Diltz.



"But wherever they came from, and wherever they were headed, they found, in each other, a new family—even a new definition of family—with music and lifestyle, a shared sensibility about possibilities beyond the straight and narrow—the common grounds. The exciting thing about that life and those times was that they were shaping it themselves. The explorers were writing the rules, living the life, responding to what went on around them—and then providing the soundtrack for it all." Ben Fong Torres.

"In those days, it was such a big family we would get in the car and say "Where are we going," and they'd say "Crosby's house," and then Crosby would say, "Let's go over to Cass's house." You'd just spend the day kind of bopping around from place to place, and I'd always have my camera with me, and it was my compulsion, to take pictures of everything that was going on, all my friends." Henry Diltz.



Getting Started

"We were driving all over and we all bought these little second hand cameras. We just started snapping pictures... When we got back to LA, we got all of our friends together and had a slide show. Well there was just something about seeing these moments. It was amazing to see them all blown up huge on the wall... Because it was the fact that the pictures were projected on the wall huge and that all your friends are gathered around sitting in the dark reliving these moments. It was magic to me. It absolutely blew my mind.

And everybody seemed to really like the pictures. And I thought I've got to keep doing this so we can have more slide shows and then I would photograph my friends until I wouldn't say they were sick of it because after a while they wouldn't even notice me." Henry Diltz.



"I was always taking pictures of fellow musicians like David Crosby, Stephen Stills, Mama Cass, and Neil Young. These were all people I had known really well from playing in clubs - We all hung out at the Troubadour, which was a folk club in LA. Being a photographer means you can sneak under the circus tent, hang out back stage, and crouch in the corner. When magazines started contacting me to use some of the pictures I suddenly realized that I could make money doing this." Henry Diltz.

About Henry Diltz

Henry Diltz was born in Kansas City, Missouri. During the late fifties, Henry divided his time between college in Munich, the U.S. Military Academy at West Point and the University of Hawaii, where he studied psychology. In the early 60's Henry joined Chip Douglas and Stan White to form the Lexington Three and in 1962, following the break-up of the Whiskeyhill Singers, they were joined by Cyrus Faryar. The quartet became known as the Lexington Four and later as the Modern Folk Quartet. Henry played clarinet and banjo. The Modern Folk Quartet was originally a wholesome commercial folk group who moved into folk-rock along with friends from the folk scene like the Lovin' Spoonful and the Mamas and the Papas.



While still a member of the Modern Folk Quartet, Henry started making images that attracted the eye of many of his fellow musicians who needed publicity pictures.

Publication

Genesis Books (UK) will release "California Dreaming-Photographs" by Henry Diltz in November 2007.

EXHIBITION SPECIFICATION

SERIES TITLE	QUANTITY AND MOUNTED/FINISHED SIZE (INCHES)
IMAGES	Two Hundred and Sixty-Six (266) Dye Coupler (Type C) Prints (see included checklist)
TEXT PANELS	Fifteen (15) Text Panels (see included checklist)
INTERIOR BANNER	Three (1) Vinyl Banner



Presentation

All flat prints and Text Panels are back mounted on Gatorboard ready to hang with a rear cleat system. Size of banner is 102 inches wide by 200 inches high. Banner is a solvent inkjet print on 11 ounce vinyl finished with hanging rod pockets top and bottom. Alternative hanging methods by arrangement..

Required Space

Three hundred (300) linear feet.

Loan Fee

The exhibition loan fee is \$10,000 for eight weeks (longer periods will be pro-rated). The participating institution will pay insurance and one-way shipping costs.

Insurance Value

\$150,000

All tour venues will be contractually required to carry appropriate and adequate wall-to-wall insurance coverage and to provide suitable documentation of such prior to shipment to that venue.

Shipping

The Registrar of the Southeast Museum of Photography will coordinate all shipping arrangements.

Security

Security, environmental and fire systems required. Facility report.



Credit Line

All images copyright Lois Greenfield. Resonating Fields: The Photography of Lois Greenfield is organized and circulated by the Southeast Museum of Photography, Daytona Beach, Florida and made possible by the support of Triangle Reprographics of Orlando, Florida.

Itinerary

The exhibition will be available through 2010.

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