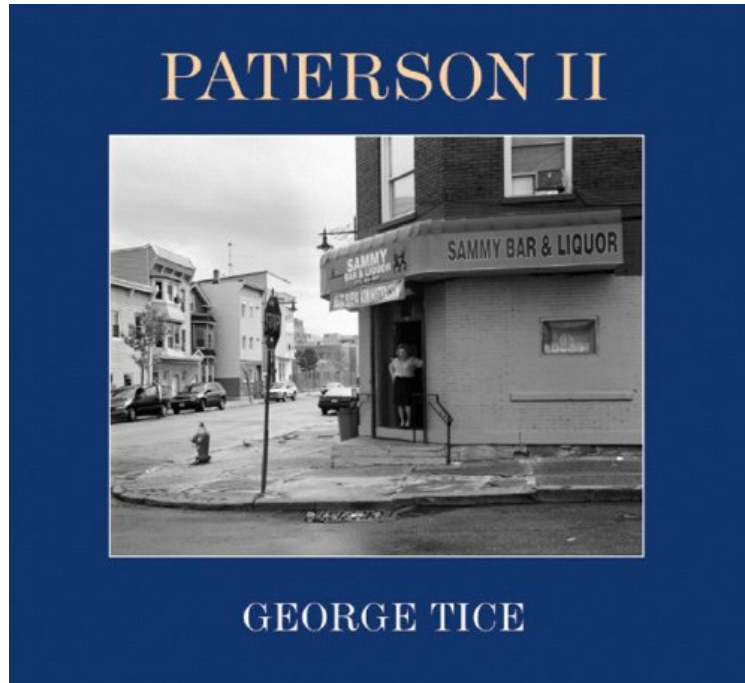


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## Paterson II

*George Tice*

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**George Tice : Paterson II** before purchasing it in order to gage whether or not it would be worth my time, and all praised Paterson II:

1 of 1 people found the following review helpful. Tice's Return to PatersonBy KR503I was excited to get this book of photographs by George Tice, master large-format black-and-white photographer, and original "urban romantic." From him, I learned how to make fine-art prints, and more importantly learned that the urban landscape can be at least as beautiful and fascinating as the natural landscape. He has been a big influence on my artistic life (in conjunction with painter Edward Hopper, with whom I think Tice has a lot in common).In this book, he returns to Paterson, New Jersey, where he made a seminal work in the 1970s. I love his original book, "Paterson," and that's why I was excited to get this 30 year later followup.The photographs are lovely, and beautifully printed, as they are in all his books. I was just a bit disappointed that the book wasn't bigger (both in terms of trim size AND how many pages/illustrations), but I also know that in this economy art books can't have balanced production budgets if they are as big as they were in the "golden years" of the 1970s with publishers like Abbeville, Abrams, Rizzoli, New York Graphic Society, etc.I also was a little disappointed that the photos were quite good, but none of them actually SANG to me, the way some of his 1970s photos (Petit's Mobil Station, and his gold-toned Oak Tree) did.Still, a lovely book.1 of 1 people found the following review helpful. Great shots of an old NJ town.By Terence M.I am from Paterson and owned the first book - i think it must have disappeared.. These are pictures that are close to my heart. That said, he take pictures in a manner that was they way I learned back in the early 1970s. In a digital world, these black and white images are now of a different era. Worth a look to anyone who wishes to see what film photography looked like. My only negative is that I wish the book was larger, more lush. But that's not a big criticism.0 of 0 people found the following review helpful.

Loved the cover but nothing else really grabbed me. By George I liked the cover because of the woman standing in the doorway. Many of the pictures were in the dark documentary style many photographers use. It seemed like many were purposely underexposed to make them appear more bleak. Check out the photo "From the Passaic County Community College, September 2003". The bottom 40% of the photo is an empty blacktop parking lot. The next 40% above it is a dull colored factory. The photo has maybe 5% white. It looks like the photo was taken on a bright day but closed down to look a lot darker and depressing. The lighting on many photos does not look like what you would actually see but is underexposed to create a somber mood. I think the composition of the photos in the urban pictures is good but the composition in the natural landscape is mediocre.

A 10th-generation native of New Jersey, renowned photographer George Tice began his thirty-year documentation of the vernacular architecture of his home state with *Paterson* in 1972, which formed part of his acclaimed one-man show at Metropolitan Museum of Art. His most iconic images from this exploration are White Castle, Route 1, Rahway, N.J., and Petit's Mobil Station, Cherry Hill, N.J. In *Paterson II*, Tice revisits his source of inspiration, adding scores of new images, and making an eloquent statement about time and change in a small Northeastern city. 77 quadratone photographs.

From Booklist Besides his brilliant book on the Amish of Lancaster County, Pennsylvania, *Fields of Peace* (1970), photographer Tice's best-known project is his black-and-white documentation of Paterson, New Jersey. In this sequel to *Paterson* (1972), a dozen images of the city contemporary to that book (whether they appeared in it isn't stated) constitute a visual preface to 81 pictures from 30 years later. The earlier photos also serve for assessing the future in light of the past. Comparing the old and the new, it seems that Paterson is still the down-at-heels former industrial center Tice found in the late 1960s, beautifully situated amid low mountains and around a powerful waterfall once used, as Paterson's original planners intended, to power textile mills and monumentally depicted by Tice, as are several weather-sculpted boulders in the principal public park. Unlike earlier, there are people and cars in the streets now, though their faces are notably non-Western European: new immigrants have brought new life. Art more concerned with the impressiveness of persistence than with immediately obvious beauty. Ray Olson Copyright American Library Association. All rights reserved About the Author George Tice has published more than a dozen photographic collections over the past forty years. A professor of photography and printing techniques at The New School in New York City, his work is in the permanent collections of the Metropolitan Museum of Art, the Smithsonian Institution, the Art Institute of Chicago, International Center of Photography, the DeCordova Museum and Sculpture Park, the Columbus Museum of Art, and Bibliotheque Nationale, in Paris. He lives in Atlantic Highlands, New Jersey. A. D. Coleman is a distinguished writer of photographic history and criticism; his most recent collection is *Available Light*. He lives in Staten Island, New York.