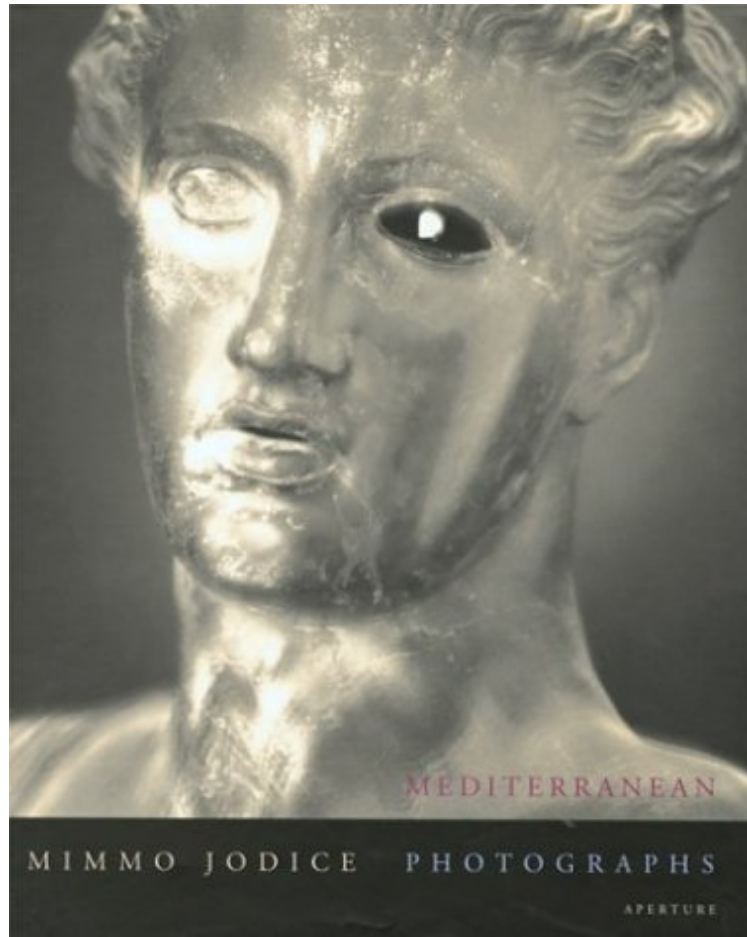


(Free) Mediterranean (Aperture Monograph)

Mediterranean (Aperture Monograph)

Predrag Matvejevic, George Hersey
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Predrag Matvejevic, George Hersey : Mediterranean (Aperture Monograph) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mediterranean (Aperture Monograph):

0 of 0 people found the following review helpful. mediteranean aperture monographBy giannakos simosthe book came earlier that was expexted witch is realy good.is a big book with nice colection of pictures.it has great qualiry and the print overal is good.although very nice for the price this book illustrates an aspect of the work of mimmo jodice.is not an expencive book but also is not the best book of that artist.one thing i did not like is the type of the paper that has been used.i think is to thik for my taste.apart that every thing else is exelent.big prints in black and wight with cearfuly chosen.i gave it 5 stars although i was thinking for 4... the price saved this book from 4stars.0 of 0 people found the following review helpful. From the darkroom emerge these luminous images of a fabled unity.By PizzaroThe description provided here by the company under the title "Book Description" is to be completely trusted. I concur with that description entirely. The intention of the photographer is to transpose ruins into an emotional resurrection of the experience of actually walking in their midst while they were whole. I can't describe it any better than that. In photo

after photo, transfused with a strange light and sometimes tweaked with a deliberate distortion of focus, we see ruins with a shimmering vibrancy. The aliveness of the stones is a product of the vision darkroom techniques of the photographer. The composite is meant to enter our protoplasm --- as it has entered his. Then our connection with the Mediterranean is no longer archival or detached. Hovering over the collection is the theme of the Mediterranean region, which is inseparable from the formative influences of classical Greece and the pomp expansion of Rome. The essays by George Hersey and Predrag Matvejevic are elegaic reflections on what "the Mediterranean" means to us today, how much of it is separable from the dreams we cling to, how much it's been desecrated and how deep the wounds are. The discussion is philosophical and reflective, with nothing as prosaic as artistic styles, politics or agendas. In short, the discussion is on the same high plane reflects the same interplay of dream/vision, continuity, illusion and reality as the photographs themselves. These essays are of such exemplary quality they would justify the cost of the book all by themselves. The folio carries photography to an exalted, even a Proustian, level as it invokes memories that are beyond ourselves and buried deep in our collective inheritance. The many ambiguities of this odyssey are hinted at in the photos and explored discursively in the thoughtful, civilized essays. At this moment of writing, prices for used copies of this collection of photos are being offered by at prices beginning at \$2.88. It'd be goofy not to pounce with such a tiny outlay at stake. 3 of 3 people found the following review helpful. Photography with uncommon sensitivity By Eric M. Wilde Mimmo Jodice captures the art and terrain of classical Greece and Rome with sensuality and an uncommon sensitivity. The faces of antiquity come alive with emotion. Beauty, fear, longing, panic and compassion emanate from ancient sculpture in a way never before photographed. After looking at these pictures I ran out to find other books on classical sculpture and architecture, only to return empty handed because nothing else compared to this book.

Mimmo Jodice, one of Italy's finest photographers, has set out like a modern Odysseus on an epic journey that he describes as "a voyage in search of the past." The result, *Mediterranean*, is Jodice's most personal and significant undertaking to date. Not content merely to document archaeological sites and artifacts, Jodice has aimed to rediscover a sense of the Classical universe, presenting it in a vivid and original way. From Italy, France, Spain, Greece, Macedonia, Turkey, Tunisia, Syria, and Jordan, Jodice's luminous photographs evoke a vision of Mediterranean civilization that is a conflation of history and mythology. His dramatic yet ethereal images refuse both classical and contemporary boundaries in a fusion of the topographical and the intimate. Ruined temples, lost cities, heroic landscapes, gods and goddesses, vistas of Vesuvius and of the omnipresent sea transcend the constraints of their historical context in terms of both time and space. At the same time, Mimmo Jodice's artful darkroom interventions give these images a renewed energy, one that is born of the present material world, but which seems sustained by loftier, more elusive mysteries. He begins with black-and-white negatives, and then works in the darkroom to create the simultaneous presence of a multiplicity of tones. Jodice's treatment of the photographic paper gives the images a suggestion of movement-- they vibrate with the sense, as he puts it, that "everything is fleeting and somewhat impregnable." Jodice's deeply original work reveals not only an experimental creative process, but also an informed and unique vision addressing a subject matter-- archaeology-- that has never before been considered in this way. His particular interpretations of such Classical icons remind of the continuing impact of the Mediterranean world on our present lives, and reinstall a sense of epic, of adventure, of wonder, and even of providence-- all so often missing in contemporary culture. Jodice provides us with a vision of the Mediterranean that is rich and vast, letting symbolic images become links between the experience of diverse peoples and between ourselves and our distant ancestors. *Mediterranean* includes essays by distinguished Yale University art historian George Hersey, and renowned Slavic writer and scholar Predrag Matvejevic. "This collection of images implies the destiny of a nomad. We accompany Jodice into his chosen places, on both the northern and southern shores of the Mediterranean. The camera follows paths that we thought we understood, showing us what we never perceived."--Predrag Matvejevic "...Looking at these places, almost always the camera chooses a center with radiating shafts or strata of stone that move from a white center out into a dark, irregular periphery, a shimmering sight that is perhaps equivalent to echoing music or the shouts of invisible nymphs."--George Hersey

From Booklist Italian photographer Jodice captures the sculpture and ruins of classical antiquity in a stirring new way; they seem to shimmer before our eyes, bringing alive the magic of their origins. Creating his toned black-and-white images, Jodice uses a technique--a change of focus during exposure--that suggests motion, and it is this technique that gives distinction to the photographs, making them seem more than records. Most seem either to have a radiating, vibrating center that pulls the viewer into the space or to be strangely pulsing from within. Ringing the Mediterranean with his camera, Jodice traveled to Spain, France, Italy, Greece, and Turkey to its north, Tunisia to the south, and Syria and Jordan in the east. A few seascapes amidst the depictions of ruins remind us of what lay at the center of ancient Greece and Rome--their watery crossroads, so to speak. Lovers of classical art, travel, and photography alike will be intrigued with this book. Gretchen Garner "The gods...are alive in the images of ancient statues--this makes us shudder, because Jodice perceives in them the living demon of creation, the agonized presence of life trapped in

marble or bronze."--Carlo Bertelli" Mimmo Jodice's work is defined first of all by what it rejects and by its asceticism. It repels confession and avowal--indeed, any eloquence; it cultivates instead reticence and discretion, it is impelled by a lyricism that is both reserved and impassioned."--The Chronicle of Higher Education "Mr. Jodice depicts a mythical place, a homogenous Mediterranean of the imagination. Wars, winds, pillage and time have bruised the stones, yet they remain undefiled by Club Med. It is as if endlessly lapping water had effaced the national borders, dissolved the plastic Evian bottles, washed the sun worshippers out to sea. What's left behind is a romantic intertwining of wholeness and solitude: the oceanic sensation of merger between a self and its surroundings."--Herbert Muschamp, The New York Times