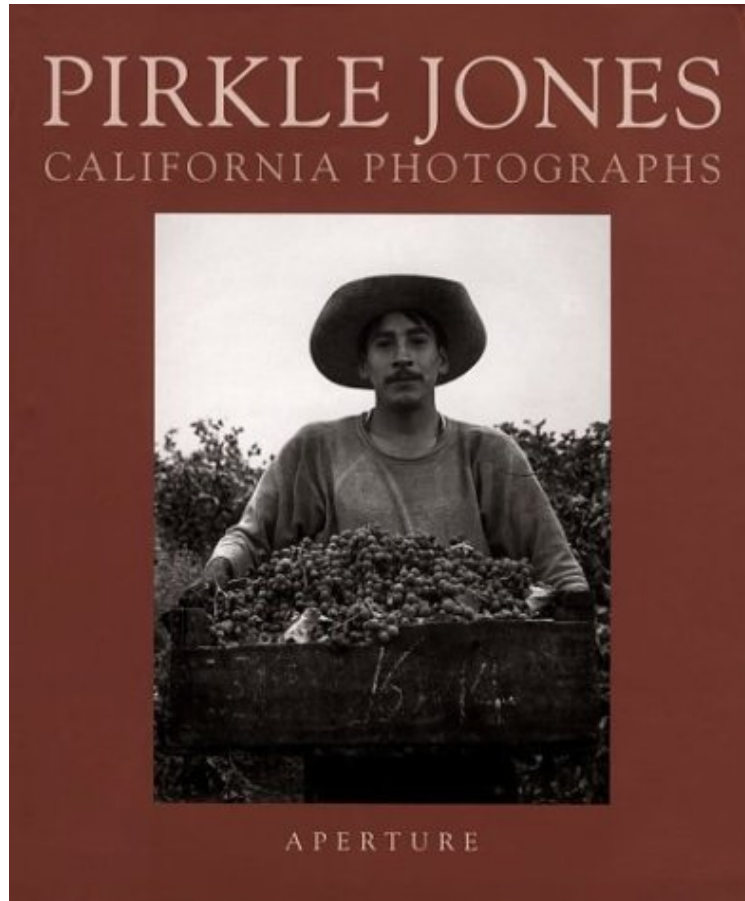


[Free and download] Pirkle Jones: California Photographs, 1935-1982

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Pirkle Jones

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#2225545 in Books Aperture 2001-11-01Original language:EnglishPDF # 1 .71 x 10.35 x 12.35l, #File Name: 0893819492144 pages | File size: 78.Mb

Pirkle Jones : Pirkle Jones: California Photographs, 1935-1982 before purchasing it in order to gage whether or not it would be worth my time, and all praised Pirkle Jones: California Photographs, 1935-1982:

0 of 1 people found the following review helpful. took great photos.By P. B.Since I have a couple of his photographs wanted to read about him. He was an interesting man, took great photos.9 of 9 people found the following review helpful. Both A Photographer of Human Struggle and of Natural BeautyBy Erik LauritzenPirkle Jones is a photographer who has been photographing in California for most of his career. At one time he was a personal assistant to Ansel Adams in the 1950's and a close friend of Edward Weston as well. But aside from the traditional West Coast Style of Black and White Photography he was introduced to by working for and knowing some of this countries greatest photographers, Pirkle is a man of his convictions and he passionately pursued issues of his time with dignity and beauty. Whether he followed the tireless efforts of the migrant worker or The Black Panthers cry against a system of injustice , or the more optimistic dreamings of the Gate 5 series (in the Sausalito Marina, Marin County, CA) where he photographed the California House Boat Movement and lifestyle: each series has made with the same passion and brilliantly sensitive technique so long associated with the Western Coast Photographic ethic.But Mr. Jones not only

pursued these movements but was, himself, a photographer of the land and its many components that are seen less on a grand scale and more from a "spiritual" outpouring of his love for the nuances of life found in the details of the land and its fleeting essence. While this book does not focus on all aspects of his career, it instead chooses to overview works of striking contrast. Documentary essays that faced the troubles and radical changes of a unique and vigorous time in America and then the quiet and serene aspects of the natural world within Mr. Jones's consciousness and within the unspoiled landscapes of a State whose incredible beauty will never be again. Pirkle's work has been presented in such a brilliant fashion that only Mr. Jones and Aperture could have collaborated on this quintessential 50th Anniversary Publication of a Photographer, a philosopher, and a gentle man that we all need to learn from via his work. Pirkle Jones is a photographer whose strength and convictions were elegantly made for the time in which they occurred and for the future remembrances of what living in his vibrant times must have been like. This book is a testament that future generations will NEED to look back at. It shows a time when America was at its strongest. When its vigor and struggle to remain a place of freedom and Pirkle was not just there taking pictures, he was an integral part of this time, MAKING photographs. This is a book every serious photographer, philosopher, historian, and a lover of the human condition must own. ***An addition to my review of "Pirkle Jones: California Photographer, 1935 to 1982." I have recently called up this book on to discover that there are used copies selling for \$7.75. Considering the overabundance of "fine art photographers" now trying to "make it" it actually comes as no surprise (having been a Professor of Photography for 32 years) that there is an incredible lack of knowledge or even curiosity of and about the masters of photography in our past such as Pirkle Jones. I am speaking of those who started their work when it was not fashionable 50-60 years ago and photography was barely thought of as "art" - Despite Ansel Adams' on-going struggle (first sparked as an art by Alfred Steiglitz - the father of Modern Art in America and of photography's artistic abilities) for the artworld to take photography seriously as an art form. Such an attitude has really been embraced only on such a scale as today within the last 12-15 years. And in general most people still only know of Ansel Adams as a name they recognize as a photographer in the arts because he was on Time Magazine's cover. What I find so disheartening is the lack of understanding that so many of the recently tabulated Google number of Fine Art photographers (at over 22 million on the Internet alone) know so little about photographers, styles, directions, issues, concerns, and contributions that a handful of passionate and dedicated Master's of Photography (aside from Adams) have made prior to 1990, have not chosen to credit Mr. Jones with. Now to see that these brilliant contributions to the social and environmental growth and destruction of California and the west as photographed by Mr. Jones (Ansel Adams' Assistant in the late 1950's) are being insulted by ending up in the used category of book sales at this price is astounding and embarrassing to all who would call themselves Fine Art Photographers. This is an extremely well made and printed Aperture publication of a photographer, still exhibiting and lecturing in his late 80's. And this \$7.75 price of a book that I would still pay the original price for of \$45 (as they are out of print) for a new copy is being cast aside by the speed of a culture that only sees new work and photographers on the "scene" as important and "unique," that the work which is the foundation of all contemporary work today made by men and women like Pirkle Jones 40-60 years ago, is so ignored. Look into your past at the visual work made by those who saw the potential of vision and worked in their medium because of an all-consuming love and passion for their subjects and the simple yet unsurpassed materials they used and not for a calculating plan to make work mainly for the purpose of fame or fortune and what you desire WILL come to you, if you have anything to say.

For almost sixty years Pirkle Jones has chronicled the people, politics, and landscape of Northern California - a "promised land" which has long held sway in the American cultural imagination. Within the confines of that locale, he has unearthed a universe of beauty and meaning, photographing everything from flea-market finds to some of the most important American social movements of the second half of the twentieth century. Operating primarily within a social-documentary framework, Jones has made images characterized by sensitivity and acute observation. With uncanny prescience, a sense of urgency, and a sympathetic eye, Jones often plays the dual roles of artist and witness, combining portraiture, landscapes, and architectural photographs to create thorough documents of social structure and upheaval. Among the photo-essays included in Pirkle Jones: California Photographs are a compassionate and controversial piece on the Black Panther Party in the San Francisco Bay Area, Jones's portraits of the Sausalito houseboat community known as Gate 5, and a notable 1956 photo-essay done in collaboration with Dorothea Lange photographing the destruction and dislocation of the Berryessa Valley before it was flooded on completion of the Monticello Dam. Produced as a single issue of Aperture magazine in 1960 under the name "Death of a Valley", this essay remains a powerful testament to the price of progress. The book also includes Jones's work from the last few decades, in which he shifted his focus to an extended series of elegant, contemplative landscapes. A biographical essay by curator Tim B. Wride frames Jones and his work within the context of photographic history, the people he collaborated with - including Ansel Adams as well as Lange - and the great scope of Californian life.

From Library Journal In anticipation of its 50th anniversary, Aperture has published a book about the life work of an artist who was an integral part of the California photographic community, which in turn gave rise to Aperture itself.

Jones collaborated with the great names including Ansel Adams, Dorothea Lange, and his wife, Ruth-Marion Baruch and his style fuses documentary photography with poetic emotion. Jones was successful in an array of mediums, including commercial, documentary, and art photography. This lavish book of full-page black-and-white photos from his best exhibitions accompanies a current exhibition that opened at the Santa Barbara Museum of Art in December 2001. Included are pictures of the flooding of the Berryessa Valley, the Black Panther Party in California, the Gate 5 hippie community, and a flea market in Marin. Wride, the curator of the current exhibition, contributes a 24-page biographical profile and discussion of Jones's creative influences. Highly recommended for academic and photography libraries, public libraries with large photography collections, and libraries collecting on the social or cultural history of California. Sylvia Andrews, Indiana State Lib., Indianapolis Copyright 2002 Cahners Business Information, Inc. About the Author Pirkle Jones's achievements include the Photographic Excellence Award from the National Urban League and the Award of Honor from the San Francisco Arts Commission. He has exhibited widely in galleries and museums.