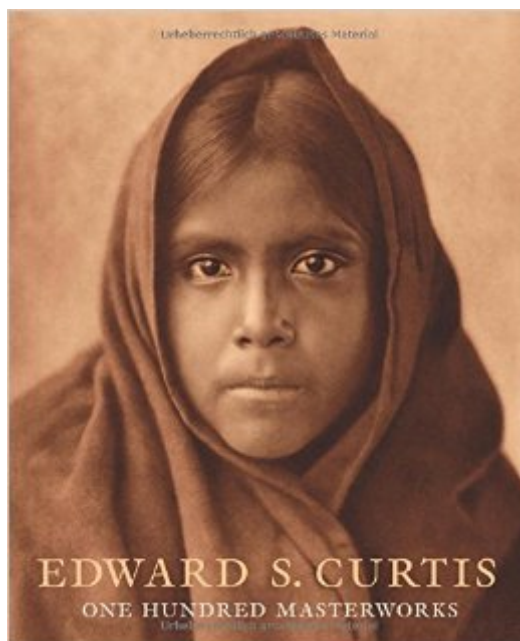


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Edward S. Curtis: One Hundred Masterworks



Synopsis

Showcasing Edward Curtis's most compelling and important works, this beautiful publication highlights both iconic and rarely seen images, demonstrating his artistry and mastery of photographic mediums, and his commitment to documenting and preserving for posterity the Native Americans' traditions and ways of life. Widely acknowledged as the world's leading authority on Edward Curtis, author Christopher Cardozo has curated a groundbreaking monograph on internationally renowned photographer Edward Curtis. Curtis's magnum opus, *The North American Indian*, the most extensive photographic portrait of Native Americans, is a crucial contribution to the history of America's Native peoples as well as a testament to his tireless efforts to document and express the spirit of over eighty distinct tribal groups. In this book Cardozo selected from an unmatched private archive of rare and unique Curtis original, vintage photographs. Never before have Curtis's finest photographs been presented with such fidelity and power in book form. Every style, subject matter, cultural and geographic area, and print medium Curtis worked in is included. The stunning photographs are further enriched and contextualized by essays from world-recognized experts. Creating a unique visual mosaic, the photographs give the viewer a deep, rich understanding of Curtis's accomplishments as an artist, while exploring the crucial role the Native American participants played in co-creating this iconic body of work.

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Customer Reviews

I was a little anxious when I unwrapped the book, which was factory sealed when I bought it in a

bookshop. I was asking myself if the book would be another disappointment with poorly printed photos. But this book has the best printed photos of the great and very extraordinary Edward Curtis that I've seen so far. It doesn't mean that all plates are good. Some are flat or too grainy but, in general, the plates are astonishing! But please be aware that these are photos which were taken over a century ago. Don't expect the crispness of modern lenses. That said, some portraits in this book are so good that I felt my heart beating stronger. I felt as if I was looking history straight in the eye. The photo on the cover is the portrait of a girl from the Qahatika tribe. It is from 1907 and preceded in almost 80 years the famous "Afghan Girl" photo taken by Steve McCurry in 1984 (published in June 1985 edition of National Geographic). The plates are of varied sizes but they are all large and have the title, date and original size of the photo at the bottom of the page. The font they chose for the titles is, sometimes, quite confusing. I had to search on the internet, for example, to find out that the first letter of "Qahatika" was a "Q" because it looks like a "L" to me. There are about 50 more photos in the book but they are not plates and are spread along the book, before and after the plates. The only thing that I really didn't like about this book is that they placed three texts between the plates. It is messy and breaks the viewing flow even if one of the texts is directly related to the plate on the opposite page.

This is without doubt the most important photographic book to be published in many years. Cardozo is the ultimate curator and his book an illuminating gift to this and future generations. Each of the essays by several world class notable scholar/artists is immensely helpful. I was especially moved by Dr. Michael Charles Tobias' crisp, brilliantly insightful essay on Curtis as the veritable father of America's environmental social justice movement. I have never heard that articulated before. And, once stated, it becomes absolutely obvious. No wonder Curtis initially meant to title his massive oeuvre (The North American Indian, instead, The Vanishing Race). That poignancy strikes at the heart of the ecological ethics upon which Tobias masterfully elaborates in the context of the Constitution and legislative initiatives to liberate African Americans and Native Americans before, during and after the life and death of President Lincoln. Moreover, Tobias' statement that Curtis was the "Rembrandt van Rijn of Native American portrait photography" truly chimed with my own sense of Curtis' genius. Says Tobias in the book, "Like Rembrandt, whose courage emerged as he himself aged and was resolved to show what it was like to be a real human being, Curtis photographed the reality of Native American life." This says it all, and comports beautifully with Cardozo's Introduction in which he notes, "It is not unprecedented, whether in this country or internationally, to see people at exhibitions moved to tears while looking at his [Curtis'] photographs." With wonderful additional

essays by A.D.Coleman, Louise Erdrich and Eric J. Jolly, Christopher Cardozo's Edward S.

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