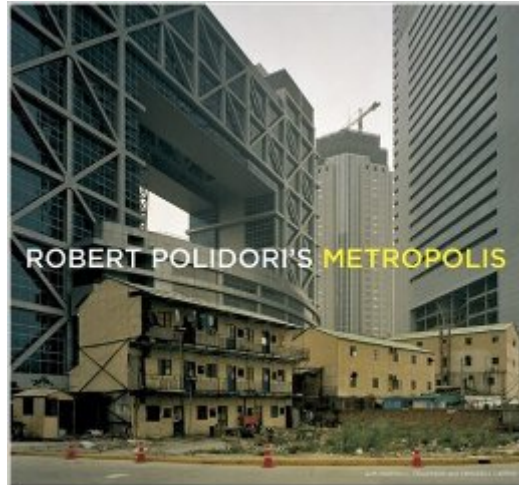


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# Robert Polidori's Metropolis



## Synopsis

Not only is he one of the world's preeminent architecture photographers, Robert Polidori is also--as his popular book *Havana* proved--a master of urban portraiture. The Montreal-born photographer has made haunting studies of bombed-out buildings in Beirut, decaying New York tenements, Versailles rooms in dusty disarray, Brasilia's paean to spare 1950s modernism, and, most recently, the abandoned, contaminated cities of Chernobyl and Pripjat. Taken together, they add to his ongoing project: the interpretation of the interrupted urban landscape. This new monograph combines the eye of a celebrated photographer with the distinctive voice of an artist and adventurer. Each breathtaking image--meticulously selected by the photographer from his own personal archive--is accompanied by a compelling first person account, based on interviews conducted by Martin C. Pedersen, executive editor of *Metropolis* magazine. Polidori tells behind-the-scene stories about the making of his photographs, takes us to war-torn Beirut and Brasilia and other world capitals, talks about what makes a building photogenic, how he shoots buildings he doesn't like, his favorite architects, and his love of mosques. A look at the world's great cities as seen through the eyes of a sharp social observer--and a great photographer.

## Book Information

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## Customer Reviews

I pick up this book in Beverly Hill Library today and I was attracted by the photograph on the cover. It is Shanghai. Three red brick low-rise old buildings as the foreground and the new highrises as background. I am doing the similar study in L.A. now. However, after quickly went through this look I

am rather disappointed to most of the rest of the images. I called some as "images" because I don't think they even qualify as "photographs". The editor of the book is damn low level or he might be sleepy in choosing the pictures. The organization of the book is in chaos. Images after the very impressive parking lot photographers show up in disorder like a daydreamer's murmur. Postcard landscape shots of beautiful ruins then Shanghai's urban study and continued to Dubai, after one good shot then following by 3 tourists quality snapshot; then Las Vegas shots without careful composition and lack of contrast and without architectural, urban and cultural meaning. For example, the facade shot of Casino Caecars Palace put behind two electricity poles in almost noon time. What is the meaning of it? If the photographer is in a hurry that he could not wait for a better sky, a better timing or another standpoint, why made and published such a photo? Yes, there is some thinking here, but rather naive. The rest of the pages show up like every 10 pages there is a good one but out of nowhere. I don't want to comment on the locations I do not have personal experience. That the comment on the Cathedral of our Lady of the Angels by the photographer and the shots of the Modern Art Museum of Fort Worth really annoyed me and pushed me forward to criticize this book.

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