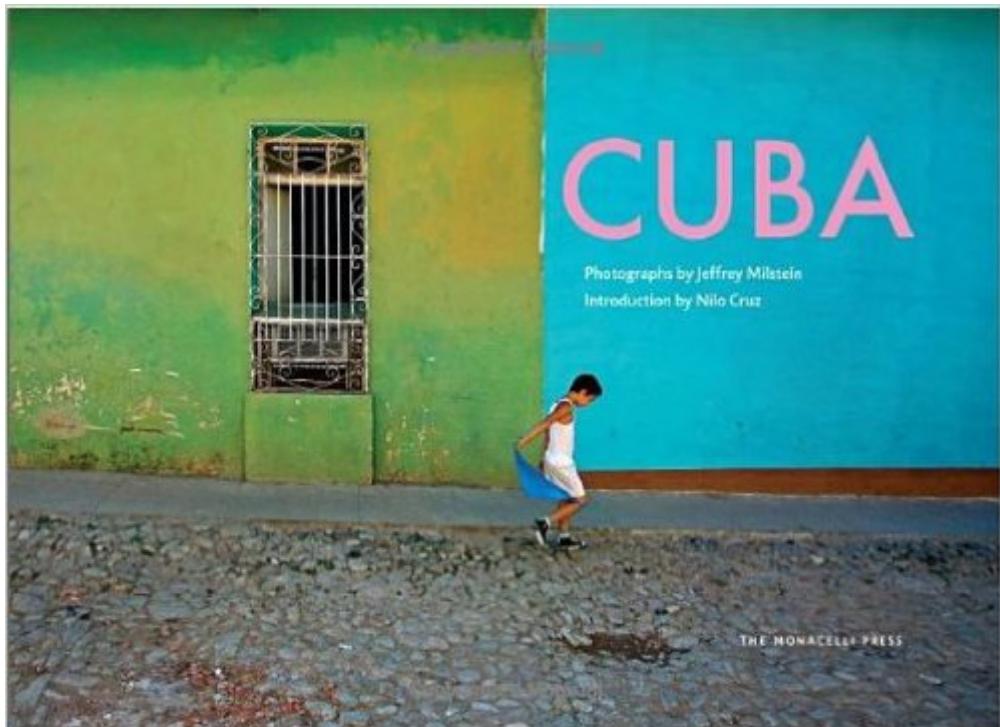


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Cuba: Photographs By Jeffrey Milstein



Synopsis

The images contained in this book do more than mirror reality in Cuba. They offer an orientation to its complexities. They present glimpses that are factual, realistic, honest, mixed with a breath of lyricism and quotidian simplicity, capturing our attention and allowing us to see the unseen. They get us in touch with the depth of our own inwardness and expand our sympathies not only for the Cuban people but also for humanity. "Nilo CruzCuba is a rhythmic, colorful, sophisticated, and intimate view into this isolated island that has long existed in a state of paralysis, immobile in time. Photographer Jeffrey Milstein captures and delves deep into the beauty, soul, and the extremes of Cuba's urban life, the character of its people, the atmosphere of the region, and the country's visual attractions and landscape. The artful presentation and more than one hundred stunning photographs portray a story far more revealing and intimate than words can tell, rare views of Cubans at work and play will dispel any notion you might have that Cuba is a somber and depressing place, and will draw you into the history and the people that make Cuba our most fascinating neighbor.

Book Information

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Customer Reviews

Jeffrey Milstein has managed to blend the polished brilliance of the new buildings in colorful Cuba with the romantically beautiful decadence of the withering buildings of the Cuba remembering past glory. This brilliant book of color photographs at times feels like looking at contemporary abstract paintings by such painters as Mitchell Johnson, so geometrically delineated are the blocks of garish

colors that form the interiors and exteriors of old Havana. At times he places people in his camera paintings and at other times he lets the architecture and the sense of decay speak for itself. Reading CUBA: PHOTOGRAPHS brings the viewer into the presence of a country fairly hidden from us since the Revolution, that time when tourists from the world (and especially the United States) flocked to the casinos and breathtaking beauty of an island paradise. The time stopped and with it the care and upkeep of treasurable old colonial buildings that mirrored European elegance, buildings that now, courtesy of Milstein's lens are seen to be shelter for multiple families living on the edge of poverty. But Milstein doesn't drape pity over these images: he instead shows us a people who remain proud and committed to the relics of the past to remind them of better times. Some images show rooms overflowing with Santos and religious memorabilia arranged to make a crumbling room feel like a grand cathedral. Viewing these images (so artistically rendered that they deserve framing and placement on the walls of our homes!) leave the viewer wholly satisfied with the grandeur of the color blocks that serve to rebuild the grandeur that once was Cuba. But more important sociologically is Milstein's sharing image of the people of the private-from-the-world island.

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