An American Primitive, Forged in a Crucible of Blood and Oil

By NICOLAI JUHANSEN

...his American epic of bootleggers and bootstrappers, set against the backdrop of the Southern cotton fields, is an American parable about the promise of the new, the promise of the American century. It's a century he seems as spry as ever. He is at work on a cultural center in Aviles, Spain, and another in Brazil. Over the next two and a half months, he will have a new home, and he'll be the center of attention in Paris, where his photographs will be the subject of an exhibition at the Musée d'Orsay. And last year he married his third wife, a German photographer. "I'm not a photographer with The Associated Press," said Mr. Rivoli, 47, a contract photographer with The Associated Press. "I cover a lot of small-town America. I tend to look for..."

“There Will Be Blood,” Paul Thomas Anderson’s epic American melodrama, arrives building the legs and foundation of an altogether new kind of historical-revisionist movie, a film that expands on the 1927 novel from Upton Sinclair’s, which begins in the years 1898, closer to Norris’s novel than Anderson’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I. And the film’s opening scene — a 19th-century train viaduct, built by the labor of slaves and with a cloud of smoke rising from the smokestacks — is an astonishing, sentimentalized re-creation of a scene from Norris’s, which begins in the years leading up to World War I.
wasn't going to have a creative
gion. But they closed shop two
years ago to spend
more time with their small twin
sons.

Auburn, in the Finger Lakes re-
'How would he paint this?"
well, "I always think,
the essence of Norman Rock-
well,

"Choirboy" cover Rockwell
drew for the Post in 1954.

example, a photo of altar boys at
a 1996 wedding in Otisco recalls

ments in upstate New York. For
ments snapped during assign-
ments that Rockwell's images
were trite and kitschy figments of
their creator's nostalgic imagina-
tions that Rockwell's images
were inundated with the politics of
government in the 1930s, though
missioned by the United States
pression-era photography com-
volved toward celebrity portraits
or fantasy scenes.

Rockwell did the same thing.

Perhaps it's just that most of
photographers like to say that
'Photographers see what is really important to
us.'

He also chose average men,
woman and children as his sub-
jects at a time when illustration
artists at a time when illustration
lustrations in the 1910s, before the
advent of hand-held cameras in
the post-World War II period, or
among illustrators to capture their sub-
jects in motion rather than have
subjects in motion rather than have
his artwork," he said.

Mr. Rivoli's "Wedding Day,"
left, taken in Otisco, N.Y., in
1956, recalls Rockwell's 1954
"Choirboy" cover illustration.

"I thought it looked great, and I
thought it was nice that he was
photographing people to enjoy what he
does. I think Kevin sort of under-
egusted that he compile his im-
ges into a book.

"When I go into an assignment
that could be boring, I try to look
for the fun stuff. I try to look for
the essence of Norman Rock-
well, that still exists."