



THE PORT AUTHORITY
February 10, 1989
Dear Mr. Georges:
It is my great pleasure to inform you that on February 10, 1989, the Port Authority awarded you the Distinguished Service Medal for 1988 for your outstanding and commendable performance in the past year. The award is a symbol of the respect and appreciation of your colleagues in the Aviation Department and throughout the organization.
I extend my sincere congratulations on this achievement and look forward to seeing you at the Medal Ceremony in the near future. Please contact the Personnel Section with any questions or information about the ceremony in the next few weeks.
Sincerely,
Irving Georges
100 E. Broad Avenue
Plainsboro, New Jersey 07960



NEWARK INT'L AIRPORT
IRVING GEORGES
DOTTIE DOYLE
THE PORT AUTHORITY
PHOTOGRAPHER AT LWA



The Plainfield Public Library has selected four photographers whose works comprise the heart of the Library's photographic collection and document the history of Plainfield as it changed from the 19th to the mid 20th century. Galleries 3 thru 10 (1827-1920), Reta Lawrence (1869-1949), Paul Revere Collier (1886-1952), and Irving Georges (1913). To emphasize the diversity that is Plainfield, included in this group are one woman and an African-American. Though their works differ in content and context, together they offer a continuum of history for a New Jersey community that has undergone dramatic change.

Irving Georges, b. 1933

As the work of the only living contributor to the Library's archive, the photographs of Irving Georges occupy a unique position within the collection. Unlike each of the other individual collections, these images have entered the archive with the specific intent of helping to create and preserve Plainfield's visual history. Georges, a semi-professional photographer, and his wife, Dottie, donated to the Library their collection of over 1,000 continuously printed color snapshots that document over three decades of life in Plainfield.

Georges' images represent the only body of work which, centered around the African-American community, reveals the diversity that has long existed in Plainfield, something not seen in the Library's collection of earlier photographers. His series 'Families', 'Famous', 'Family' and 'Neighbors' provides evidence of the harmony that existed here in the years following the civil disturbance of 1968, in contrast to the stereotypical racial picture that is usually attributed to Plainfield.

As vernacular images, or snapshots, Georges' images communicate the ubiquity of photography. Where Georges' snapshots lack the formal construction seen across the work of Thore, Lawrence and Collier, they excel at communicating a casual intimacy between the subject and the photographer. One need only to consider Collier's formal portrait of Plainfield's 1928-1929 championship basketball team to understand the depth of the information conveyed through the vernacular image.

An interesting contradiction presents itself when one considers that, unlike each of the other individual collections in the archive, the Georges photographs have been donated by Georges himself. As a living creator-donor, Georges possesses foreknowledge of the transmitted status of his work. Recognizing as snapshots, having entered the archive, the images transform into cultural artifacts. It is Georges' understanding of how these images will come to be viewed that suggests, at the very least, recognition that these images contain a more highly charged message than first implied by their seemingly casual aesthetic.

An unmistakable vibrancy emerges across the Georges collection. Whether captured mid-action, unaware of the photographer, or confronting the camera directly for a random portrait made amidst the events of Plainfield, Georges' subjects are fully engaged with both a sense of purpose and a sense of the camera. Viewing Georges' images, especially those of his family, humor and joy are reflected in pervasive elements within his home. Emotions which clearly stem from Georges himself.

