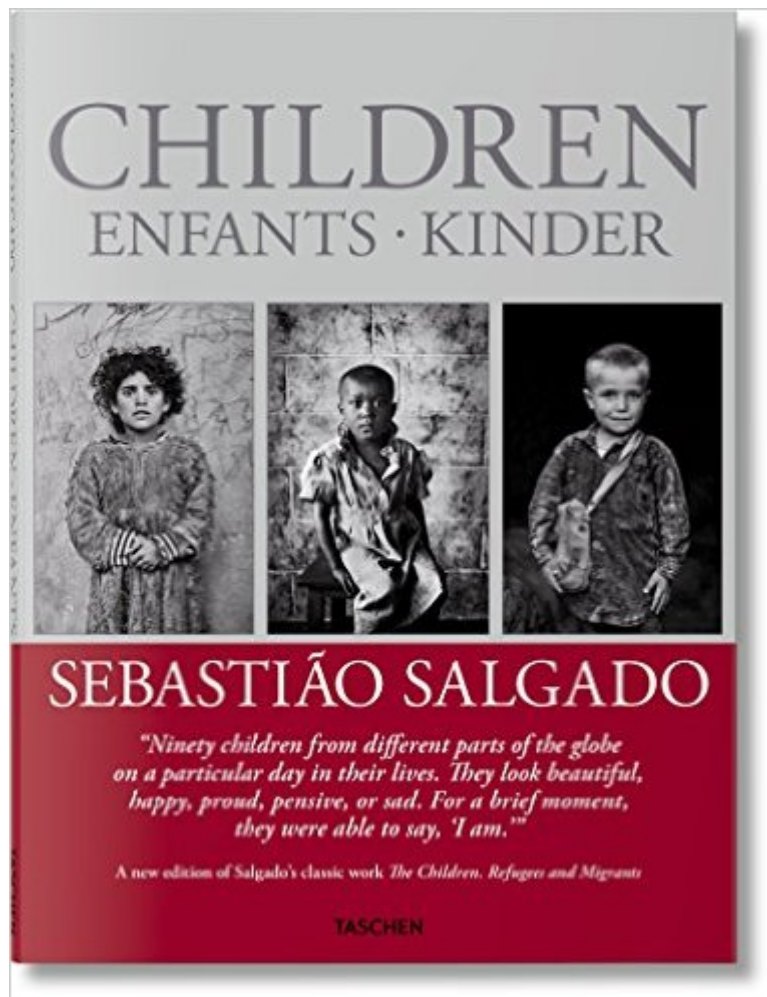


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# Sebastião Salgado: Children



## Synopsis

Innocence on the run: Sebastião Salgado's focus series on child migrants and refugees. In every crisis situation, children are the greatest victims. Physically weak, they are often the first to succumb to hunger, disease, and dehydration. Innocent to the workings and failings of the world, they are unable to understand why there is danger, why there are people who want to hurt them, or why they must leave, perhaps quite suddenly, and abandon their schools, their friends, and their home. In this companion series to Exodus, Sebastião Salgado presents 90 portraits of the youngest exiles, migrants, and refugees. His subjects are from different countries, victims to different crises, but they are all on the move, and all under the age of 15. Through his extensive refugee reportage, what struck Salgado about these boys and girls was not only the implicit innocence in their suffering but also their radiant reserves of energy and enthusiasm, even in the most miserable of circumstances. From roadside refuges in Angola and Burundi to city slums in Brazil and sprawling camps in Lebanon and Iraq, the children remained children: they were quick to laugh as much as to cry, they played soccer, splashed in dirty water, got up to mischief with friends, and were typically ecstatic at the prospect of being photographed. For Salgado, the exuberance presented a curious paradox. How can a smiling child represent circumstances of deprivation and despair? What he noticed, though, was that when he asked the children to line up, and took their portraits one by one, the group giddiness would fade. Face to face with his camera, each child would become much more serious. They would look at him not as part of a noisy crowd, but as an individual. Their poses would become earnest. They looked into the lens with a sudden intensity, as if abruptly taking stock of themselves and their situation. And in the expression of their eyes, or the nervous fidget of small hands, or the way frayed clothes hung off painfully thin frames, Salgado found he had a refugee portfolio that deserved a forum of its own. The photographs do not try to make a statement about their subjects' feelings, or to spell out the particulars of their health, educational, and housing deficits. Rather, the collection allows 90 children to look out at the viewer with all the candor of youth and all the uncertainty of their future.

## Book Information

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## Customer Reviews

Salgado shows us what war, poverty, and disaster does to the innocent. He has captured faces of children, who through some cruel fate have reaped only hardship in short time on earth. Yet, despite conditions of despair, some of these children manage a smile, a look of hope, and an attitude that defies their situation. No words or captions are attached to the photos, rather Salgado lets each child convey their own message to you through their portrait. He brilliantly uses black & white film to heighten the intensity of each face, a face that looks you right in the eye and I swear, talks to you. If you want to know more about each photo an appendix is provide with date/place. This is book that will stay in my collection, as it should, it is brilliantly done! "Children, Refugees and Migrants" desires to be prominently displayed in my house and it will be. Highly recommended

Look at the hands, expressions and in the eyes of those children. Now, try to understand why Mr. Salgado took those pictures. When Mr. Salgado arrived in the refugee camps, a lot of children became curious about his job, about the equipment and so on. Then, Mr. Salgado took those pictures to avoid that a lot of small eyes follow him during all the time. But, the quality of those pictures are so good, that when those forgotten rolls were developed, he could see that those eyes, hands and expressions could tell a different story. As a Brazilian I am very proud of Mr. Salgado and his work. Suggestion: Migrations and Children have a exposition that will be in 19 countries around the world. Try to see those expositions. Natural size pics will give you an amazing view.

Sebastiao Salgado has produced many works under the topic of "concerned photography" and this book effectively displays some of these works. The Children compiles a number of photographs of children from around the world living in poverty and under the most destitute conditions imaginable. Upon reading the introduction, the reader is given a background to what Salgado has intended to do with these photographs and what he experienced while taking them. In an instant, the reader is

placed in Salgado's shoes with a camera in hand and eye peering through the viewfinder. From looking at these portraits alone, many questions come to mind: "Who is this kid?" "Where does he/she live?" "How old is he/she?" "What does the future have for them?" The way Salgado took these portraits yields a story behind each child. Black and white film is used perfectly to display the feeling of passion and intensity. It is amazing to see some of these children smile despite their living conditions. It gives a sense of hope for both viewer and subject. The look on their faces and the stare of their eyes creates a great feeling of sympathy for anyone who chooses to view the photographs. This is exactly what Salgado wanted to do. "We cannot afford to turn away."

Salgado shows us the children who reside in Refugee Camps around the world, children who have witnessed and/or been victimized by mankind's inhumanity; and what stands out superbly is the inherent human dignity of earth's children -EVEN THESE! As Jesus said about children: "such as these are of the kingdom of heaven. Fine photographic rapport and capture of these human people. Heartwrenching to some of us.

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