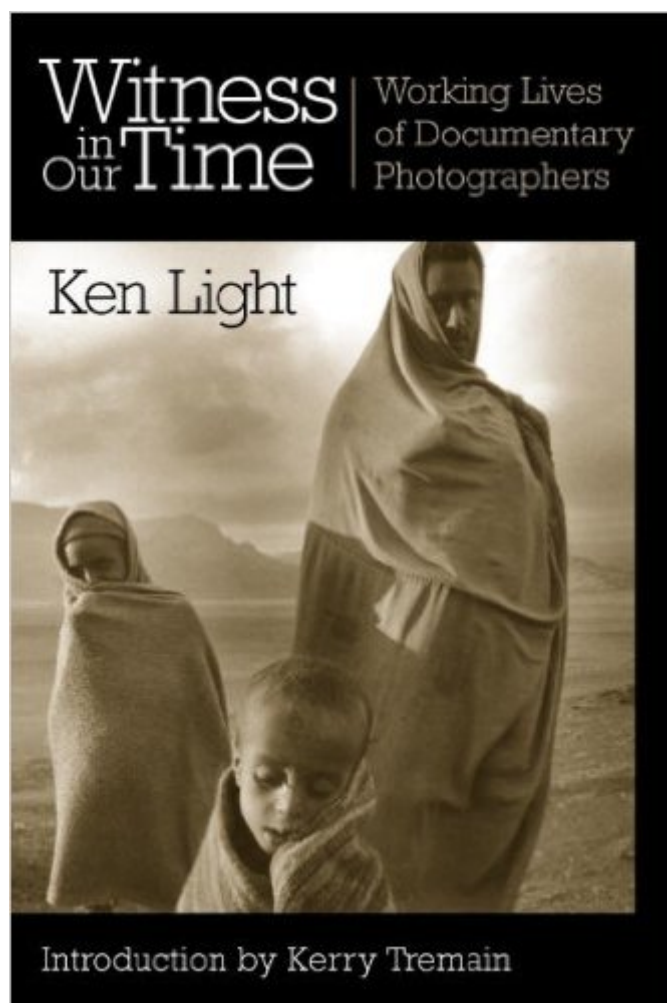


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Witness In Our Time: Working Lives Of Documentary Photographers



Synopsis

"Everything in the world must be shown and people around the world must have an idea of what's happening to the other people around the world. I believe this is a function of the vector that the documentary photographer must have, to show one person's existence to another."—Sebastião Salgado

Illustrated with a compelling image from each photographer, *Witness in Our Time* traces the recent history of social documentary photography in the words of twenty-two of the genre's best photographers, editors, and curators, showing that the profession remains vital, innovative, and committed to social change. Featuring interviews with Hansel Mieth, Walter Rosenblum, Michelle Vignes, Wayne Miller, Peter Magubane, Matt Herron, Jill Freedman, Mary Ellen Mark, Earl Dotter, Eugene Richards, Susan Meiselas, Sebastião Salgado, Graciela Iturbide, Antonin Kratochvíl, Donna Ferrato, Joseph Rodriguez, Dayanita Singh, Fazal Sheikh, Gifford Hampshire, Peter Howe, Colin Jacobson, and Ann Wilkes Tucker

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Customer Reviews

Witness in Our Time gives readers a rare glimpse into the minds of some of the most talented contemporary documentary photographer. Editor Ken Light offers a valuable resource to any professional or student photographer, or anyone with an interest in documentary photography. *Witness in Our Time* provides personal accounts by photographers such as Sebastião Salgado, Mary Ellen Mark and Eugene Richards of how each has made it in the challenging field of documentary photography. *Witness in Our Time* offers an inspirational and sometimes sobering

view of the past, present and future of this important field.

This is a great book. If you are at all interested in documentary photography/photojournalism, then you will not be able to put this book down! It is jam-packed with a collection of personal essays by the world's most prominent documentary photographers. They speak about why and how they do what they do, their path in life and their experiences seeing the world up close and personal. The book has at least one black and white image example per photographer, but it's not a coffee table photography book. It's a relatively small size and can be carried with you in a bag quite easily. I'm going to go back and read this book again. It is full of reasonings and inspirations and as a published photographer, it makes me want to grab my Leica and hit the streets with some black and white film...

This will be the second time I'm buying this book. I've lent it out to one of my staff and somewhere down the line it's disappeared. I think that says a lot about this book. It's nice to have around to read through on a Saturday morning with a mug of coffee or flip through for inspiration. It has definitely helped not only the way I see the world, but with my own photography.

This book is a great addition to my photography library. The photos demonstrate great use of natural light available at the time of the photograph. I would recommend it for any expert or novice photographer.

This was a book that was required for a photojournalism course. It's a great book that has a lot of great recommendations and information. The book is great for all photographers. It gives you a different way to look at your work and the way your creating it. I definitely recommend this book for photographers. Who knew, a required book for a class that's actually a good read!

The difference between the 1st edition (2000) and the 2nd ed. (2010) is that "The second edition includes a new section of interviews on documentary photography in the field and an exploration of the role of photojournalism in 21st-century media."

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