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A Different Light: The Photography Of Sebastião Salgado



Synopsis

A Different Light is the first in-depth study of the work of Sebastião Salgado, widely considered the greatest documentary photographer of our time. For more than three decades, Salgado has produced thematic photo-essays depicting the massive human displacement brought about by industrialization and conflict. These projects usually take years to complete and include pictures from dozens of countries. Parvati Nair offers detailed analyses of Salgado's best-known photo-essays, including *Workers* (1993) and *Migrations* (2000), as well as *Genesis*, which he began in 2004. With *Genesis*, Salgado has turned his lens from human turmoil to those parts of the planet not yet ravaged by modernity. Interpreting the photographer's oeuvre, Nair engages broad questions about aesthetics, history, ethics, and politics in documentary photography. At the same time, she draws on conversations with Salgado and his wife and partner, Lélia Wanick Salgado, to explain the significance of the photographer's life history, including his roots in Brazil and his training as an economist; his perspectives; and his artistic method. Underpinning all of Salgado's major projects is a concern with displacement, exploitation, and destruction of people, communities, and land. Salgado's images exalt reality, compelling viewers to look and, according to Nair, to envision the world otherwise.

Book Information

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Customer Reviews

The seller sold me a NOT FOR SALE edition used only for reviewing of copy. There are only 4 or five terrible pictures with no range from dark to light. Knowing something of this photographer's work

that is just wrong. As for the writing it is college level at best and not inspired save by a selfish need to push her own agenda. This photographer really needs a great mind to place him in histories context. He also deserves someone with both emotional and intellectual maturity, regardless of their age. The book was not only misrepresented by the seller, but an unsatisfying, and frankly put, below level attempt for the professional market.

if you want to look at his photos do not purchase this book

Must reading for any serious admirer of Salgado's work or photojournalism. Heady and informative reading and contemplative material. Thought provocative and informative. Russ

This is probably one of the worst books on photography or a photographer I have ever seen. The author Parvati Nair seems to think of herself, as akin to Susan Sontag in *On Photography* but she has nowhere near Sontag's intellectual power. The book has very few pictures of Selgado's work, less than 20. The book is not so much about Selgado's work as an a way for Parvati to use his work as a jumping off point for her endless screed of words promoting her extreme leftist point of view. In Parvati's verbal diarrhea, she manages to find away of condemning everything in the West from democracy, to capitalism to organized religion. Presumably, the failed system of the USSR should be tried again as an alternate. This book will be thoroughly enjoyed by leftist academics who earn their living teaching in Western schools and everybody else will be bored out of their mind. The almost hysterical ranting of Parvati diminishes the importance of Salado's work. Those looking for informed insightful writing on Selgado's valuable work should look elsewhere. It certainly isn't here.

It inspires anyone interested in photojournalism.

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