

on Street Photography and the Poetic Image



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著者:Alex Webb

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In this series, Aperture Foundation works with the world's top photographers to distill their creative approaches, teachings, and insights on photography--offering the workshop experience in a book. Its goal is to inspire photographers of all levels who

wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Each volume is introduced by a well-known student of the featured photographer. In this book, internationally acclaimed color photographers Alex Webb and Rebecca Norris Webb, offer their expert insight into street photography and the poetic image. Through words and photographs--their own and others'--they invite the reader into the heart of their artistic processes. They share their thoughts about a wide range of practical and philosophical issues, from questions about seeing and being in the world with a camera, to how to shape a complete body of work in a way that's both structured and intuitive.

作者介绍:

Alex Webb (born 1952) is best known for his vibrant and complex color photography, often made in Latin America and the Caribbean. He has published eleven books, including *Violet Isle: A Duet of Photographs from Cuba* (with Rebecca Norris Webb) and *The Suffering of Light*, a collection of 30 years of his color work. Alex became a full member of Magnum Photos in 1979. His work has been shown widely, including at the Metropolitan Museum of Art and the Whitney Museum of American Art, New York, and at the High Museum of Art, Atlanta. He has received numerous awards, including a Guggenheim Fellowship in 2007. His work has appeared in the *New York Times Magazine*, *National Geographic* and *GEO*, among other publications.

Rebecca Norris Webb (born 1956), originally a poet, has published three photography books that explore the complicated relationship between people and the natural world: *The Glass Between Us*, *Violet Isle: A Duet of Photographs from Cuba* (with Alex Webb) and *My Dakota*. Her fourth book, *Memory City* (with Alex Webb), is a meditation on film, time and the city of Rochester, New York, in what may be the last days of film as we know it. Her work has been exhibited internationally, including at the Museum of Fine Arts, Boston; George Eastman House, Rochester, New York; Ricco/Maresca Gallery, New York; and Robert Klein Gallery, Boston. Her work has appeared in the *New Yorker*, *Time*, *National Geographic* and *Le Monde Magazine*.

Teju Cole was born in the United States to Nigerian parents and raised in Nigeria. He is the author of two works of fiction: *Every Day Is for the Thief*, a novella, and the novel *Open City*, which won the PEN/Hemingway Award and the Internationaler Literaturpreis. Cole, a contributor to *The New York Times*, the *New Yorker* and other publications, is also an art historian and a photographer.

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标签

摄影

街拍

AlexWebb

Image-text

英语

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美国

画册

评论

如果说alex webb的照片是向外的，rebecca的照片就是向内的。我个人更喜欢alex webb的照片，一个照片如何变得复杂未知，以及如何回应这个世界。rebecca企图创造一个诗意的世界，她在几乎在每一篇文里写着她哥哥死了（还是弟弟？），死了死了一遍遍重复着，我都看烦了。ok he died, who else cares..说点别的！

向外的街头摄影总在对自我的狂热中疲于奔命。向内的街头摄影就算日行千里依然走不出自我的结界。探险家和诗人，总对自身谨慎，对世界贪婪。

在方所看完的，非常棒哦，很喜欢Alex复杂的场景和色彩，很有活力，他老婆的向日葵和黑鸟的那张印象也非常深刻

Street photography is 99.9 percent about failure.

Alex

Webb讲的还挺有理，以及他的照片都是复杂构图和多元色彩啊。（看完又记下一堆人名去补课）

初看略玄，但是看过两人的作品集后再读就会意识到这书是非常好的两位大师的自我剖析。获益匪浅。

Rebecca拍的比Alex有诗意

鸡汤夫妻

对Teju Cole印象不好。感觉文字部分一般，没怎么看。

感谢广州图书馆帮我省钱

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书评

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