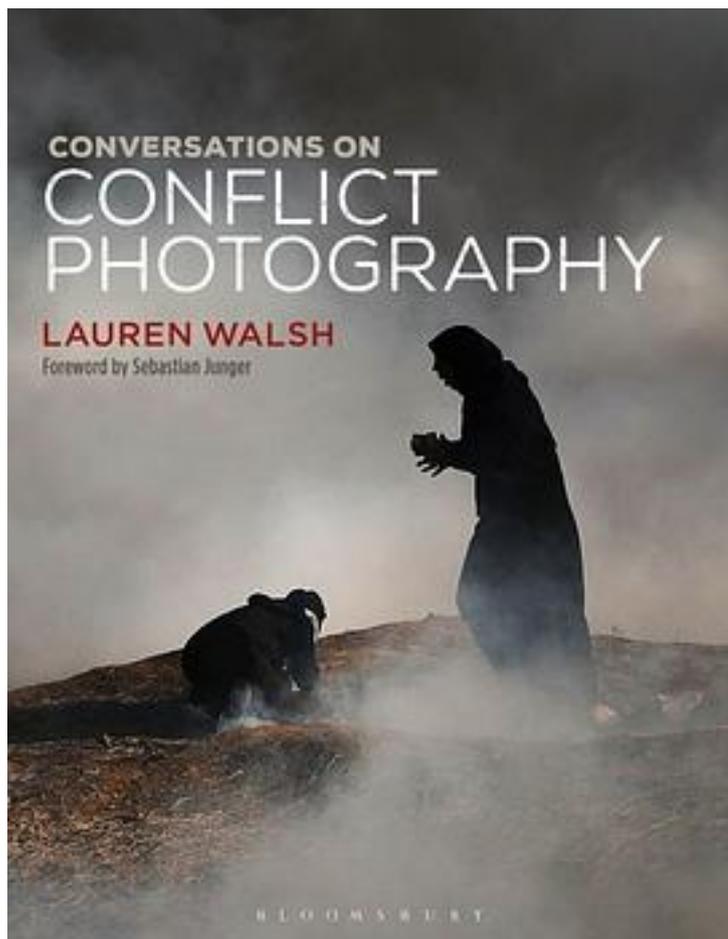


# Conversations on Conflict Photography



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著者:Lauren Walsh

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In today's image-saturated culture, the visual documentation of suffering around the world is more prevalent than ever. Yet instead of always deepening the knowledge or compassion of viewers, conflict photography can result in fatigue or even inspire

apathy. Given this tension between the genre's ostensible goals and its effects, what is the purpose behind taking and showing images of war and crisis?

Conversations on Conflict Photography invites readers to think through these issues via conversations with award-winning photographers, as well as leading photo editors and key representatives of the major human rights and humanitarian organizations. Framed by critical-historical essays, these dialogues explore the complexities and ethical dilemmas of this line of work. The practitioners relate the struggles of their craft, from brushes with death on the frontlines to the battles for space, resources, and attention in our media-driven culture. Despite these obstacles, they remain true to a purpose, one that is palpable as they celebrate remarkable success stories: from changing the life of a single individual to raising broad awareness about human rights issues.

Opening with an insightful foreword by the renowned Sebastian Junger and richly illustrated with challenging, painful, and sometimes beautiful images, Conversations offers a uniquely rounded examination of the value of conflict photography in today's world.

作者介绍:

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标签

MEDIA

评论

20-024 三句不离James

Nachtwey, 标题虽然宽泛, 但是内容主要还是围绕摄影美学与道德问题, 最喜欢的还是Susan

Meiselas在尼加拉瓜拍摄的一张照片, 神性与人性的凝视, 聚集到与自然融为一体的尸骸sublime上, 兼具Nachtwey的摄影理念与许多摄影师的伪美学理念, photography反正是pornography了, 不如再“剥削”得近些, 真相的剖面需要更多的视角, 而非辽远的责任不在场, 美学亦则不能为美, 否则必将走向不可避免的零度共情。

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书评

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