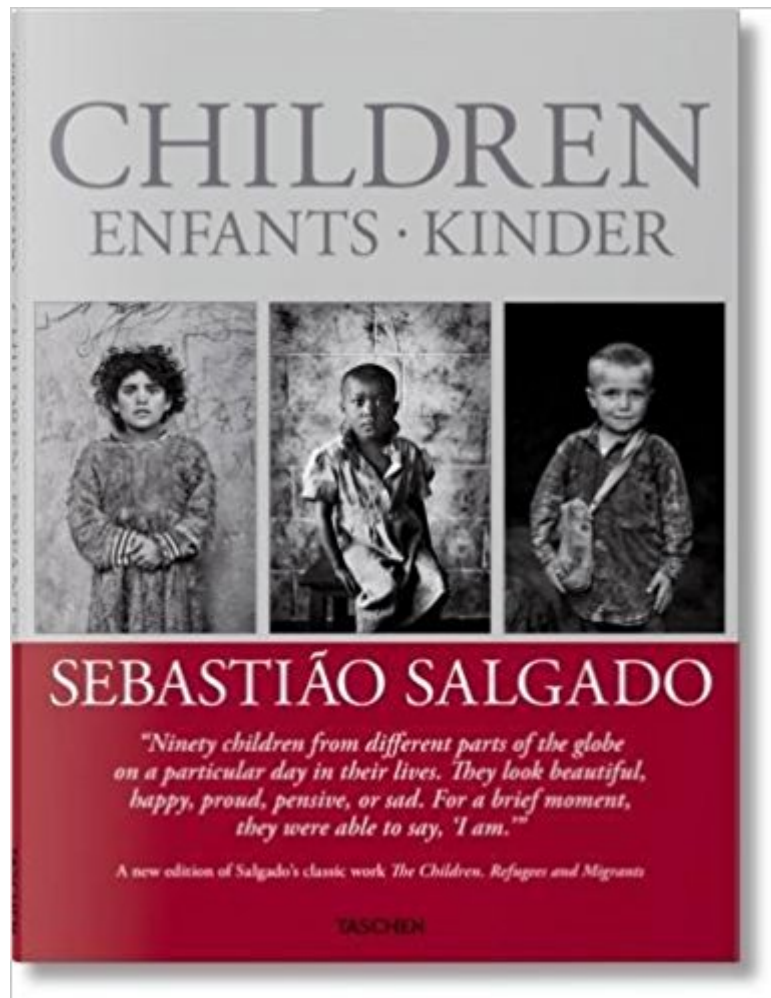




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Sebastião Salgado: Children



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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's . . . photographs do not call for action so much as for a change in consciousness." --The New York Times --This text refers to an out of print or unavailable edition of this title.

Text: English (translation) Original Language: Portugese --This text refers to an out of print or unavailable edition of this title.

While being, as always, full of exceptional photographs, this Salgado's book is a little different from the others. Indeed it contains a series of children portraits, quite classical in their composition. Yet a intense emotion emerges from the book !A must have in your library if you like black and white photography, and of course if you appreciate Salgado's work.

Great book , beautiful photos . A must have for those who love photography!

like any Salgado's books these photos are beautiful

Hermos

Some of the images in the eyes of the children are haunting. So much to ponder and reflect on each child.

un gran producto

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.

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.

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