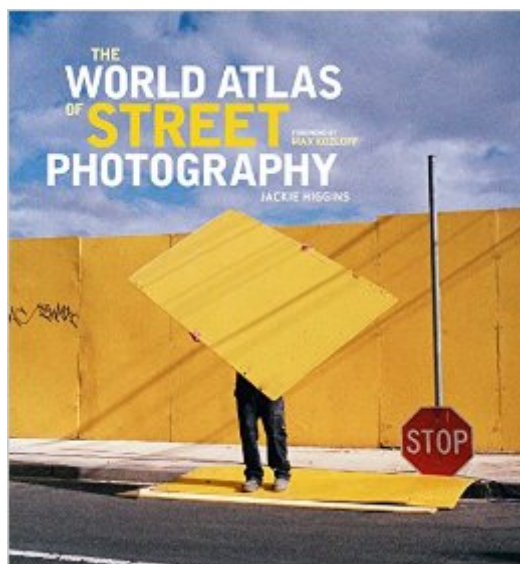


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The World Atlas Of Street Photography



Synopsis

The energetic, fluctuating pace of the metropolis has long lured photographers to capture—often candidly—the chaos, character, and incident of modern urban life ever since the genesis of photography in the 19th century. *The World Atlas of Street Photography* focuses on the abundance of photos created on street corners internationally, including classic documentary street photography as well as mediated images of urban landscapes, staged performances, and sculpture. Twelve specially commissioned artworks are featured, in addition to a wide selection of striking and well-known images of city life. Lively and informative, this handsome book compiles expressions of a vibrant genre and is the first of its kind to scour the globe—from New York to New Delhi, Beijing to Brighton, Havana to Hamburg, and Sydney to Seoul. Photographers include: Francis Alys, Nobuyoshi Araki, Narelle Autio, Uta Barth, Olivo Barbieri, Yto Barrada, Matthew Baum, Dawoud Bey, Peter Bialobrzeski, Birdhead, Julio Bittencourt, Mohamed Bourouissa, Polly Braden, Serge Bratkov, Adam Broomberg, Andrew Bush, Sophie Calle, Edson Chagas, Yasmine Chatila, Oliver Chanarin, Gregory Crewdson, Maciej Dakowicz, Zhang Dali, Luc Delahaye, Philip-Lorca Dicorcia, Hans Eijkelboom, JH Engstr m, Essop Twins, Weng Fen, Ana Carolina Fernandes, Peter Funch, Bruce Gilden, David Goldblatt, Oscar Fernando Go mez, Paul Graham, Katy Grannan, Sunil Gupta, Crist bal Hara, Naoya Hatakeyama, Bill Henson, Edi Hirose, Pieter Hugo, Michael Itkoff, Claudia Jaguaribe, Nils Jorgensen, Ahn Jun, Osamu Kanemura, Johnnie Shand Kydd, Nikki S. Lee, Sze Tsung Leong, Vera Lutter, Rut Blees Luxemburg, Melanie Manchot, Jesse Marlow, Mirko Martin, Joel Meyerowitz, Boris Mikhailov, Sabelo Mlangeni, Luis Molina-Pantin, Mimi Mollica, Daido Moriyama, Sohei Nishino, Trent Parke, Martin Parr, Jiang Pengyi, Max Pinckers, Gus Powell, Raghu Rai, Jo Ratcliff, Alisa Resnik, Doug Rickard, Thomas Ruff, Txema Salvans, Viviane Sassen, Tokihiro Sato, Boris Savelev, Slinkachu, Otto Snoek, Trine S ndergaard, Hannah Starkey, Joel Sternfeld, Beat Streuli, Matt Stuart, Mikhael Subotzy, Ying Tang, Guy Tillim, Wolfgang Tillmans, Alexey Titarenko, Ca ssio Vasconcellos, Nontsikelelo Veleko, Massimo Vitali, Jeff Wall, Gillian Wearing, Alex Webb, Wim Wenders, Richard Wentworth, Graeme Williams, Sue Williamson, Michael Wolf, Shizuka Yokomizo, Yang Yong.

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Customer Reviews

The first thing that strikes me about the book in person are the beautiful reproductions, the book feels luxurious and has more than 300 sumptuously reproduced images. Secondly the vast scope of Higgins investigation of such a broad subject matter makes it a must add to the discerning photography book collector. Higgins choices are sophisticated and go well beyond the surface of the question she poses and obvious choices available. Highly recommended!

Jackie Higgins has a strange idea of what street photography is, and though there are some good photographs in this book there are vanishingly few street photographs. Both Ms. Higgins and Max Kozloff have the idea that street photography is confined to urban areas and streets, an idea that won't hold up under examination. A picture of a street is not street photography. A picture of someone on a street is not street photography. A picture of a building is not street photography. A picture of a group of buildings with a street included is not a street photograph. An informal portrait is not street photography. In most instances a picture of a hobo sleeping on a street is not street photography. In general, posed photographs are not street photography. To understand what street photography actually is you need to go back to the people who originated it and defined it: Andre Kertesz, Henri Cartier-Bresson, Robert Doisneau, Willy Ronis, Walker Evans, Elliott Erwitt, Marc Riboud, Helen Levitt, Robert Frank, Garry Winogrand, Lee Friedlander, and others of that era. If you look at the work of these originators you'll find that street photography is about how people are: not as they are after they've been hassled and not as they are when they're posing, and it's about the interaction of people with each other and with their environment. The very best street photographs include ambiguity, and convey something that words simply can't convey. Streets actually are rare in the best street photography, and a very large percentage of the best street photographs weren't made in urban areas. Too bad. This could have been a marvelous book. As it is, it leaves a great

deal to be desired.

Was informative, spent too much time on people using cute tricks rather than actual street photography. Worth a read.mariak

Don't be fooled by the word "Street" in bold letters on the cover. Overall this book was a wash I'm sorry to say. There are far too many pages dedicated to things other than street photography. A lot of abstracts, buildings, abstracts of buildings, composites. Things start off ok, but when you hit more and more of those other subjects you begin to feel kind of cheated. If you actually have an interest in street photography some of the work in this book is not that. For a book titled "World Atlas of Street Photography," there is too much in here that is not street photography. I think one photographer did something with pictures from Google Street View. It's cool to see how other people make photos don't get me wrong, but I feel that it was some of the convoluted processes that people went with that got them into this book. And I'm not saying there's no place for what they do. But most if not any of them barely had anything to do with street photography. The problem is the author I think doesn't know what they want the book to be. I think they fell in love with some of the efforts the photographers put in to make their photos. Unfortunately for what the book a lot of those photos were not street photos.

Purchased the book as a gift to a friend, who is a photographer. I expected more uplifting, artistic, and inspiring collection of beautiful images with a global spin based on the book cover and a newspaper review. I found the majority of images to be border-line depressing and dark, which is a subjective opinion and does not necessary takes away from technical aspects of photography presented in the book.

The contents are FANTASTIC however I bought the book new and there was a scratch like mark along the front cover underneath the cover protector

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