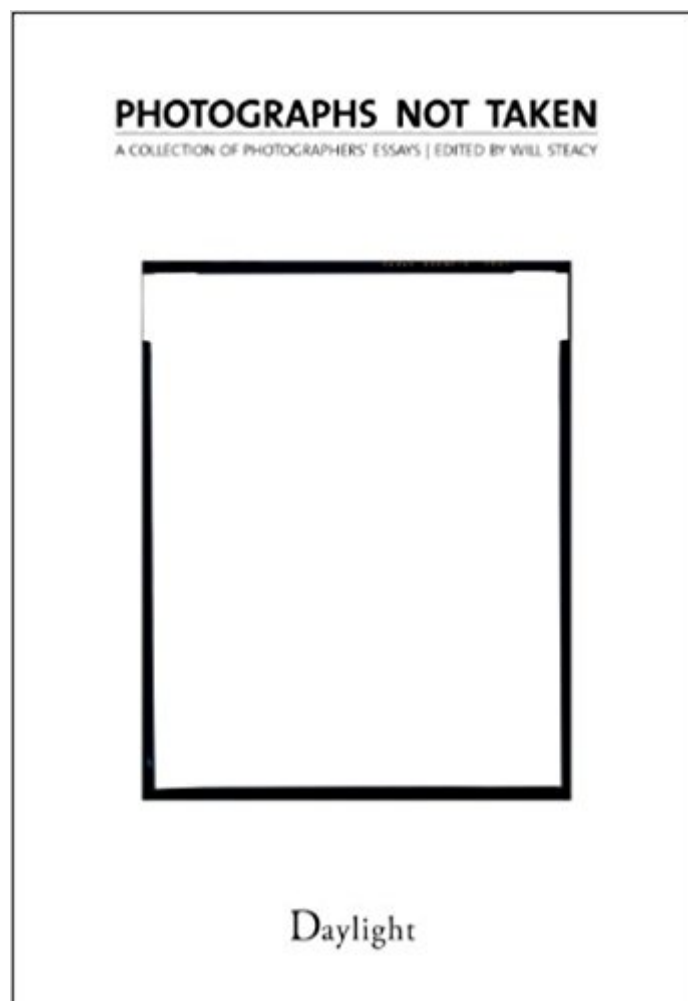


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Photographs Not Taken



Synopsis

Photographs Not Taken is a collection of photographers' essays about failed attempts to make a picture. Editor Will Steacy asked each photographer to abandon the conventional tools needed to make a photograph--camera, lens, film--and instead make a photograph using words, to capture the image (and its attendant memories) that never made it through the lens. In each essay, the photograph has been stripped down to its barest and most primitive form: the idea behind it. This collection provides a unique and original interpretation of the experience of photographing, and allows the reader into a world rarely seen: the image making process itself. Photographs Not Taken features contributions by: Peter Van Agtmael, Dave Anderson, Timothy Archibald, Roger Ballen, Thomas Bangsted, Juliana Beasley, Nina Berman, Elinor Carucci, Kelli Connell, Paul D'Amato, Tim Davis, KayLynn Deveney, Doug Dubois, Rian Dundon, Amy Elkins, Jim Goldberg, Emmet Gowin, Gregory Halpern, Tim Hetherington, Todd Hido, Rob Hornstra, Eirik Johnson, Chris Jordan, Nadav Kander, Ed Kashi, Misty Keasler, Lisa Kereszi, Erika Larsen, Shane Lavalette, Deana Lawson, Joshua Lutz, David Maisel, Mary Ellen Mark, Laura McPhee, Michael Meads, Andrew Moore, Richard Mosse, Zwelethu Mthethwa, Laurel Nakadate, Ed Panar, Christian Patterson, Andrew Phelps, Sylvia Plachy, Mark Power, Peter Riesett, Simon Roberts, Joseph Rodriguez, Stefan Ruiz, Matt Salacuse, Alessandra Sanguinetti, Aaron Schuman, Jamel Shabazz, Alec Soth, Amy Stein, and others.

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Customer Reviews

They have the power to steal your breath, provoke tears. They might overwhelm and inspire you, bring you to your knees, even. But they won't. These moments passed into oblivion, unfixed by the camera's snapshots that went unsnapped. Now, they're in a book: a photography book without pictures. The collection, *Photographs Not Taken*, edited by Will Steacy, features the testimonies of 60 photographers who recount the moments that slipped from their photographic grip, either because they couldn't take the picture, or wouldn't. (Peter Moskowitz *The New York Times*) *Photographs Not Taken* is a book about photography in which there is not a single photograph. It's a collection of essays by 62 photographers about the ones that got away: the images burned to memory and conscience that, for one reason or another, the photographer could not make. The photo community has grasped this little book to its bosom. The premise is simple and the emotions expressed, often by big-name photographers like Jim Goldberg, Emmet Gowin, Todd Hido, Nadav Kander, Mary Ellen Mark, Zwi M. M. Mthethwa, Sylvia Plachy, Mark Power, Alessandra Sanguinetti, to name a few, are common to us all. Readers learn that talented photographers experience wobbles just like anyone else, and that photography, as it reflects life, can be a struggle. *PNT* is now in its second run after the first edition sold out in March. The 200+ pages of *Photographs Not Taken* do not focus on amazing light, or compositions missed, but on humanity seen, remembered, cherished, learned and broken. Maybe photography can't live up to experience. Maybe photography steals away or sullies the preciousness of memory. After reading *Photographs Not Taken*, those moments of hesitation, so warmly shared, are far more arresting than some of the most engaging photographs. As Aaron Schuman speculates, those memories are perhaps the photographs kept, not taken. (Pete Brook *Wired*) The most thoughtful and provocative book on photography I've read in a long time contains not a single photograph, but it's full of memorable images. For *Photographs Not Taken*, editor Will Steacy asked 62 photographers to describe the ones that got away - the "mental negatives" that haunt them years later. The results - brief essays, many no more than a page - are unexpectedly eloquent and revealing. (Vince Aletti *Photograph Magazine*) No printed images mar this page-turning collection of anecdotes from 62 working photographers. They are men and women like Mary Ellen Mark, Andrew Moore, Laurel Nakadate, Alec Soth, Todd Hido and the late Tim Hetherington, whose cameras are practically extensions of their bodies. Editor Will Steacy asked each to describe an irresistible photo op that they let pass, however great the temptation or ingrained the habit. Their "mental negatives," as Steacy terms their recollections, bring up a variety of ethical questions that stem from a common predicament: whether to shoot or not -- or, in Hetherington's case, whether to expose an image of the dead to the public or not. Agony, frustration, fear and longing persist throughout. (Linda

Yablonsky Artnet)The book is full of lost moments and missed opportunities, some poignant, some hilarious, some mysterious. (We never find out why Ballen did not photograph inside the witch doctor's house. Was it superstition, or had he simply gone out without his camera?) One of the funniest is told by Matt Salacuse. As a struggling photographer in New York, he was waiting to meet his father in the lobby of the Ritz Carlton Hotel, when he spotted Tom Cruise and Nicole Kidman with their newborn adopted baby. Salacuse went outside and positioned himself by a waiting limo, waiting for the celebrity couple to emerge. Just as he was about to photograph them, Cruise looked straight at him and said calmly: "You're not going to do that." Salacuse writes: "It must have been some crazy Scientologist voodoo mind trick, because I looked at him and said, 'You are right. I am not.' And, I didn't."Like the others, all that Salacuse was left with from his chance encounter was a story about a great photograph that never happened. Sometimes, as this book shows, that's enough. (Sean O'Hagan The Guardian)The next time someone criticizes professional photographers as callous and indifferent to their subjects, open this volume to any page at random and read the the thoughtful, soulful words. Reflecting on the photos they do not have, the contributors also reflect on their occasional uneasiness in their role as observers, their relationships with the people they photograph, the meaning of photos in preserving memories and what Nadav Kander calls the times 'you just get an instinct when to put the camera down and be fully present.' (Photo District News)

The production values in this book are delightful, very minimal and spares but eminently readable as a consequence. The essay a short and perfunctory, some soulful and reflective others a tad abstract, I've enjoyed most of them so far, still reading of course, but a nice little book to read in the small quiet times, when you aren't in the moo for a bigger read or don't have the time. I am a little disappointed by the lack of depth in some of the essays, still few photographers are writers, Emmet Gowin being the exception in this book.

Very strange concept. Some entries I really liked, others could have done without. Makes one think though. I thought at the time of skipping I would miss those images I didn't make, but until I picked this up, haven't.

Nice concept and a good read. Journal of Delacroix, Vincent van Gogh The Letters, Edward Weston Daybooks and all of Anne Truitt's books are good introspectives on what it's like to be creative. This book is in the direction of the above mention titles and a great read for new photographers. (Just get

past the politically bigoted first bit by Dave Anderson and the rest is quite good)

Vary good collections of stories from photographers on shots they did not take and the reasons they didn't. It is an easy read.

fun descriptive stories that can leave you some what aggravated at times.

terrific read

Excellent product, good price and delivered on time.

Interesting read. Short stories which you can pick up easily. Great insight at times to hear what photographers actually think since we - the readers - only see the end product: the image

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