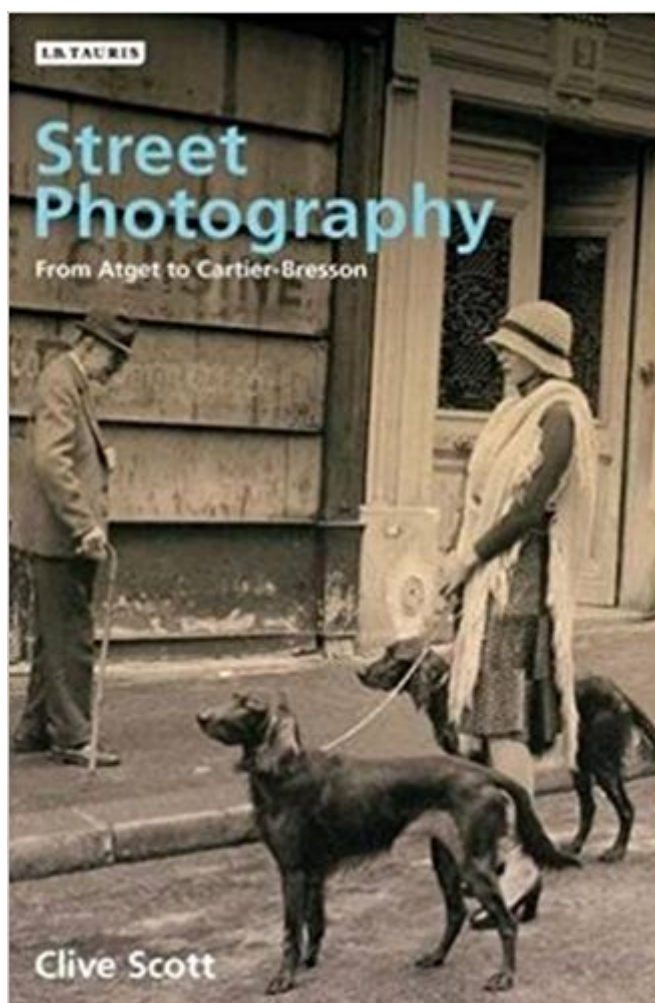


The book was found

Street Photography: From Atget To Cartier-Bresson



Synopsis

Street photography is perhaps the best-loved and most widely known of all photographic genres, with names like Cartier-Bresson, Brassai and Doisneau familiar even to those with a fleeting knowledge of the medium. Yet what exactly is street photography? From what viewpoint does it present its subjects, and how does this viewpoint differ from that of documentary photography? Looking closely at the work Atget, Kertesz, Bovis, Rene-Jacques, Brassai, Doisneau, Cartier-Bresson and more, this elegantly written book unpicks Parisian street photography's complex relationship with parallel literary trends -- from Baudelaire to Soupault -- as well as its more evident affinity with Impressionist art. Street Photography reveals the genre to be poetic, even ""picturesque,"" looking not to the type but to the individual, not to the reality of the street but to its ""romance.""

Book Information

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Customer Reviews

Clive Scott is Professor of European Literature, School of English and American Studies, University of East Anglia. His numerous books include *The Spoken Image: Photography and Language* (Reaktion Books, 1999).

I gave this 3 Stars as even though it is a good read, it is not something that the average person today would want to read. You can read my mini review and why I believe this here:<http://www.riffspics.com/2014/09/street-photography-from-atget-to.html>

Couldn't even finish it. This book may be a lot of things, but a photography book it is not. I can't explain why in the space allotted. I just couldn't connect.

Too much talk and not enough photos.

Love this book

this is extremely thorough if not slightly wordy opus. While reading, it gave the impression of a major paper written for peer review. On the downside I felt that it was not overtly aimed toward the "layperson" photographer. If I were to be in a place to ask, I would also wish for more photographic illustrations. However it is well worth plowing through for its insights into street photog as related to other movements in the arts and letters from the same epoch.

It's a well-written book with thorough footnotes. It's NOT, however, the type of book to inspire modern-day street photographers. If you like Post Modern analysis of pre-1960 French street photography, however, this may well be the book for you.

What a waste! This book is written by a Professor of European Literature who, I would guess, has never taken a photograph of any kind, let alone done any street photography himself. Those who can, do. Those who can't write critiques. Possibly written as a doctoral thesis to impress other "intellectuals" but does nothing to explain street photography. Here's just one random sample of the writing::"The Haussmannisation of Paris is a masculinist enterprise of penetration, panoptic possession, and universal visibility, the Thesean dream of a unicursal pattern of corridors whose centre might be reached and whose monster, fruit of an unnatural sexual union, might be destroyed."Nonsense! At least to those of us without degrees in classical literature. This guy is just too full of himself and the book is full of this kind of writing.If you want to learn about street photography, look elsewhere and don't waste your money on this one.

I first saw this book in Hardback at a local retailer and was disappointed at its \$76 price, so while cashier was ringing up a couple other items for me, I logged onto on my iPhone and ordered this paperback version. Only downside was the 24 hour wait as I was hooked on this book from its first few pages.Although appearing as though this is a summary of late 19th and early 20th century

photography written decades ago, it was just written in 2007. The author's style lends itself to giving it a true resonance of authenticity while providing the necessary hindsight implied in the many years between photograph and now. There are hundreds of inset quotations from early manuscripts and accompanying photographs that give you an enormous amount of insight into how paintings and photographs played off of each other and how much goes into just seeing the picture you are about to make. It's not a manual, but a spiritual guide for opening your eyes, and in many cases, limiting your view through the lens instead, to capture a certain moment in time. It is this moment that psychologists all talk about as "living in the moment". And for me, that is where this book becomes a textbook for that eternal quest. Anyone who loves photography and struggles with over thinking, dwelling on the past, or dreading the future, need only read a few passages from this book, pick up your Leica or pocket camera and start seeing the world the way it is.... Right at this exact moment..... Now. It's amazingly therapeutic. You will see the world differently after reading this book.

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