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Image Makers, Image Takers



Synopsis

Aimed at professionals and beginners alike: the first systematic attempt to find out how photographers of world stature approach their work, and what it is that makes them succeed. This essential new guide to photography draws upon in-depth interviews with established photographers from the fields of fashion, art, portraiture, documentary photography, and advertising as well as comments from picture editors, curators, agency directors, and publishers who reveal what they look for when choosing an image. The book first focuses on photographers' working practices, from how Mario Sorrenti got the inspiration to photograph a naked Kate Moss draped over a couch for the iconic Calvin Klein campaign to how the Dutch portrait photographer Rineke Dijkstra gets the best out of her subjects. What made the photographer start taking pictures? How did he or she develop a signature style? What is the process involved in going from concept to shoot? How important is postproduction? Then the book turns to selection. How does the picture editor of the New York Times Magazine decide which photographer to commission for the next fashion spread? What kind of photograph, according to the Senior Curator of London's Photographers Gallery, is worthy of being hung in a gallery? What advice would art book publisher Gerhard Steidl give a budding photographer? Whether it is the question of what to look for in an image, views on cropping, or the pros and cons of color versus black and white, the shapers of taste give acute and useful accounts of their methods. 150+ illustrations in color and black and white.

Book Information

Paperback: 272 pages

Publisher: Thames & Hudson; First Edition edition (May 28, 2007)

Language: English

ISBN-10: 0500286620

ISBN-13: 978-0500286623

Product Dimensions: 9.3 x 7.1 x 1 inches

Shipping Weight: 2.2 pounds

Average Customer Review: 4.1 out of 5 stars 11 customer reviews

Best Sellers Rank: #594,110 in Books (See Top 100 in Books) #108 in Books > Arts &

Photography > Photography & Video > Business & Careers #2760 in Books > Arts &

Photography > Photography & Video > Equipment, Techniques & Reference

Customer Reviews

Stands apart among collections of contemporary photography . . . an essential insight into working

methods. â " Wallpaper*This is exciting stuff, spotlighting the inner workings of high-profile photography. . . . Recommended. â " Library JournalA neat, unique book that truly delves into the minds of working photographers of all types. â " Picture MagazineThe discerning reader cannot help but come away inspiredâ "and excitedâ "to pick up a camera and go out to see what they can find. â " Communication Arts

Anne-Celine Jaeger lives in England and has written for many publications, including the London Sunday Times and Wallpaper.

There is a lot to read in this volume. I was surprised that the cover is different from what was advertised on . Not that it matters but still, makes you feel you are not getting what you had paid for. Just psychology.The interviews look like they are based on a circular email -- they tend to be boring and samey-samey. However, some of the photographers give answers that are worth reading.I cluld have been happier with slightly more in-depth technical stuff.Good thing that some of the new talent are given more pages and pictures. I like that.The picture editor section (image makers) is a welcome addition. I also work in publishing and shoot editorials, so it is a wise take on the other side of the image.Good impressions overall. I'd love to see a second edition in a few years, with online picture sites and internet stuff included. ey, I'm giving away ideas free here. Watch this space!

Unfortunately, it's rather hard to find out a photography book that puts togheter "theory" and "practice", words and images. Usually, a book has plenty of images and no serious text, or it's a theoretical dissertaion with very few images. "Image makers Image takers", I must say that, is an exception to the rule - a very good exception, actually.Because it's full of really interesting interviews able to analyse photographers' approach, creative process, equipment choise, buisness matters (and still a lot of other things), keeping always attention to photographs.Being a photographer, this book really taught me a lot. But I do think it can be interesting also for everyone who loves photography.GN

This is a very interesting book that I recommend to anybody interested in Photography and Photo History. It clearly shows where photography has been and where is going. It got interview of some already established artist, some contemporary artist and some promising artist.It also gives the prespective of curators, photo editors and book publishers. This is very important for aspiring artist who are interested in gallery showing or publishing. It gives them a directions on what they need to

do to achieve their goals. I highly recommend this book.

Lo compré usado como nuevo "used like new" y quedé asombrado de la gran calidad y preservación del libro. Estaba totalmente original y sin detalles. El libro como tal es excelente y una biblia en materia de fotografías y retratos.

This book has relatively good (but no surprises) collection of photographers; the interview are very superficial and don't really give you a better idea of the work and life of those photographers.

It would seem that both photographers and patrons of photography could benefit from reading interviews about photography with both prominent photographers and purchasers of photography. That is the premise of "Image Makers, Image Takers." The book consists of 24 interviews with successful and up-and-coming photographers and 16 interviews with acquirers of photography, like curators, picture editors and publishers. The photographers ranged from old hands like William Eggleston and Stephen Shore to new comers like Alec Soth. The acquirers ranged from curators like Tina Brown of The Photographers Gallery in London to Kathy Ryan, picture editor of the New York Times Magazine. The author asked a few of the same basic questions to each of the interviewees, and then asked other questions that flowed naturally from the answers to the basic questions. Photographers' basic questions included how the photographers got into photography, to whether photographers needed a philosophy, and how the photographers edited their work, to what advice the interviewee would give to new photographers. As to the last question, almost all the photographers advised new photographers to stick by their guns. Interestingly, and perhaps disappointingly to other photographers, most photographers said that you couldn't really learn vision. The answers revealed some photographers to have thought deeply about their work and its meaning, while a few seemed superficial and even arrogant. Even though there were fewer acquirers interviewed, their responses may prove useful to photographers. For example, acquirers talked about the necessity for well organized portfolios and emphasized the importance of projects rather than just individual images. Each of the interviews was illustrated with several of the photographs either being created or acquired. Even though it's interesting to read about the motivations of the makers and takers, I'm not so sure of the practical value of the interviews. The interviews with the photographers certainly show that there are a large number of roads that lead to being a successful photographer. The interviews with the takers showed what acquirers are looking for, although, if you take the advice of the photographers to stick to your guns, that may be of little

help. A few of the interviews, like that with publisher Gerhard Steidl, can provide the hope that at least some takers are more interested in the art than the money. I found this book to be an interesting supplement to the study of photography. On the other hand, it seems to me that a deep reading of the work of most of the photographers might prove more useful.

This is one of my favorite photography books to date. The interviews with many of the top photographers alive today are really well done and their answers are inspiring and thought provoking. I return to the book once in a while when I need a dose of inspiration :) I highly recommend it!

I love it. Wonderful, inspiring interviews with some of the best photographers alive today. Especially interesting are the interviews with Alec Soth and Anton Corbijn. You will not regret purchasing this, I just wish I had read it sooner! Beautifully put together and a great value.

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