

(Pdf free) Terra: Struggle of the Landless

Terra: Struggle of the Landless

Sebastiao Salgado

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Sebastiao Salgado : Terra: Struggle of the Landless before purchasing it in order to gage whether or not it would be worth my time, and all praised Terra: Struggle of the Landless:

0 of 0 people found the following review helpful. Saramago and Chico Buarque are wonderful gifts in this book By ChzySalgado spectacular as always. Saramago and Chico Buarque are wonderful gifts in this book. 20 of 20 people found the following review helpful. Will blow you away, you will not know yourself... By A Customer I took a look at this book in a book store, here in Berkeley Ca. The people you meet as you flip thru the photos make you want to re-

examine your own life. Most of the people in these photographs have extremely difficult lives, due to a twist of fate rather than a personal choice. Salgado has not photographed them for pity or to gain sympathy from you, as much as he has shown you a side of yourself... and I am not talking about a "mirror" either. (I am talking about the side that you CAN'T see without Salgado's camera) These people struggle and may suffer personal tragedies, but there is dignity in their souls. When you see these people, they may not be in control of their fate, whatever terrible fate it may be, but they are in control of their hearts. The blood that runs through the veins of the people Salgado introduced me to, in the photos from the other side of the globe, flows deeper, and redder, and richer than does the blood in my world... Their lives are fleeting and so is yours my friend, but I believe they have wings; we do not. While you and I are burdened with the weight of unfunny jokes and political scandals, they are free, burdened only with broken hearts and bones that heal fast and clean... I could not afford the price of the book myself, I could barely afford to stand there as long as I did reading the book; I mean how long can one view a side of oneself so rarely illuminated? Once I thought, all I needed to know was God, or to know a beautiful woman, or maybe just smile to bystanders... but I realize I KNOW NOTHING... and that leaves a lot for me to want to know, still. Good luck to you if you should get this book. 11 of 11 people found the following review helpful. A lesson in empathy!!! By A Customer A poignant illustration of the landless plight in Brazil! As evidenced by another reviewer, this book has the ability to thaw the heart of even the most ultra conservative (e.g. "Most of the people in these photographs have extremely difficult lives, due to a twist of fate rather than a personal choice.") They are landless because most middle-class Brazilians view the landless as making horrible life choices as opposed to being pushed by the wind of fate...and ironically they think descendants of Africans in the United States have much to teach "their" Amerindians and African populations about success. The irony! Yes, read it, see it, and see yourself.

This work represents the first part of Sebastiao Salgado's project to chart the displacement of peoples across geographical and political boundaries. In a series of photographs, Salgado shows the efforts of Brazilian peasants to survive in the face of joblessness and extreme poverty and to reclaim the land they see as their natural heritage. Introduced by the Portuguese writer Jose Saramago and accompanied by the poems of Brazilian composer and singer Chico Buarque de Hollanda, "Terra" provides a photographic record of the struggles of the "landless" of Brazil.

.com "Because death belongs to all, so too should life," observes Portuguese writer Jos Saramago in a preface to this remarkable volume of black-and-white images. But death is easy and life is hard in Sebastiao Salgado's native Brazil, where exploitation of labor and mechanization of agriculture have combined to paint a bleak future for the country's rural population. Even the faces of small children are clouded with despair in this book, which is at once a testament to human courage and a powerful argument for agrarian reform--a long-promised and long-delayed reform that has led to a bloody struggle to take possession of unused land in private hands. From Library Journal Not as broad as Salgado's majestic, international Workers (LJ 10/1/93), this book is all the more poignant for its focus on one people in the photographer's homeland of Brazil. The more than 100 images taken between 1980 and 1996 have been brought together to commemorate the April 1996 massacre of landless farmhands in the state of Para. As many as 20 million Brazilians currently camp on rural roadsides or in suburban shanty towns with neither work nor a place to call home since being displaced by industrialized factory farms or large cattle ranches. Whether capturing boys at play with animal bones, an informal prayer gathering beneath a cactus, or masses rallying to reclaim land left fallow by the conglomerates, the images always shine with the dignity and sense of respect for his subjects that characterizes all Salgado's work. The heartrending introduction, written in the form of a lyric letter to God by Portuguese writer Jose Saramago, perfectly complements the photographs, while the extensive captions at the end tell the full story of this downtrodden people. Photojournalism at its best, this work belongs in most libraries. ?Eric Bryant, "Library Journal" Copyright 1997 Reed Business Information, Inc. From Booklist What are those skinny, half-naked children playing with? Toy animals? Yes. And bones? Human? A gifted photographer and a man of great compassion, Salgado does not take frivolous pictures. Exiled from his native Brazil for his political activities, he has traveled the world making portraits that capture the radiance of the irrepressible souls of people suffering in the grip of relentless poverty as they do humanity's hardest, most scorned, and poorly paid physical work. Here he returns to Brazil to document the lives of peasants forced off the land by the industrialization of agriculture, "landless" farmers, some of whom were massacred when they staged a demonstration in 1996. The struggle for land continues, but there is hope, and hope, along with quiet pride, is present even in the most strained visages recorded in Salgado's magnificent duotones, works of art that convey far more "information" than televised news reports. Donna Seaman