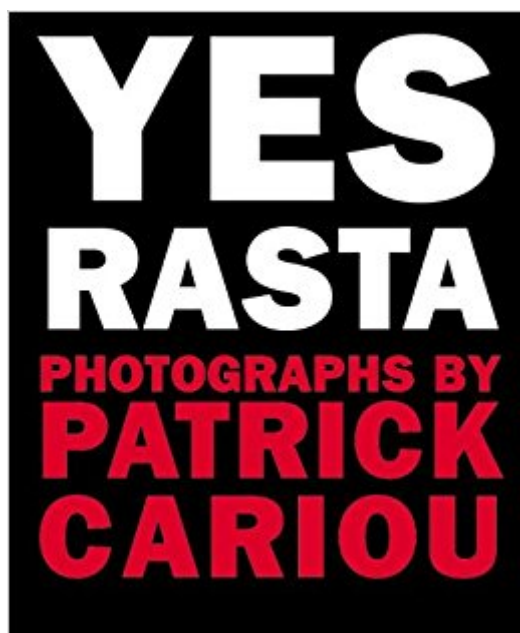


The book was found

Yes Rasta



Synopsis

With bold black-and-white portraits and landscapes, Cariou indelibly captured the strict, separatist, jungle-dwelling, fruit-of-the-land lifestyleâpopularized by reggae legends Bob Marley, Peter Tosh, and Burning Spearâin images never before seen, until now. In *Yes Rasta*âthe phrase spoken by true Rastafari when greeting each otherâCariou's direct, classical photographs reveal men whose style and attitude are as distinctive as their dreadlocks. Men who have left the modern world of Babylon in pursuit of their own independence. Men whose lives are intertwined with the tropical landscape, and whose rituals, symbols, philosophies, religion, medicine, agriculture, family structure, and remarkable strength make the definitive statement of self-reliance.

Book Information

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Best Sellers Rank: #989,548 in Books (See Top 100 in Books) #36 inÂ Books > Religion & Spirituality > Other Religions, Practices & Sacred Texts > Tribal & Ethnic > Rastafari Movement #47 inÂ Books > History > Americas > Caribbean & West Indies > Jamaica #166 inÂ Books > Arts & Photography > Photography & Video > Lifestyle & Events > Lifestyle

Customer Reviews

I visited Jamaica many times in the fifteen years following my first Negril holiday in 1977. I was in search of Rastafarianism and reggae music. Of the natural mystic blowing through the air. My first morning in Negril I left my tourist hotel for a walk along the beach toward town. After a while of walking on the white sand and enjoying the glorious sunrise, I noticed two dread-locked men standing off to the side smoking a spliff and gazing out to sea. They were more like an apparition than flesh and blood but then they saw me staring. Smiles of incredible radiance slowly spread out upon their faces as they turned toward me and they nodded graciously. I felt their blessing like a wave of force across the beach. They had such tremendous presence, those two men. Such an aura of power. Patrick Cariou's homage to Rastafarianism takes this mesmeric presence of the

Rastaman as the focus for his deeply moving, sensationally well-executed portfolio of black and white photographs of Jamaica and of its Rasta Nation. The portraits of these men of all ages are among the best I have ever seen. Partly this results from the great technical skill Cariou brings to his work. But clearly the strength of this collection is in the way the subjects felt about their photographer. The way in which they responded to his lens emotionally. There is one photograph of an elderly Rasta with matted locks down to the ground that is so remarkable. He stands for his portrait with his pancake-flattened dreadlock over one shoulder extending right to his feet in a sumptuous arc. His arms are extended at his sides and his stance suggests submission to fate, his attitude such a natural state of grace. But what makes this image so unforgettable is the communication you can feel between this man and his photographer.

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