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John Vink
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- Chronicles the work of Belgian photographer John Vink, whose dedication to documenting the human experience earned him the prestigious Eugene Smith Prize
- Features iconic photo series like *Water in the Sahel* and *Peuples d'En Haut*, capturing the resilience of communities facing adversity, including refugees and remote mountain cultures
- Vink's journey spans decades and continents, with years spent immersing himself in Cambodian culture, offering a rare, deep perspective on the country
- From Guatemala to Laos to Cambodia, Vink's photography documents marginalized communities, shedding light on global themes of identity, survival, and resilience
- Published on the occasion of John Vink's retrospective exhibition at the Photography Museum in Charleroi from 7 June to 21 September 2025

This book chronicles the career of Belgian photographer **John Vink**, who started at Libération in 1985. His personal project *Water in the Sahel* won the Eugene Smith Prize in 1986, highlighting his dedication to capturing the human experience in difficult circumstances. As one of the first members of Agence VU, Vink documented refugee camps around the world.

His series *Peuples d'En Haut* shows the resilience and cultural identity of mountain communities, such as the Mam in Guatemala and the Hmong in Laos. After years of traveling, Vink settled in Cambodia in 2000, which allowed him to delve deeper into a culture. Now living in Brussels, he continues to inspire with his powerful visual stories that explore themes of identity and humanity. With a text contribution by Rik Van Puymbroeck.

Text in English, French and Dutch.

John Vink (Brussels, 3 February 1948) is a Belgian photographer. Vink studied photography at La Cambre. He started working as an independent photographer and freelance journalist in 1971. Winning the prestigious W. Eugene Smith Grant in Humanistic photography in 1986 brought him to international attention. In 1993, Vink was nominated as a member of Magnum Photos and became a full member in 1997. In 2017, he withdrew as a member of this photography collective.

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