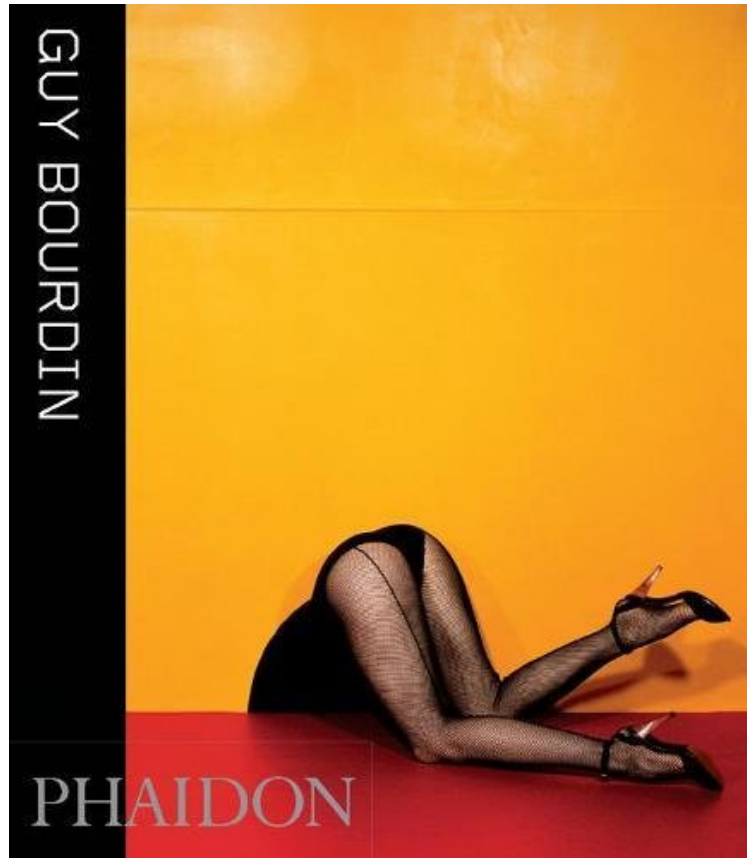


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Alison M. Gingeras, Guy Bourdin
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Alison M. Gingeras, Guy Bourdin : Guy Bourdin (55s) before purchasing it in order to gage whether or not it would be worth my time, and all praised Guy Bourdin (55s):

4 of 4 people found the following review helpful. Bourdin's a ClassicBy ChkBourdin is a classic. The book is a little too physically small for my tastes but inspiring nevertheless. If the book was a bit bigger, even at three times the price, I'd give it 4 or 5 stars. Still, a good buy at the under \$9.00 price point was offering it for. If you are serious about photography (books) you have to own some representing Guy Bourdin's work.4 of 5 people found the following review helpful. HmmBy JThis book is very SMALL! I am talking the size of a CD case. Maybe that oversight is my fault, but even after that, the book does not contain what most will be looking for. The book is filled more with Bourdin's early black and white images, before he became the conceptual genius that we know him to be. With that said, if you are are looking for colorful, and clever adverts and compositions; this book will disappoint!0 of 0 people found the following review helpful. Five StarsBy Pablo Gimenez ZapiolaGreat book. Good information about Guy Bourdin and great photos

Guy Bourdin was born in Paris in 1928 and received his first photographic training whilst performing military service

in Senegal in 1948⁹. His photographs were first shown in Paris in 1952, the catalogue for which exhibition included an introduction by Man Ray, and he began working for French Vogue in 1954. Inspired by Man Ray's brand of Surrealism, Bourdin rejected the descriptive roles of photography in favour of an exploration of the medium's capacity for the divergent. Along with certain American photographers, notably Edward Weston, Bourdin recognized a concern with formal perfection and extremely high finish that became his own objective, one perfectly adapted to the deceptive sophistication of fashion imagery, the landscape in which he developed his ideas for over thirty years. At French Vogue, Bourdin demanded and was allowed unique editorial control and amazingly he extended this to his principal client in advertising, the shoe company Charles Jourdan, who first commissioned him in the 1960s. Bourdin's approach to campaigns reflected a distinct change for advertising in this period. Bourdin rejected the 'product shot' in favour of atmospheric, often surreal tableaux and suggestions of narrative. Bourdin was not alone in demystifying the object, but he was the most radical in his approach. The impact of the imagery of Guy Bourdin on both commercial and fine art photography continues to resonate today, Bourdin made radical changes both in the style and the meaning of commercial imagery. His fashion shoots are mysterious, hypnotic, surreal, exposing the true and unnerving nature of desire. He shows that, within the context of fashion, it is rarely the product that compels us. It is the image ? carefully staged narrative of sexual fantasy, the quest for the unattainable, the suggestion of danger ? that stimulates consumer desire.

'fascinating ... inspiring. ... a great way to view and learn about the works of one of the great photographers of the 20th Century' Digital Photographer About the Author Alison Gingeras is an international curator and writer based in Paris. She held the post of Curator of Contemporary Art Exhibitions and Collections at the Centre Pompidou, Paris (1999 to 2004) and was a member of the curatorial team at the Solomon R. Guggenheim Museum, New York from 1995 to 1999. She is on the editorial committee of Tate Etc. magazine and has written dozens of exhibition catalogue texts and essays on contemporary artists.