

(Download free pdf) Juan Gatti: Photographics

Juan Gatti: Photographics

Pedro Almodvar, Javier Vallhonrat, Miguel Bos, Franca Sozzani
*Download PDF | ePub | DOC | audiobook | ebooks



#3429095 in Books 2012-03-31 Original language: English, Spanish PDF # 1 13.00 x 2.50 x 9.80l, 11.55 #File Name: 8415303505616 pages | File size: 46.Mb

Pedro Almodvar, Javier Vallhonrat, Miguel Bos, Franca Sozzani : Juan Gatti: Photographics before purchasing it in order to gage whether or not it would be worth my time, and all praised Juan Gatti: Photographics:

3 of 3 people found the following review helpful. An Impressive Explosion of Creativity By Grady Harp This is a hefty book, expensive, and overflowing with imagery that will enchant the owner for hours and days. Though everyone knows his art, both photographic and painted because of the wide exposure in the media, not everyone is familiar with the identity of the artists. Juan Gatti was born in Buenos Aires in 1950. After graduating in Visual Arts in Buenos Aires, he worked there as graphic designer and art director until 1978 when he moved to work and live in New York for a year. In 1980 he settled in Madrid where he worked as art director for the music label CBS Spain until 1985. In 1985 he opened his own studio and began to work as graphic designer, art director and photographer for brands such as Sybilla, Martine Sitbon, Chloe, Karl Lagerfeld, Jesus del Pozo, Loewe, Zara and Elena Benarroch. From 1988 he started graphic design projects on films by Pedro Almodvar. He also worked with other film directors like John

Malkovitch. Juan Gatti's longstanding collaboration with Almodvar has enabled the development of an intense artistic complicity between art director and film director, to the extent that Juan Gatti's artworks directly influence the outcome and aesthetics of Almodvar's films. Juan Gatti has recently completed a new book on Spanish Fashion and is currently working on campaigns and portfolios for different magazines, as well as on an exhaustive book on Pedro Almodvar. Gatti imposes a sensualist bend in all his work as he smoothly produces high art out of the most low-born pop references. The grace of Gatti has spread all over the world, from every single Pedro Almodvar film poster to Italian Vogue. Juan Gatti is literally the man behind the image. Image creator Juan Gatti has mastered the rare art of capturing a moment, and has managed to walk the fine line between kitsch and camp, cool and colorful, boldness and benignity. "When I have to create a poster I try to capture the essence of the film, using maximum expression with as few elements as possible; I don't like anecdotal posters and am always searching for a form that acts as a symbol, an icon, an emblematic image," the Argentine artist explains. "I think the way to achieve this is to get immersed in the film and get to know it well enough to strip the image from the superfluous and anecdotal until only the bare minimum is left." Gatti is known and celebrated for his post-modern style, his color-saturated images and his long-term creative partnership with film director Pedro Almodvar. "My collaboration with Almodvar has become, after so long, a very intense artistic complicity, and we have several aspects in common. Over time we have gotten to know each other deeply, simplifying work considerably. We always start collaborating before the actual filming begins. Also, I generally come up with graphic elements to be used in the film as props. We often create a photographic book before filming which Pedro uses to define the characters visually and I then use these photos to develop elements for set designs or for the film's promotion." This handsome volume is filled with the posters and photographs of Juan Gatti that have defined the graphic face of contemporary Spanish cinema for more than 30 years. It is a staggering achievement with witty and insightful commentary by Almodvar. Bound to become a collectors' item! In English and Spanish. Grady Harp, December 120 of 0 people found the following review helpful. Excelent! By Rafael Claudio Juan Gatti is one of the top photographers of Spain at this moment. That's why Almodovar choose him for his work. Very well made book.

Exuding bold sexuality and brash Pop color, the posters and photographs of Juan Gatti have defined the graphic face of contemporary Spanish cinema for more than 30 years. Gatti's design work is closely identified with the films of Pedro Almodvar, with whom Gatti has closely collaborated since Almodvar's breakthrough movie, *Women on the Verge of a Nervous Breakdown* (1988). As a boy growing up in Argentina, Gatti was steeped in the iconography of Catholicism, fashion magazine photography and comics. During his student years, anticipating a career in art, he found himself especially impressed by the graphic dazzle of psychedelia: I was intrigued by the psychedelic graphics that were emerging from the west coast, such as those by Victor Moscoso and those that came out of Haight Ashbury. In 1980 Gatti relocated to Madrid, and soon made a name for himself as a designer of splashy, sexy film posters, working with directors such as Iñaki Eguiaz, Fernando Trueba, Gerardo Vera, Manuel Gmez Pereira and Gonzalo Suarez. But it was through his work for Almodvar--not only as a poster designer, but also as a credits designer and a photographer--that Gatti would become famous. This sumptuous celebration of Juan Gatti appraises his work across two volumes: the first gathers his film posters, magazine spreads and other design work, and the second his photographs of Almodvar superstars such as Penlope Cruz. Packed with visual delights for design connoisseurs and cinema fans on every page, this volume is a thrilling survey of one of Spain's greatest graphic designers.

Gatti...became friends with the Spanish director Pedro Almodvar, who in 1985 enlisted him to make a poster for his black comedy *Matador*; it was the beginning of a legendary partnership. The splashy art and title sequences that Gatti has since been creating for the filmmaker have all but come to define contemporary Spanish cinema. In his two-volume anthology, Gatti describes the period: "I had been working with a more glamorous, elitist world, and [Almodvar] was closer to the fresh feeling connected to people on the street. Thus, a kind of everyday Spanish surrealism was mixed with a more sophisticated part from fashion. (Karin Nelson W Magazine)