

(Free and download) Juergen Teller: Do You Know What I Mean

## Juergen Teller: Do You Know What I Mean

*Marie Darrieussecq*

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**Marie Darrieussecq : Juergen Teller: Do You Know What I Mean** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Juergen Teller: Do You Know What I Mean:

4 of 4 people found the following review helpful. Do you know what I mean? By petriThe book is a catalog for a Juergen Teller (retrospective?) exhibition in the Fondation Cartier pour l'art contemporain at Paris. It is very nicely edited and has over 50 works presented during the years 1998-2006. I think the book shows most of the important works from Juergen (like most of the images from the "Nrnberg" -series) in a same book, plus an amazing short story by Marie Darrieussecq and a conversation of Isabelle Huppert and the artist. A definite buy. Don't sleep. 2 of 15 people found the following review helpful. Idiots Unite By J PetrilleLet's face it--you're not the thinking type. They tend towards the important lighting studies of Philip-Lorca diCorcia and Crewdson; they like the contrast of beautiful composition with the seedy underbelly you get from Goldin; or the thousands of serious, non-name photographers who find their sustenance in light, color, line, shape and composition. Not you, though: you want the cliched notion of the *Enfant Terrible* splaying his les, metaphorically for commercial fashion photography or literally on a white grand

piano. You think a photographer can be measured by how many models he can get to hang around him. To the degree you can articulate it (which ain't much), you think amateurish lighting, snapshot composition and a disdain of the technicals is a renunciation of the dessicating academic force in photography. Of course, it's not like you'll read this or the overwritten introductions to your coffee table art books. You're not totally sure who Jergens Tiller is anyway--he dated Cindy Sherman the fashion model or something? You're just happy to be part of the circlejerk of delusion where talentless, sloppy photographers like Teller are lauded by insensate dolts like you. I'd like to tell you Teller is exploiting you but in truth he's just as dumb and unthinking as you. Enjoy fans--you've earned it.

A retrospective look at the work of one of the most influential fashion photographers of his generation. Jrgen Teller first became famous for his innovative fashion editorials published in magazines such as i-D, W, and The Face. His work redefined the aesthetics of fashion photography, moving away from the glamour and gloss of the 1980s to the more brutally direct realism of the 1990s. Teller captures his subjects at seemingly unrehearsed moments, revealing them in all their imperfection and vulnerability. Whether he is photographing supermodels and celebrities or himself and his family, Teller finds poetry in the everyday, creating images that are poignant, humorous, rough, or tender. This book includes the major icons of his work in fashion, as well as new and previously unpublished images. 150 color illustrations.

From Booklist As a fashion photographer, Teller has been rapped for doing snapshots, and it's true that the brutally cropped, distressingly "overexposed" examples of his haute couture work in this book appear rough and unready. In the context, however, of the travel photos and nature studies that constitute most of what's on display here, the weird fancy-clothes photos help establish a strong artistic persona. Though hardly averse to a conscious composition--as his clownish nude self-portraits attest at one end of the sobriety spectrum, his painterly snow studies at the other--Teller dislikes studied and professional posing. So he glides around professional subjects without giving directions, and on a family trip to Japan, makes his unselfconscious, new--toddler son the star of the proceedings. He favors brightness, letting whites, creams, and yellows suffuse most frames to the point where they compromise focus and detail. The cheery, cheeky naturalness of his pictures of people he complements with blazing visions of complexity in nature--the snow pictures, and also branches against blank skies and walls, ocean-wave foam, and the flying V of migrating birds--and with wry appraisals of manmade peculiarities, such as hilly Japanese residential streets that look distressingly off-kilter. This is a man who delights in seeing the world with a camera but probably delights more in the world per se. Ray Olson Copyright American Library Association. All rights reserved