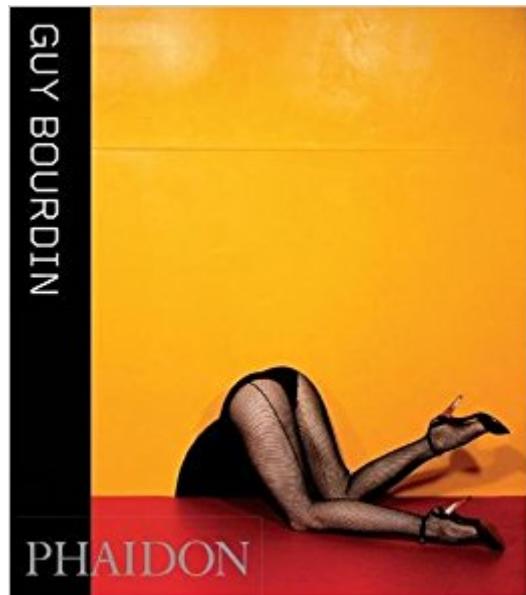


The book was found

Guy Bourdin (55s)



Synopsis

Guy Bourdin was born in Paris in 1928 and received his first photographic training whilst performing military service in Senegal in 1948?9. 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.

Book Information

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Customer Reviews

'fascinating ... inspiring. ... a great way to view and learn about the works of one of the great photographers of the 20th Century' Digital Photographer

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.

Bourdin 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.

This 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 looking for colorful, and clever adverts and compositions; this book will disappoint!

Great book. Good information about Guy Bourdin and great photos

The Best Fashion Book!

I got this for a friend as a gift and it was a big hit. The quality of the paper, images and graphics are wonderful

I bought this for my photography book collection and to get ideas for my favorite hobby. Truly

inspirational like Helmut Newton

Really liked this book. It is not for the faint, it is raw and in your face.

The genius of Bourdin was that he lived outside of the cutting edge. This is applicable to all humans because there are so many who don't care about the cutting edge but then there are always those who are running to that edge trying to stay with the trend no matter what it is, then of course there are voyeurs like Bourdin who live outside of it with a certain timelessness. In contrast designers in fashion create the line where the edge is and everyone tries to plant a flag somewhere around there so they can belong. I think Bourdin really understood this concept. He especially illuminates this viewpoint by the amount of reality he injects into such a fairy tale world of beauty. To press that point I enjoyed the contradiction of his work that really went the wrong way because one of his main motifs was death accompanied by extreme youthful ideals, which is the quintessence of life. His pictures really do their best to shovel reality onto the viewer--to drive a little uneasiness into your routine.

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