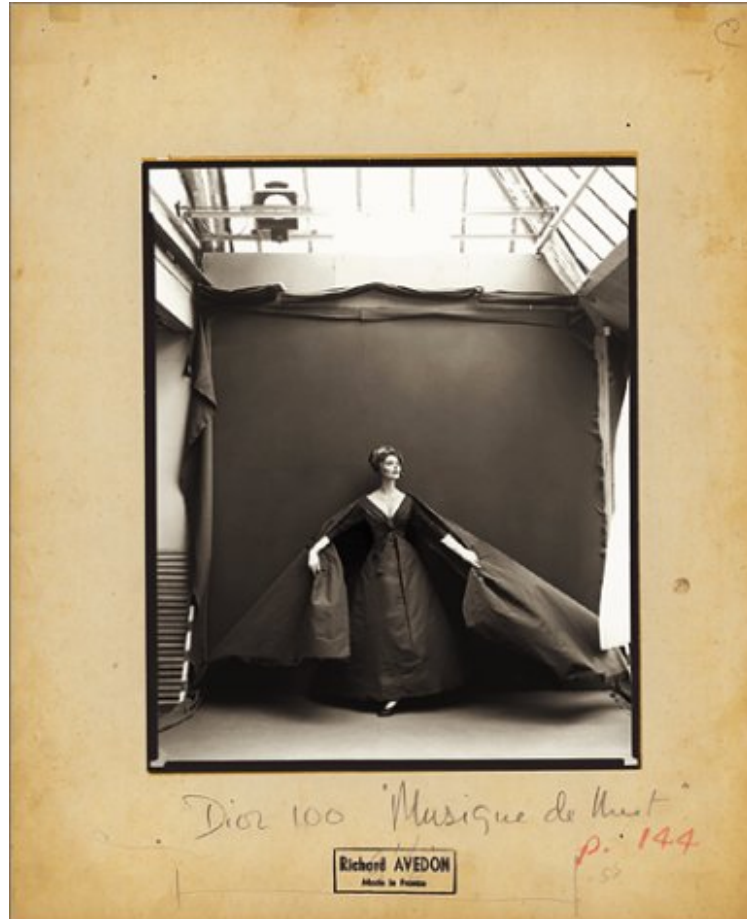


(Download) Richard Avedon: Made in France

Richard Avedon: Made in France

Richard Avedon

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Richard Avedon : Richard Avedon: Made in France before purchasing it in order to gage whether or not it would be worth my time, and all praised Richard Avedon: Made in France:

7 of 7 people found the following review helpful. Worth every pennyBy Lady LaI received this book as a gift shortly after it came out. The photos are absolutely stunning, and I love the "rough" presentation. It really shows Avedon's talent- these photos are all amazing in their raw state. I never get tired of looking at this book, and as tempting as it was as a starving college student to sell it, I never could. I always joked that I'd rather take it with me to my cardboard box under the bridge than ever sell it.It's just that good a book.11 of 26 people found the following review helpful. This is great stuff and freshly presentedBy Ron CowieWho gives a ding-dong if Avedon is mining his archives for book material. This stuff is great and I like the way it has been put together. It's a fun, loose design balanced by elegantly composed and seen photographs. Most of his books have been very clean from start to finish. That wouldn't be good for this project.This work is wet and playful without losing all the good stuff. It's a fresh jelly donut with the perfect ratio of jelly to donut. At no point during the experience does it fall apart and there is goodness in every page.

(...)2 of 2 people found the following review helpful. Fashion Photographer Jerry AvenaimBy Fashion Photographer Jerry AvenaimNo one individual has made such an impact on my career than Richard Avedon. He has embodied everything there is to be said about fashion and photography with the photograph. This book is no exception.

This major new monograph stands as an important rediscovery of a small but central body of work in the career of one of the world's best known and beloved photographers. The Richard Avedon images presented here, many for the first time, were made in Paris for "Harper's Bazaar" during the 1950s. What is particularly special about this presentation is that the images are being reproduced to the exact scale of the engraver's prints made for Avedon by the master printer Andre Gremola, and are uncropped, on their original mounts, with all of the artist's notations on both front and back. Thus, they provide a remarkable portrait of the working methods of one of the most influential fashion photographers in history. This oversized book, measuring 12 x15 inches, is being printed without compromise with tritone plates throughout, and will be a stunning object in its own right. With this body of work, which includes the photographer's iconographic "Dovima with Elephants, Cirque d'Hiver, 1955", Avedon broke radical new ground in the history of photography. He documented the moment in which postwar France was striving through fashion to reclaim its cultural eminence. Judith Thurman, fashion writer for "The New Yorker" contributes the book's introduction. Edition of 100. "And if a day goes by without my doing something related to photography, it's as though I've neglected something essential to my existence, as though I had forgotten to wake up. I know that the accident of my being a photographer has made my life possible."-Richard Avedon "(Avedon) is a passionate artist, always trying to climb inside his image. He gets there, too. It's a self-portrait in the eye of the beholder who is also, and so strenuously, beheld." -Thomas Hess "Here, for instance, is all that I read in an Avedon photograph, the seven gifts it gives me: first of all, truth, the sensation of truth, the exclamation of truth; then character (pensivity, melancholy, severity, satisfaction, gaiety, etc.); then type (the politician, the writer, the executive); then Eros, a commitment, whether seductive or repulsive, to affect; then death, the corpse's vocation; then too the past, what has been caught, taken, can never come back again, can no longer be touched; lastly. . .lastly the seventh meaning, which is just the one which resists all the rest, the inexpressible supplement, the evidence that, within the image, there is always something else: the inexhaustible, the intractable element of Photography (desire?)." -Roland Barthes Essay by Judith Thurman. 40 quadratone. 12 x 14.75 in.

From The New YorkerThese witty, ravishing photographs were taken in the late fifties, when Avedon was still shooting Paris couture for Harper's BazaarSuzy Parker, in a Lanvin-Castillo evening dress, bent over a pinball machine at Caf des Beaux-Arts; Audrey Hepburn, in Dior, propped up against the bar at Maxim's like a bejewelled fountain pen. Avedon has chosen to reproduce these images not as they first appeared, however, but in facsimiles of the engravers' prints, annotated with grease-pencil scribbles, copyright stamps, and precise, typed labels composed by the editor-in-chief of Harper's Bazaar, Carmel Snow. "A picture in a magazine is a view without a window," Avedon explains. "Here you have the windowthe context of production." It was a shrewd decision: the gritty frames at once lend his fantasies a renewed buoyancy and tether them to the familiar. But perhaps the most haunting vision in this volumean encounter between deaf-mutes and dancers in a strip clubis to be found in an afterword, written by the photographer, which has the dark power of a Flannery O'Connor story. Copyright 2005 The New Yorker beautifully done and deserve[s] an audience -- The New York Times Book , December 2, 2001Andy GrundbergAbout the AuthorJudith Thurman is the fashion writer for "The New Yorker," and the author of "Secrets of the Flesh: A Life of Colette".