

Walter Pfeiffer Scrapbooks 1969 1985

During the course of his anything but linear career, characterized by recurring excursions into other cultural areas including music, film and theater, painting has remained the most constant element in Andreas Doblere's activities. In his youth, he was strongly influenced by pop music, psychedelic culture and its ties to the neo-surrealism of the 60s and 70s, as well as science fiction and comic aesthetics. He continues today to mine both media-oriented and popular culture, his taste for fantasy art and culture, ordinary subjects, the phenomena of pop culture and the aesthetic fringes of art having proven an abundant source for his figurative painting. In the 80s Doblere's pictures often depicted objects taken from daily life (chest expanders, ski poles, cotton swabs, chocolate, etc.) combined in strange ways and lent a monumental aspect. Later, in the 90s, he used travel brochures to produce paintings and drawings of exotic hotel complexes with their palm trees, swimming pools and fantastically designed apartment buildings--spaces in which various desires are projected, allowing one to escape the day-to-day world. More than sarcastic commentary or simple pop icons, Doblere's works translate his penchant for narrative and his interest in music and mise en scene, which he uses moreover as tools in his pictorial work.

Jason Polan is on a mission to draw every person in New York, from cab drivers to celebrities. He draws people eating at Taco Bell, admiring paintings at the Museum of Modern Art, and sleeping on the subway. With a foreword by Kristen Wiig, *Every Person in New York, Volume 1* collects thousands of Polan's energetic drawings in one chunky book. As full as a phone book and as invigorating as a walk down a bustling New York street, this is a new kind of love letter to a beloved city and the people who live there.

In 'Familiar Territory' we find portrayals of farm animals together with their owners. However, instead of being situated in a stall or field, they are pictured in the midst of peoples' living quarters. The emotional connections that exist between animals and humans find multiple expressions here, and are also effectively questioned. American photographer Jon Naiman invokes the traditions of portrait and documentary photography as a way to investigate culture, habitat, domesticity, family and gender roles, as well as our relationship with animals. Although the photographs are orchestrated and carefully composed, Naiman has managed to capture moments of intimacy.

In the second book from EPF on Zurich-based photographer and graphic artist Walter Pfeiffer (b. 1946), the artist's little-known drawings, long overshadowed by his commercial and homoerotic photographic works, have finally come to light. Pfeiffer's large-scale hyperrealistic pencil drawings from the 1970s served as points of departure and working models for many of his photographs and eventually gave rise to his legendary posters for the Zurich Filmpodium, magazine illustrations and commissioned portraits. Originally trained as a draftsman, Pfeiffer used China ink, colored pencil and watercolor to draw

beautiful boys, women friends, still lifes and flowers in the 1980s and 90s. Characterized by a cheerful, wakeful sensuality, the drawings alternate between graphic reduction and rich ornamentation. Drawings follows Pfeiffer's encyclopedic publication, *Welcome Aboard Photographs 1980-2000* (EPF, 2001). His work can be found in the collections of Kunsthaus Zu'rich, Fotomuseum Winterthur and Bundeskunstsammlung Bern, the Windsor Collection and Sir Elton John Photography Collection, among others.

Andy Warhol is one of the most compelling figures of the twentieth-century art world, and his body of work has transformed the landscape of contemporary art. For this book, the museum has gathered the highlights of its collection to create a volume that is as compelling and idiosyncratic as Warhol himself.

Walter Pfeiffer's *Scrapbooks* from 1969 to 1982 are a very unique Wunderkammer. Pfeiffer's polaroids and photographs alternate with miscellaneous objects newspaper clippings, postcards, packaging, tickets and brief punning notes. Pfeiffer assembles all of this into a large collage full of surprising references and comparisons that is both a visual diary and creative foundation of his artistic work. In his *Scrapbooks*, Pfeiffer's keen view of Eros, Zeitgeist and popular culture, his disrespectful humor as well as his appreciation for the poetry in the mundane and banal, are sharply revealed. They offer a view into Pfeiffer's meandering and playful universe and are a contemporary document that captures the Zeitgeist of the 1970s and 1980s with ephemeral elegance.

Swiss photographer Thomas Krempke (born 1957), in his montage of everyday pictures of his surroundings and a stream of media images as well as texts, explores his day-to-day perceptions, his way of looking and photographing things, and ultimately the creation of his conception of the world.

Filled with compelling images from revered photographers of the past and present, this book sheds light on marginalized communities who have traditionally shied away from the camera. At a time when individual rights are being contested and when those on the fringes of society feel deeply threatened, this powerful photographic compilation delivers a message of humanity and inclusiveness that transcends geopolitical and cultural boundaries. Works by critically acclaimed photographers including Bruce Davidson, Paz Errazuriz, Jim Goldberg, Danny Lyon, Mary Ellen Mark, Boris Mikhailov, Daido Moriyama, and Dayanita Singh cast a compassionate, unflinching eye on the worlds inhabited by transsexuals, hookers, hustlers, bikers, junkies, circus performers, gang members, survivalists, petty criminals, and others who live in the shadows, on the streets, and out of the public eye. Grouped by photographer and ranging in genre from portraiture to photojournalism, these images were selected for their authentic and humane perspective, as well as for their artistic brilliance. An important testament to photography's power to both expose injustice and provide affirmation for those outside the norm, this collection bears witness to the ways social attitudes change across time and space, and how visual representation

can promote understanding and dialogue.

"The book opens with a poem by SHERMAN ALEXIE. A new commission by SEAN THOMAS finds him back in his hometown of Omaha, Nebraska, documenting the teen rites of passage that pile up at the end of high school: senior prom, first romances, lazy summer jobs. Then Bruce Weber's first story in the book: a profile of FATHER GREGORY BOYLE, founder of Homeboy Industries, the pioneering Los Angeles based gang intervention and rehabilitation program. From there All-American travels to Harlem with LISA EISNER, whose commissioned story about Amateur Night at the Apollo becomes a love poem to the vibrant neighborhood. Weber's second story is a profile of the charming and eccentric MICKY WOLFSON, whose extraordinary collection of furniture, paintings, books, prints, and decorative objects became the Wolfsonian Museum in Miami, Florida. A portfolio of paintings by the Palm Beach society fixture RALPH WOLFE COWAN presents everyone from Doris Duke to Johnny Mathis to Princess Grace in the most ethereal and unexpected light. All-American traces one woman's personal struggle for justice through exclusive images from the personal archive of EDITH WINDSOR, whose Supreme Court case resulted in the overturning of the Defense of Marriage Act (DOMA) earlier this year. This story also features portraits by Bruce Weber and photographs by POPPY DE VILLENEUVE. All-American Volume Thirteen closes with an in-depth look at the world of professional motocross racing. Bruce Weber traveled this summer to Southwick, Massachusetts together with photographers JOHN SCOTT and MICHAEL JOHN MURPHY to capture stars like Ryan Dungey and James Stewart racing against a host of up-an-comers"--

The first complete monograph on Antonio Lopez, the influential Warholian fashion illustrator of the 1960s, '70s, and '80s. Best known for dazzling illustrations in Women's Wear Daily, Vogue, the New York Times, Interview, and for high fashion labels, Antonio Lopez (1943-1987) was a force majeure in the fashion world for three decades. In the '60s, Lopez's vibrant illustrations helped usher youth culture into the pages of magazines, setting a new, free-flowing, sexually liberated standard for fashion imagery. Living in Paris during the 70s with his creative partner Juan Ramos, Lopez launched the modeling careers of Jerry Hall, Grace Jones, and Jessica Lange among others, worked with design royalty like Karl Lagerfeld and Yves Saint Laurent, and cultivated a soign nightlife persona in the blistering-hot underground clubs of Paris. Returning to New York City in 1976, Antonio documented the sexy influence of athletic-wear, puffy, down coats, and break-dancing style, inspiring such designers as Norma Kamali and Anna Sui. Widely recognized during this period as the world's most influential fashion illustrator, Antonio's work took on a deeper, more sculptural dimension in the 80s, richly detailed, with a vivid palette, and heroic proportions and poses. So deft and varied in his expression, Antonio Lopez simultaneously executed campaigns for labels as diverse as Norma Kamali, YSL, Valentino, Missoni, and Versace--an unprecedented feat in a highly competitive industry.

The prolific Lopez produced an incredible number of drawings, illustrations, paintings, photographs, and fantastic mixed-media journals, and this book showcases his most iconic works, as well as never-before-seen Instamatic photos, behind-the-scenes Polaroids, letters, and ephemera which, together, provide an understanding of the career trajectory of an extraordinarily talented artist, and convey Antonio Lopez's enduring influence on fashion today. "I'm from the generation that came to New York to meet their idols. In my case it was Andy Warhol and Antonio Lopez." --Anna Sui

During a period of three years Taiyo Onorato and Nico Krebs traveled several months through the United States, working "on the road" on the photo series *The Great Unreal*. The photographic work deals with reality and the fabrication of reality. The geography of America serves as both setting and fertile ground for the examination. Mysticism and demystification are important aspects in this process, as is working with a rich inventory of visual icons that can be continually deconstructed and manipulated. The working method of both photographers is based on interventions prescribed mostly by happenstance and change. Through repetition and associative placement, the sometimes crude, sometimes subtle interventions begin to link to one another, establishing an exciting transformation of reality that only hesitatingly reveals itself to the viewer. Together with book designers Megi Zumstein and Claudio Barandun, what emerged is an unmitigated picture book that makes a visual journey possible without any instructions. It comprises narrative image sequences that approximate the curiosity and restlessness of being on the move and, at the same time, depict associative connections with the American landscape.

In a time of mass migration, border tensions and spreading nationalism, Swiss photographer Roger Eberhard reveals the instability of manmade demarcations in *Human Territoriality*, Swiss photographer Roger Eberhard (born 1984)--based in Berlin and Zurich--documents former borderlands, both recent and ancient, in 51 countries. In-depth captions accompany the images.

Stunning, raw portraits from postcommunist Romania and Moldova by Mihai Barabancea Bucharest-based photographer Mihai Barabancea (born 1983) captures portraits of the underdogs of postcommunist Romania: gypsies, beggars, crooks, vagabonds, conmen and buskers in the streets. *Falling on Blades* collects these dark but beautiful color portraits.

Best of ... Horst Diekgerdes --One of the Most Eccentric Visual Creators of the Past Two Decades Not many fashion photographers get to see their pictures become part of the pop-cultural mainstream. The cover the German photographer Horst Diekgerdes created for the Britpop band Pulp's album *This Is Hardcore* was that rare stroke of genius: under the guidance of the legendary art director Peter Saville, Diekgerdes captured a young woman --she might well be a porn star--in a sexually explicit pose. The album became a smash hit. Diekgerdes has been working in the scene since the 1980s, also creating pictures for the world's coolest fashion magazines, led by *AnOther Magazine*, as well as

numerous fashion brands including Sonia Rykiel and Chloé. His technical proficiency is widely regarded as second to no one's. Arranging the lighting, discussing image definitions and focal lengths, selecting locations, choosing models--he leaves nothing to chance and is not above perfecting a model's hairstyle and makeup. After many years in Paris, the fashion capital, where he regularly attends fashion shows, Diekgerdes is now based in Zurich but travels the world for work. His pictures have been on view at the Institute of Contemporary Art, Boston, the Fotomuseum Winterthur, and the Deichtorhallen in Hamburg. Publications including *Purple*, the British, Chinese, and Japanese editions of *Vogue*, *Numéro*, *AnOther*, *GQ Style*, and *Dazed & Confused* are among Diekgerdes's regular clients. He also created pictures for advertising campaigns by Sonia Rykiel, Louis Vuitton, Lacoste Polo, MiuMiu, Chloé, Joop, Kenzo, Levi's, Thomas Burberry, Rochas, Hermès, and Victoria Beckham. His first monograph is a celebration of life, fashion, and photography in the form of a photographic journey from the mid-1990s to the present combining fashion photographs with pictures from his personal diaries, observations of everyday life, and previously unpublished works. Jefferson Hack, Anastasia Barbieri, Véronique Leroy, Jina Khajjer, and Jean-Pierre Blanc contributed essays. Lauded by Jerry Saltz as "one of the most reactionary yet radical visions of art," *The Young and Evil* tells the story of a group of artists and writers active during the first half of the twentieth century, when homosexuality was as problematic for American culture as figuration was for modernist painting. These artists—including Paul Cadmus, Fidelma Cadmus Kirstein, Charles Henri Ford, Jared French, Margaret Hoening French, George Platt Lynes, Bernard Perlin, Pavel Tchelitchew, George Tooker, Alexander Jensen Yow, and their circle—were new social creatures, playfully and boldly homosexual at a time when it was both criminalized and pathologized. They pursued a modernism of the body—driven by eroticism and bounded by intimacy, forming a hothouse world within a world that doesn't nicely fit any subsequent narrative of modern American art. In their work, they looked away from abstraction toward older sources and models—classical and archaic forms of figuration and Renaissance techniques. What might be seen as a reactionary aesthetic maneuver was made in the service of radical content—endeavoring to depict their own lives. Their little-known history is presented here through never-before-exhibited photographs, sculptures, drawings, ephemera, and rarely seen major paintings—offering the first view of its kind into their interwoven intellectual, artistic, and personal lives. Edited by Jarrett Earnest, who also curated the exhibition, *The Young and Evil* features new scholarship by art historians Ann Reynolds and Kenneth E. Silver and an interview with Alexander Jensen Yow by Michael Schreiber.

The borough of Swarthmore, a little over a square mile in area and located in Delaware County, was incorporated in 1893. The impetus for its transition from a rural hamlet into a thriving, broad-based community came from the founding in 1864 of Swarthmore College, a coeducational college founded by members of the Society of Friends (Quakers). Access to quality roads and public transportation encouraged its growth in the late 19th century and 20th century. The 21st century finds Swarthmore the home of one of the best liberal arts colleges in America, ideally situated in suburban

Philadelphia while retaining its historic residential character and strong identity. Winner of the Pulitzer Prize for Public Service The story behind this groundbreaking book--one of the most significant works of investigative journalism since Woodward and Bernstein's reporting on Watergate--has been brought brilliantly to life on the screen in the major new movie Spotlight, winner of the Academy Award for Best Picture. Here are the devastating revelations that triggered a crisis within the Catholic Church. Here is the truth about the scores of abusive priests who preyed upon innocent children and the cabal of senior Church officials who covered up their crimes. Here is the trail of "hush money" that the Catholic Church secretly paid to buy victims' silence--deeds that left millions of the faithful in the U.S. and around the world shocked, angry, and confused. Here as well is a vivid account of the ongoing struggle, as Catholics confront their Church and call for sweeping change.

Roswitha Hecke's photo book *Liebes Leben* (Love Life) about the Zurich artist-muse and prostitute, Irene, also called "Lady Shiva," was published for the first time in 1978. It became both a cult book and an international success. Reprinted many times and translated into several languages, it is finally available again. The new, revised volume put out by Edition Patrick Frey presents photos that have never before been published. It is through the director Werner Schroeter that Roswitha Hecke met Irene. Irene, a secret star of Zurich's Boheme at that time, worked as a prostitute until her tragic accidental death. For three weeks Hecke photographed her daily routine in Zurich and accompanied her to Rome where Irene always celebrated her birthday. The result was a subtle and strong portrait of a woman, both beautiful and confident, with an unrivaled eroticism and proud elegance. The photos, a mix of choreographed and documentary work, capture an unusual immediacy and presence. Irene wanted to be pretty, to be a woman, to be free. She was direct and moody, like a child. She loved a flirt more than marriage. Tension more than harmony. Longing more than satisfaction. And distance more than contact. She lived her life according to this, come what may.

Princess Bernice Pauahi Bishop was the largest landowner and richest woman in the Hawaiian kingdom. Upon her death in 1884, she entrusted her property--"known as Bishop Estate"--to five trustees in order to create and maintain an institution that would benefit the children of Hawai'i: Kamehameha Schools. A century later, Bishop Estate controlled nearly one out of every nine acres in the state, a concentration of private land ownership rarely seen anywhere in the world. Then in August 1997 the unthinkable happened: Four revered kupuna (native Hawaiian elders) and a professor of trust-law publicly charged Bishop Estate trustees with gross incompetence and massive trust abuse. Entitled "Broken Trust," the statement provided devastating details of rigged appointments, violated trusts, cynical manipulation of the trust's beneficiaries, and the shameful involvement of many of Hawai'i's powerful. No one is better qualified to examine the events and personalities surrounding the scandal than two of the original "Broken Trust" authors. Their comprehensive account together with historical background, brings to light information that has never before been made public, including accounts of secret meetings and communications involving Supreme Court justices.

"For many years I have thought about the possibility of creating monothematic portrait books of friends I have photographed over a long period. Finally I had the time over Christmas to begin this process and I

In *Bosozoku*, Japan's leading maverick photographer reveals a unique vision of the notorious Japanese bike gangs, linked to the underground activities of the Yazuka. They are the reality of Ridley Scott's *Black Rain*. A former member of the Bosozoku himself, Masayuki Yoshinaga has revealed hidden secrets of Japan's biker gangs. *Archiving Warhol* is a collection of Gerard Malanga's many writings on, and interviews with, Andy Warhol over the years. It is illustrated by revealing pictures from Malanga's extensive archive of Warhol and the factory.

Maximilian Stejskal (1906-1991), an ethnologist and gymnastics teacher from Helsinki, carried out a study for his PhD thesis on folk athletic contests amongst Finland's Swedish-speaking male rural population between 1929 and 1937, and then again in 1948. Each year, Stejskal set off on his green Italian bicycle with two bellows cameras and glass photographic plates in a rucksack across southeastern Finland and Finnish Estonia. He systematically collected images of fast-disappearing folk athletics, recording elderly farmers and craftsmen's tales of the exercises and tests of strength and courage with which they proved their virility in their youth. Their sons, relatives and farmhands were asked to perform the exercises in front of Stejskal's camera. This slender, oversized publication includes a selection of these bizarre and often humorous images, enlarged and reproduced as full bleeds with titles such as *Crawling away from your sins* and *Upend the apprentice*, making this a source book of strangely compelling performative imagery.

This is a book about the pictures on banknotes: pictures of political subject-matter, historical milestones, distinguished personages, status symbols, and landscapes. Banknotes are mini-posters proclaiming an idealized world. Money is a mystery: monetary value seeks a visual correlative. Euro bills, for example, strive to convey the idea of a united Europe through the metaphor of bridges. In 2002, when the euro was introduced as cash, there were approximately 12.7 billion euro bills in circulation 12.7 billion bridges for an ideal world. The pictures on bills tell stories and glorify power. Strong, happy people engaged in physical labor, for instance. They have access to education and live in a fantastical landscape with abundant fauna. Monetary iconography often takes up similar motifs and reiterates basic patterns. Human figures are portrayed according to pathos formulae, their gestures and facial expressions to be uniformly construed the world over. In *Money*, Tania Prill, Alberto Vieceli and Sebastian Cremers conjure the "spirit that speaks from the ornamentation of banknotes," as Walter Benjamin put it, and show which pictures are used to imprint value on slips of paper that would otherwise be worthless.

Filmmaker Iwan Schumacher, known for his portraits of artists, bought a small camera in early 1972 and took it with him everywhere he went. The camera became his notebook. Schumacher subsequently gave himself up to the lure of the landscapes, people and mood-changing lighting that he came across. With his little Canon he could shoot away without intention, without prescribed subject or theme, much the way we take pictures with cell phones today. Schumacher spent the first half of 1972 in England, where he'd been teaching photography at an art school for a year and a half. After his return to Switzerland he assisted on a documentary film and got to work on making his own first film. Over time his interest in continuing his photographic diary waned till in late 1972 he stopped taking pictures altogether and devoted himself entirely to film.

The work of Cecile Wick is one of the cornerstones of contemporary Swiss photography. Following her first book, *KopfFall*, a collection of dreamlike black-and-white pinhole camera images published by Edition Patrick Frey in 1996, America presents digitally enhanced color images of vast, elementary landscapes. While attending the University of California, Davis, she traveled by train across America, photographing the passing panorama from the constant, window-level camera angle. This perspective imparts a beguiling, intense luminosity to the stark views of plains, horizons and mountain ranges, and the sparse reminding traces of civilization. Piotr Uklanski, a New York based artist, has put together a most surprising and at the same time simple series of pictures. With them he has created an art book consisting of 160 portraits of movie actors playing Nazis. This volume is as much about history as it is about the industry of entertainment. In 1998, *The Observer*, London, wrote about these compelling and at the same time enstranging portraits: "If you are an actor, chances are that you will play a Nazi, or at least a cruel German officer in the Second World War. How do you make yourself look the part? First comes the matter of expression. Mug up on verbal clichés: 'ice-cold eyes', 'thin, compressed lips', with if possible, 'the hint of cynical smile playing around the corners of the mouth'. An 'air of cold command', rigid jaw muscles denoting 'utter ruthlessness', a tiny flare of nostrils to suggest unspeakable depths of sadism. Fine! Now put on the gear: the tunic with its collar-tabs of SS lightning flashes, the tall black cap with eagle, swastika and death's head. Stunning! Now all you need is that gargling accent unlike any noise ever uttered by a real German."

An introductory reader of republished texts by Gumbainggir activist, academic and writer, Dr. Gary Foley about our cultural institutions' problematic relationship to owning how Indigenous artefacts and artworks are woven into local and global narratives; with an introductory text by Léuli Eshr?ghi.

'Twas the night before Christmas, when all through the house, Not a creature was stirring, not even a mouse
The Christmas Tree Bucket is a modern-day Christmas story with a dark edge. A wordless narrative, Parkes story is an ironic take on the typical Australian suburban Christmas. He photographs friends and family, and casts them in a twisted tale that merges fact and fiction. The viewer is left to make imaginative sense of images of barbeques, screaming children, a burning gingerbread house, and even the photographer himself vomiting into the infamous Christmas Tree Bucket. Says Parke: It was therewhile staring into that bright red bucket, vomiting every hour on the hour for fifteen hours straight that I started to think how strange families, suburbia, life, vomit and in particular, Christmas really was Merry Christmas! Trent Parke, born in Newcastle, Australia, in 1971, joined Magnum Photos in 2002 and has been a full member since 2007. Parke has exhibited internationally and has received numerous awards including World Press Photo Awards in 1999, 2000, 2001 and 2005, and the W. Eugene Smith Grant in Humanistic Photography in 2003. His publications include *Dream / Life* (1999), *The Seventh Wave* with Narelle Autio (2000), *Bedknobs & Broomsticks* (2010), and the highly anticipated *Minutes to Midnight*, also to be published this season by Steidl.

Japanese tattoo was a secret art form of the early 1970s. The masters of the

traditional techniques worked in small studios and tattooing was something for a distinguished few. In 1970s, when renowned street art and hip hop photographer Martha Cooper came to Tokyo, she decided to focus on this secret art and began documenting the life and work of traditional Japanese tattooist Horibun I. Tokyo Tattoo 1970 is a book about the traditional art of tattooing and a portrait of a master artist.

Guy Bourdin, who died in 1991, was a legend in the world of fashion photography. He was the most radical and audacious photographer of his generation but his reputation has been surrounded in secrecy - he rarely allowed his photographs to appear outside the pages of French Vogue. No book of his work has previously been published. His estate was frozen by the courts until 1997, after which his son, Samuel, gained control of his work as a result of which this long-awaited book can be published. Bourdin was originally a painter and a friend of Man Ray. His fashion photographs began to incorporate his surrealist influences. Fashion photography became an arena for his personal obsessions. The results are as shocking and astonishing as any commercial photograph ever published. They were executed meticulously. Despite his intense eroticism, subversion and, as Cecil Beaton described, 'his grotesque little gamines', Beaton referred to him in 1975 as 'unquestionably the most interesting fashion photographer in Paris today'. His work was said to have represented 'the look of an era -glamorous, hard-edged, cleverly spiced with vulgarity.. .rich with implied narratives and strong erotic undercurrents'

In these fascinating and revealing interviews, influential figures from every aspect of the world of fashion share their stories, insights, and experiences. Journalist Jan Kedves isn't afraid to ask a pointed question, and his subjects certainly aren't afraid to answer. Whether it's Bruce Weber discussing nudity, dogs, and Clint Eastwood; Juergen Teller talking about daring shoots with Charlotte Rampling, Victoria Beckham, and the one time he may have gone too far; or Raf Simons waxing nostalgic about his days and nights as a club kid, this collection of interviews goes beyond the latest trends to distill what makes its subjects tick. A fashion-world insider in his own right, Kedves knows how to talk to models, designers, photographers, and artists, sharing his own opinions and recollections as a way of drawing out even the most reticent. As a result, his conversations with the likes of Pierre Cardin, Malcolm McLaren, Rick Owens, Helmut Lang, and Veruschka can feel as intimate as a late-night gabfest, and every bit as fun. Other interviewees include the following: Miguel Adrover, Walter Van Beirendonck, Bless, Damir Doma, Michel Gaubert, Jean-Paul Goude, Iris van Herpen, Nick Knight, Charlie Le Mindu, Willi Ninja, Diane Pernet, Loc Prigent, Viviane Sassen, Valerie Steele, Barbara Vinken, Bernhard Willhelm, Zaldy. A visually arresting chronicle of the career of one of the top fashion photographers of a generation. Glen Luchford is a true fashion photographer's photographer. His influential and imaginative style— iconic, elaborately lit, highly cinematic, with extreme narratives—reinvigorated fashion photography in the

1990s and 2000s. This book is a photographic artist's diary documenting the span of Luchford's thirty-three-year career. Presented in the form of one continuous overlapping photographic montage, the book consists of intermixed tear sheets, prints, Polaroids, objects, and ephemera. It includes the young Luchford's first photographs of his U.K. post-punk, new romantic friends in the eighties; the best of his gritty nineties editorials, such as his iconic shoot of Kate Moss for *The Face*; his polished fashion work and celebrity portraits for publications such as *Vogue*, *Harper's Bazaar*, and *W*; as well as memorable advertising campaigns for Prada, Yves Saint Laurent, Chloé, and Calvin Klein.

[Copyright: d976cc735fadcb9543c58c081dfcf5a2](#)