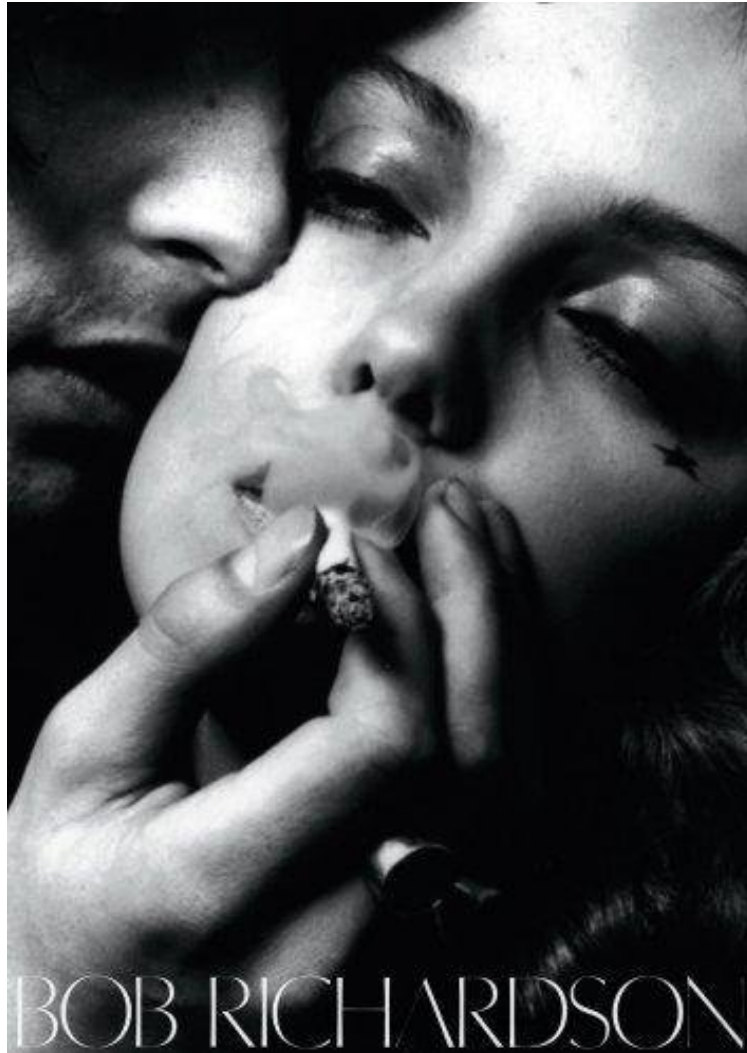


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From Brand: Damiani : Bob Richardson before purchasing it in order to gage whether or not it would be worth my time, and all praised Bob Richardson:

0 of 0 people found the following review helpful. Beautiful Book!By Keiko O.Amazing book! Bob Richardson is one of the best!2 of 3 people found the following review helpful. dissapointingBy orestes gonzalezThe best image is on the cover. The rest are not as arresting.the quality of most images is grainy and/or they were not reproducedcorrectly.clearly , this man did not care about leaving a legacy.8 of 14 people found the following review helpful. Avedon On QuaaludesBy Eric A. BroggerBob Richardson was (he died in 2005) an amazing Photographer Famous for his sexy druggy Debauched Style in the Swingin 1960's Everyone who saw his Photos in Martin

Harrison's Unparalleled "Appearances" (Fashion Photography since 1945) in 1991 has waited with bated breath for a book on this man's work. Robin Derrick and Robin Muir (from English Vogue) put out "Unseen Vogue, The Secret History of Fashion Photography" in 2003. I cannot rave enough about this book. If you don't have it, buy it right now and Martin's Magnum Opus. In 'Unseen Vogue' which I have to look at every day, it's so fabulous!! The Robin's included Richardson's pictures and there in color. The problem with the new book on Richardson is it's all black and white. (But not even good black and white). If the photos were as clear as the cover shot, it would be fine, but his editorial work from Vogue, French Vogue etc. are so poorly produced, grainy, out of focus. It looks as if they were badly xeroxed!! In contrast, Helmut Newton's excellent book of editorial work called "Pages from the Glossies" the production is clear and well produced and in color!!! So do you want to spend 75.00 on a picture of Angelica Houston looking like a Glam Rock Cinderella? Well, if it were better quality, I would say, sure! Sign me up! The real part of the book that's worth good money is Bob Richardson's poignant autobiography. This bisexual bombardier of Vogue in the 60's and 70's had a major chip on his shoulder. (He truly was his worst enemy, someone once said). His Avedon on Quaaludes style did not sit well with those up-tight magazine editors of the time. Nor would they today. Of course, he raves about how much better he is than everyone and that he's a God in Europe! (Great hubris, but a great talent). His supercilious diatribe is frustrating and vexing and at heart touching but very discourteous towards the industry that fed him those fat checks. A sort of "answered prayers" on the fashion biz and the man names names!!! So if you enjoy William Klein, Avedon, Burt Stern, David Bailey, and Helmut Newton, you will love Richardson!

Fashion photographer Bob Richardson (1928-2005) first began to publish his powerful, transgressive and emotionally charged black-and-white images in the high-fashion press of the 1960s, highlighting the new freedoms and attendant disillusionments of the era in a distinctive, maverick style that matched his own edgy way of life. According to Cathy Horyn of The New York Times, "Mr. Richardson's pictures were radical because, more than showing youthful fashion in a liberated way, they sought to expose the life dramas that were then consuming young people." They were dark and conflicted, abject and suggestive, fleeting, broken, knowing and yearning. Always a cult photographer (and widely credited with influencing such peers as Peter Lindbergh, Steven Meisel and Bruce Weber), Richardson was also plagued by schizophrenia, and he lived hard-experimenting freely with sex and drugs throughout a life of extreme highs and lows. For example, he is perhaps most famous for the profoundly compelling portraits he made of his then-partner and muse Angelica Houston in the 1970s, while the 1980s found him homeless and living on the streets of Los Angeles. This highly-anticipated, beautifully-produced volume is the first ever dedicated to Richardson's oeuvre. Put together by his son, the equally renowned photographer Terry Richardson, it collects what remains of the original work, much of which was destroyed over the course of Richardson's unpredictable career.