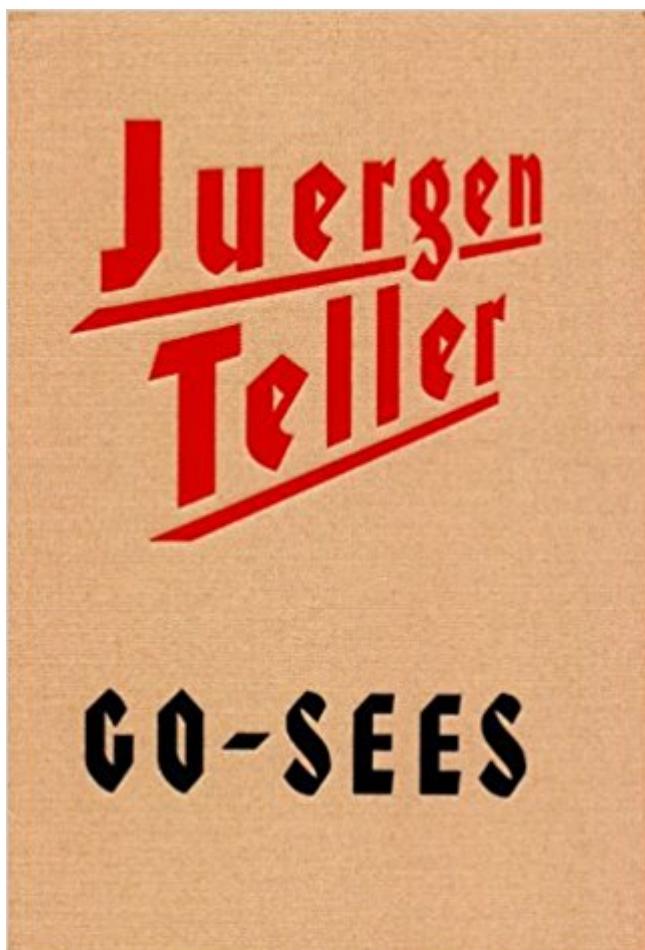


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# Go Sees: Girls Knocking On My Door



## **Synopsis**

The studio of photographer Juergen Teller, best known for his fashion pictures, is located in a tiny street in West London. And it is the front door of his studio that somehow seems to play the leading role in this book. During one year, from May 1998 to May 1999, Teller was visited by hundreds of girls, sent to him by agencies for a casting shoot. At the beginning of this book there was a simple idea that struck Teller: why not photograph all his young female visitors and turn the result into a convincing conceptual piece of art photography? The result is striking, sometimes funny, and makes us question the fashion industry and its world of models. We encounter girls, mostly around the age of 16 or 17, presenting themselves to the photographer in the hope of a great career. Sometimes they come alone, sometimes in groups, sometimes accompanied by their parents. Captured in different lights of the changing seasons, but always at the entrance of Teller's studio, the portraits seem to melt into one single portrait - that of the one and only model, whatever she might look like.

## **Book Information**

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## **Customer Reviews**

The genre of fashion photography has a habit of repeating itself. We've all seen images that look like an Irving Penn, Avedon, or Turbeville, without realizing someone else took them. New talent without originality is a common sight, especially when opening yet another fashion magazine, or photo/fashion book. Juergen Teller's book, "Go-Sees", places a unique spin on fashion and the photography that helps promote the business. Almost as important as the designer, the model is chosen to not only wear the clothes, but to promote a lifestyle that is akin to the designer's vision. With "Go-Sees", Teller eliminates these superfluous layers, thereby creating a book that

concentrates solely on the psychology of the fashion industry in its attempt to find the next new face. Original in both concept and layout, Teller takes a diary approach by photographing a girl or more each day during a year's period. The girl's name and the date her photograph was taken are all that appear below each image - one to a page. Each photograph is taken in or around the doorway of Teller's London studio. These informal, color snapshots (few are black & white) show the girls in their street clothes either before or after the photo-shoot with Teller. This casual snapshot approach further enhances one of the theme's objectives, by showing these 'go-sees' for what they really are: girls - not yet byproducts of the fashion industry. The photographs in Teller's "Go-Sees" are more often sad than beautiful. Knowing that only a small percentage of these girls, if any, will make it past the initial photo-shoot, fosters a compassion from the viewer, unheard of in most fashion photography. That these photographs are more documentary in their approach only adds to the book's uniqueness.

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