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Gregory Crewdson



Synopsis

A definitive and comprehensive survey of the work of one of America's best-known and most acclaimed photographers. Renowned for his melancholic, dramatic, and painterly images of small-town America, Gregory Crewdson has evolved over a nearly thirty-year career into one of the world's most acclaimed and recognizable photographers. With a meticulous approach that has been likened to that of a film director, Crewdson typically works with a large crew and extremely technical sets to achieve a remarkably atmospheric and textured perspective. His fanatical attention to light and location creates a vision of life at once familiar and haunting; his artistic vision seems in line with those of Edward Hopper and David Lynch. Published together for the first time are images from each of his many series of work, from the little-seen black-and-white images of *Fireflies* to more recent masterpieces such as *Beneath the Roses* and *Sanctuary*. With a narrative of short stories written specially to accompany each series by Jonathan Lethem, an introductory overview by Nancy Spector, and an essay by Melissa Harris on his unique process, this is the definitive monograph on the work of a true contemporary master of photography.

Book Information

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Customer Reviews

"Dream Tome. [One of] The most beautiful new art books from the publishing world." ~Harpers Bazaar UK
"There is never any doubt about depth when it comes to Gregory Crewdson, one of the most respected art photographers of his generation| Gregory Crewdson gathers the photographer's three decades of work depicting the mystery and tragedy in an American

suburbia that David Lynch would recognize. His scenes are as rich and sweeping as an epic Victorian painting. ~Los Angeles Times

“Some images are so deeply ingrained in the American vernacular, they jolt us with their familiarity. This defining collection reveals an artist touched in equal measure by the magic of cinema and a more private, otherworldly strangeness, the “moments between moments” of isolation and wonderment. ~Vogue

While much of his elaborately staged and lighted work is created in the less traditionally scenic nooks and crannies of the Berkshires—in particular the town of Pittsfield, Massachusetts—he himself was born in Brooklyn and works out of New York City. If you’re in the mood for an odd, rather creepy journey into the not-entirely-rational margins of small-town America, you should certainly check the book out: the imagery, if unsettling, is entirely gorgeous.” ~New England Home

Gregory Crewdson is a photographer whose work is represented by Gagosian Gallery in New York and White Cube in London. Jonathan Lethem is a novelist, essayist, and short story writer. He is the author of the New York Times best-seller *The Fortress of Solitude* and the National Book Critics Circle Award-winning *Motherless Brooklyn*. Nancy Spector is the deputy director and chief curator of the Guggenheim Museum in New York. Melissa Harris is editor in chief of *Aperture* magazine and a trustee of the John Cage Trust.

This is a fantastic overview of Crewdson’s career. He’s one of the most innovative, challenging photographers currently working and this book has a deep selection of images from each body of work. The book is beautifully produced and does a wonderful job of capturing the warped delights of his work.

Beautiful book, comes with a cloth slip case. If you want to get to know Crewdson this is the book.

great book

Beautiful photography. Gave this as a gift to a cinematographer and he loved it.

For me the complete works of Gregory Crewdson, in a beautiful package with nice big pictures. A pleasure to browse. Now waiting for new work by Gregory Crewdson

This heavy 400 page book spanning eight distinct themes of Crewdson's work is beautifully produced and printed. The book comes with a thick slip case and the images are printed on high quality paper. The printing and colors is very well done, and I am sure the book will be a collectors item, especially if it does not stay in print. Given the price and production, this is very likely. The main drawback of the book is its uneven and limited content. The book covers eight themes: Early Work - 1986-88 - 19 plates - I do not care for these images at all. Compared to his later work they seem amateurish and not well composed. Natural Wonders - 1996-97 - 14 plates - These images, mostly of insects depicting another world in our gardens are carefully staged and are somewhat interesting, but not really outstanding. Hover - 1996-97 - 9 plates - This short theme is of interest because of its depiction of surreal events as seen from above a suburban neighborhood, but it does not hold the interest of the viewer for long. Tonight - 1998-2002 - 20 plates - This section has several stand out images and here for the first time the themes of alienation combined with the surreal are explored in a Hopperesque manner. The viewer find him/herself as a voyeur watching people in intimate, yet often surreal settings. Dream House - 2002 - 12 plates - This theme uses similar techniques to "Tonight", but the images have less impact. Fireflies - 2006 - 26 plates - I find this section the least appealing of his work. These are basically all monochrome images of Fireflies taken at slow shutter speeds. A few toward the end are interesting because of the patterns the fireflies make, but in terms of composition and depth they have little impact. Beneath the Roses - 2003-08 - 41 plates - Easily the best section in the book. At least half of these images are standout work. Highly produced, immaculately arranged and lit and with strong visual impact. These are engrossing to the viewer combining settings in Middle America with inexplicable and/or voyeuristic scenes. Many convey a strong sense of loneliness and despair. Sanctuary - 2009 - 20 plates - These monochrome images were Shot on location at the Cinecittà studios in Rome. After looking through "Beneath the Roses" they are a bit of a come down, though the technique and lighting are very good. The book contains a total of 201 images in these eight sections. Preceding each section is a short fictional piece by Jonathan Lethem with the collective title "Stations of the Relocated Witness". I did not find these interesting, nor did they add anything to my appreciation of the images. I would have preferred more on camera technique, lighting, inspiration and background to each series, production, etc. There is also a short introduction in the book, as well as production credits at the end and a short biography and bibliography. If you like all of Crewdson's work or want an overview of it presented in a lavish manner, then this book is for you. I find the content much too uneven personally to recommend it for purchase. I think if you are interested in Crewdson's work you are better off buying "Beneath the Roses" separately. Review by Walter O. Koenig

I saw the almost life size photo of "Door is Ajar" in the Louisiana Museum north of Copenhagen in Denmark a few years ago. Like a car crash, I couldn't stop looking at it. I felt I knew the time, the place, and the people in this scene. It haunted me. Researching Gregory Crewdson, I realized his work resonated with me, as I grew up in western Massachusetts, the place where the photographs in this collection were created and shot. You don't need to be a native of the area to appreciate the play of dark and light, strangeness and familiarity, stillness and malaise. Peaceful backdrops hold disturbing images in their frames. Thought provoking and eerie. The beautifully staged photographs in this huge volume give the viewer a peek into surreal suburbia.

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