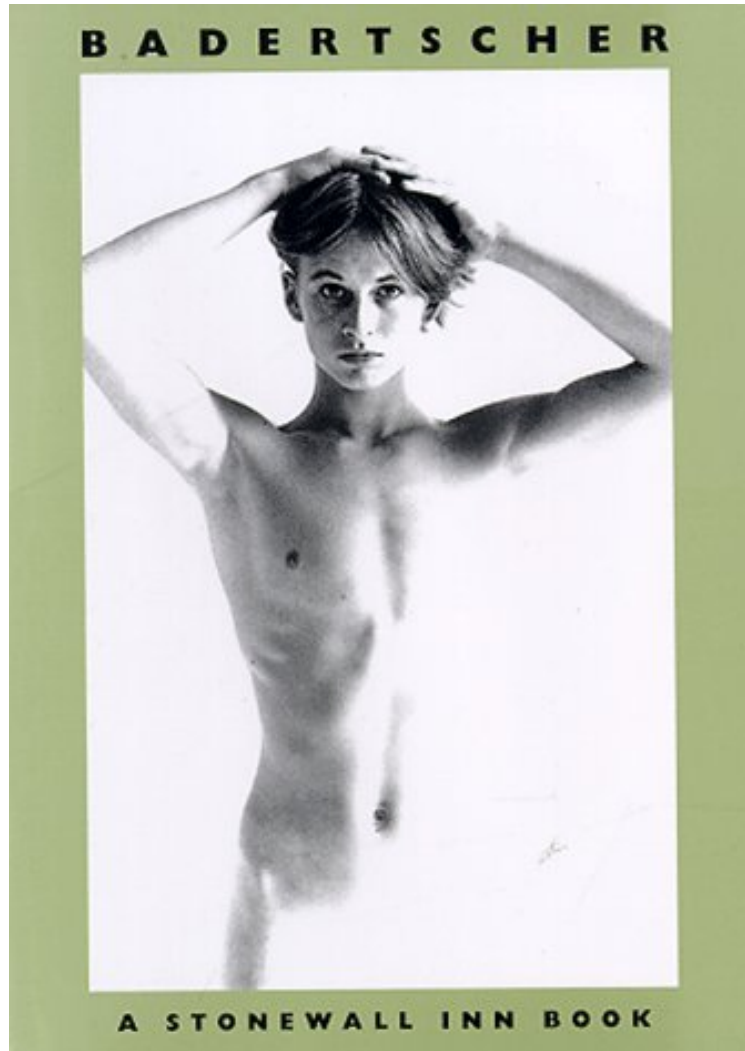


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Amos Badertscher

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Amos Badertscher : Badertscher (Stonewall Inn Book/Photographer) before purchasing it in order to gage whether or not it would be worth my time, and all praised Badertscher (Stonewall Inn Book/Photographer):

6 of 8 people found the following review helpful. This book will grow on youBy A CustomerGenerally my first impression of photography books is wrong. This proved to be the case with BADERTSCHER which I almost tossed straight in the trash when it arrived. I was frustrated with the second and third sections of the book in which the artist experiments with mirrors and then negative images.The first dozen or so images are a reprise of work dated 1976-1995. They are brooding and sexy without being very original. The ghost of Mapplethorpe looms large. Oddly, plates 4 and 7, both shots of the same model, apparently in the same session, are dated 1976 and 1983! The rest of the book

is given over to recent work. The middle third of the book, in which the photographer "objectifies" and dismembers his models and himself using mirrors is interesting and worthy but not particularly erotic. The artist may be attempting to create a self-conscious remoteness and succeeds in a cool, in fact rather dead, way. The final section, containing negative images grew on me a great deal with several viewings. After an initial reaction of "I can't see what I want to see!", the sensuous eroticism of these images became more and more powerful. I now feel they are the most original and lovely works in this collection, despite the occasional silly Greco-mythological titles. Plate 41, depicting two apparently remote models, has infinite possibilities. It has the same power and beauty you find in Francis Bacon. The tiny format works for most of the images which are uncomplicated. It works against the more complex compositions using mirrors. 8 of 9 people found the following review helpful. Not That Special By Anon This book has some value but very little. I have to question the photography skills of the photographer. True, most of the novels were far from pretty--which is a minus--but that's only the start of the problem. Many of the poses were awful; the only poses that impressed me were a series of mirror shots, but they would be a lot more impressive if the photographer were not pleasant in them. I was not impressed at all by a great portion of the end of the book dedicated to reverse negative photographs; a cheap affect that loses any goodness in the actual picture. And for how in ALL dimensions (thickness, and most notably the height and width) this book is truly a [not worth] the price asked. The shot on the cover is one of only two I found to be excellent, and of only three or four worth anything at all. Don't waste your time or money with this one. 17 of 20 people found the following review helpful. Reflections From the Edge By A Customer Disclosure: I know this photographer and have a number of his works displayed in my home and certainly cannot claim to be unbiased. That said: This is not a book full of "pretty" pictures of boy toys. These images don't glamourize the coupling of gay men. They do haunt, shock and cause the viewer to wonder about the lives of "others" who may not have the same comfort or ethos as we, but whose humanity can still reach us despite our lack of contact with them in our protected lives. Badertscher brings a discerning eye to the subject, having what is clearly a familiarity with his "models'" lives and desires. He gives us a glimpse of those at the edge (or are they?) This book is a jewel at a "bargain" price.

At once lyrical and intense, Amos Badertscher's photography of the male nude is garnering increasing attention and acclaim. Through his lens one sees a world largely made up of hustlers, drag queens, and runaways; it is an experience that is simultaneously forbidding and alluring. This collection of erotic images is compelling and showcases work many believe to be among the finest in photography today.