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PHOTOGRAPHY IN THE DIGITAL AGE  
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## Review

'Pushing into fashion's computer driven-frontierland, the photographers included in *The Impossible Image* are creating the genre's most arresting dreamscapes.' (Village Voice) 'The best photography book of the past year.' (Creative Review)

## From the Publisher

This is a collection of the most interesting of contemporary fashion photographers' work, utilising the modern digital retouching to create "impossible images. It includes existing work and up to a third newly commissioned work by photographers as Nick Knight, Solve Sundsbo, Phil Poynter, Norbert Schoerner, Mario Testino, David LaChapelle, Inez van Lamsweerde, Guido Mocafico and Steven Meisel. Fashion today is as much about image as it is about ideas, indeed the two concepts are synonymous with our perceived notions of style. Yet over the past decade, the increasing use of technology and image manipulation within the fashion industry have led to an increase in the fantastical image, as much a product of the machine as it is the result of the imaginative faculties of its creators. From fashion shoots that display clothes adorned on invisible models, to painterly reinterpretations of the traditional fashion tableaux, the fine line between reality and fantasy is becoming increasingly blurred. The book concentrates on the most innovative and thought-provoking use of new technology and its implementation within the modern fashion shoot.

## About the Author

Philip Poynter is the photographic director of *Dazed & Confused* magazine and one of London's most talented young photographers. Robin Derrick is the Art Director of *British Vogue*.

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Fashion today is as much about image as it is about ideas: indeed the two concepts are synonymous with our perceived notions of style. Yet over the past decade, the increasing use of technology and image manipulation within the fashion industry have led to a noticeable increase in the fantastical image. From fashion shoots that display clothes adorned on invisible models, to painterly reinterpretations of the traditional fashion tableaux, the fine line between reality and fantasy is becoming increasingly blurred. The images shown include shoots by the giants of the fashion photography Nick Knight and Inez van Lamsweerde, and work by a new breed of up-and-coming artists and photographers such as Solve Sundsbo, Philip Poynter and Norbert Schoerner. The Impossible Image is an eclectic compilation of the best examples of this digital marriage. The art is directed by Robin Derrick, who also writes the informative introduction. The Impossible Image reveals the cutting edge, through its form and content, of the most innovative and thought-provoking use of new technology and its implementation within the modern fashion shoot. From pre-existing work selected from international style titles, to a new body of photography exclusively commissioned from some of the leading fashion photographers in the industry, The Impossible Image is established as the definitive publication on photographers in the fashion industry who are reshaping their art - to prove that nothing in art is impossible.

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#### Most helpful customer reviews

1 of 1 people found the following review helpful.

Beautiful stuff!

By Celine Hau

I'm making a quick edit on this review 13 years later. Photographs are very captivating. They are all from Brit pop magazines like The Face and BIG. Back in the day it was totally worth it to get the book and make it as part of your art collection. However some of the photographs are very a la mode and lack creativity or are obviously over photoshopped. There are a few novel compositions and themes though. I flip through it now and I guess I don't feel as excited as I did when I bought it in 2001, not because I already know what's in it, but nothing in it is particularly mind blowing considering how much graphics design and technology has progressed today.

2 of 2 people found the following review helpful.

Blurring the Lines Between Photography and Digital Manipulation

By Dom Almand

In "The Impossible Image," Mark Sanders explores the ways technology is changing fashion photography. He questions whether we should even consider digitally manipulated photographs to be photography. Even though the subject was shot with a camera, computer manipulation plays a large, if not a larger role, than the camera.

Take for example, Vincent Peters' images of the super model, Gisele. Placed in a glass box in the center of the frame, pedestrians stare at her through the glass. The catch is that the pedestrians were not present at the time of the photograph, but manipulated in a completely believable fashion into the photograph. On the other spectrum, Phil Poynter's "I Didn't Recognize You With Your Clothes On" portfolio is obviously manipulated. Relying on sexual connotation, the photographs depict clothing as if it were on a human, but in an empty frame. The body has been completely erased from the photograph leaving only an impression of reality.

What makes this book so fascinating is Sanders' understanding of the history of photography. For Sanders, photography has always been thought of as a 'factual' visual system. We believe it to be a process that "never lies" because, the subject was physically in the same space as the camera at the time it was photographed. What Sanders examines is a collection of digitally manipulated images in different stages of this understanding. In the beginning of the book, he presents images that could easily be mistaken for what was actually in front of the camera at the time it was shot. Towards the end of book, there are more obviously computer manipulated images that are instantly recognizable as such to the viewer. Within this progression, our understanding of manipulation changes and the lines between photography and digital manipulation blur into questions about the role of photography in modern society.

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