



## M.A.D. GALLERY MILANO

Artist: **Tjeerd Doosje**



Find out more about the artist



Critical review curated by **Carlo Greco e Alessandra Magni**  
Art Directors of **M.A.D. GALLERY MILANO**



***"If you take pictures of a stranger, the minute you click the shutter, that person stops being a stranger, because you will always bring it with you"***

*We want to start from here, with this beautiful sentence by **Giuseppe Tornatore**.*

There is so much truth in these words, and it is easy for us to approach them to Tjeerd's photographs.

It is not a factor of equipment, of light, of location or even of the subject in front of the lens: when a picture provides us inexplicable sensations, there is only one reason.

It's called ***trip back***, starting from the two-dimensionality of the photo: a journey into it, that will allow us to enjoy the story, trying to perceive "why" and then "how" we got out the result, unconsciously accessing to all informations that characterize it.

We will know the purpose, and then we will talk about the portrayed subject, we will know technical characteristics, iso, diaphragm, time and type of illumination, and finally we will witness a genetic transmission, just ***like a gesture of love***. As it happens between the bee and the flower, so the artist will pollinate the scene, transferring himself as the last filter to apply to the work.

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If you think that looking at a photo is really simple as it tells its simple gesture, then, up to now, you have never seen anything and we recommend you to review all over again.

Let's go into the artistic DNA of the photographer: the stronger it is, the more it will be distinguishable.

Study, experimentation, refinement and finally coherence, will be fundamental and determining elements that can be traced back to the artist's style and his DNA: only then, through small gestures of analysis, we will be able to understand, even years later, who made that specific photograph.

They are *rare gifts*, the balance between feelings and thoughts, between rationality and perception.

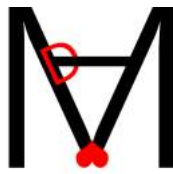
The delicate sensitivity of Tjeerd is not spared in his shots, indeed, it finds its maximum expression.

Gracefulness and simplicity, delicacy and elegance, dialogue through a look, elegant composition dominated by energy and visual impact, refinement to the maximum exaltation of beauty.

Each of his shots invites the viewer to observe, to capture other aspects, to see other things, to question and to be continually surprised. The emotional charge of his subjects invites us to live his own emotions because ***they are photographs with a soul.***

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*The choice of black and white?*

"Color always distracts those who look at a picture, because they focus more on color than on content". Here's what the great photographer Gianni Berengo Gardin declared when they asked him why he would continue to use black and white in his photographs.



In fact, the photographs of Tjeerd with this style, strengthen even more the communication and the expressiveness of the image because the viewer is invited "to know it" and make it own little by little, moving deeper into it, looking into it, because so far away from the colour vision that we are used to.



John Berger, writer-legend, art critic, poet, essayist, playwright and winner of the 1972 Booker Prize with the novel G., stated in one of his writings that "***you learn to read a photograph as you learn to read an imprint, or a cardiogram***".

The goal is always the same: learn to see. We must learn to see before to photograph, but to photograph can become a way to learn to see.

***To photograph is to hold the breath when all our faculties converge to capture fleeting reality: at this point the image becomes a great physical and intellectual joy***  
***(Henry Cartier Bresson)***



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