In the 1990s, Juergen Teller, among a squad of other like-minded young photographers such as Corinne Day, Nigel Shulman, and Wolfgang Tillmans, created a style that was straighforward documentary style and anti-glamour-photographs, insisting upon creating a narrative that opposed to go beyond simply "showing the clothes" and using ideogrammic models.

Teller's provocative, unfiltered, and raw images were a rebellious strike against the stylized aesthetics of his predecessors. A photographer no longer had to portray fashion in order to be a "fashion photographer." Instead it was supposed to sell a lifestyle. An image should reflect a style, a special moment in time, or someone's very personal interpretation of beauty. Everyday realities were much more attractive than elaborate styling, typical of studio photographs. The subjects were not models posing for a fashion photograph but women who seem to have been caught at a random moment.

Considered today one of the most sought-after and important photographers of his generation, whose pictures traverse the worlds of commerce and art, Teller started off in London in 1986 and began to work for the music industry shooting record covers.

He used to be famous for shooting analog and for working with two cameras at once and a direct flash. Until eight years ago, Teller's technique was characterized by using a casual, quick shooting style, working with two cameras at once and a direct flash. He used many photographs during a session and most often was physically very close to his subjects. He used to be famous for shooting analog and for not retouching. Over the last eight years he has only been shooting digitally with one camera.

When he shoots, he concentrates on the moment and engages deeply with his subject. His strong intuitive feel for people, situations, and environments produces images of great immediacy and simplicity—his photographs contributing to the aura of personal intimacy and authenticity.

Acquired over the last two years, the Nicola Emi Collection showcases Teller's plate works. The large plates, in an edition of one, made of glass-liber with a polished Gil-Gloss surface, measuring 120 cm in diameter, on which the artist had his iconic images printed, feature portraits of Kate Moss, Yves Saint Laurent, and Karl Lagerfeld, to name just three. The plate depicting Kate Moss, the great fashion legend of the nineties, shows her slightly faded fashion pink locks sprawled over her head with dreamy intimacy after she had showcased her runaway job for Versace in 1999 (Young Pink Kate, London, 1998). This candid and intimate portrait reflects the close and truthful relationship between the photographer and the model. In a photo-biography Kate Moss talks about her most memorable shots: "I think the one picture in here that is the most me, though, is the Juergen Teller of me with pink hair in bed. Because it seems for the first time that I am having a laugh in my bed. There wasn't a hair or make-up artist or anything. It's more like working with an artist, working with Juergen." 6

Another large plate work shows an oversized Marc Jacobs shopping bag with legs falling out of it (Victoria Beckham - Legs, Bag and Shoes, Los Angeles, 2007). For the spring/summer 2008 Marc Jacobs advertising campaign Teller featured Victoria Beckham. Instead of looking like a glamorous celebrity, only her bare, high-heeled legs are shown in the shoes of the season. Like in this shot, Teller is constantly looking for irritating visual stories which have never been told before.

Teller took a couple of iconic designer portraits which have become part of our collective memory. Such is the portrait of Yves Saint Laurent commissioned for Dazed & Confused magazine in 2000. It was taken at the occasion of the designer's last haute couture fashion show. Teller had five minutes to take Yves Saint Laurent's portrait but he managed to create this honest and captivating portrait in only thirty seconds. In 2009 Teller shot Karl Lagerfeld sitting in his sports car. The designer had never driven it before; however, for the artist, he pretended to have just stopped the engine and was about to leave the car. The picture was published in Purple Magazine.

In these aforementioned works Teller does not idealize, romanticize or pettyfy. His sitters are deliberately featured without makeup, with freckles, scars, moles or other imperfections. His pictures aim for the very core of the subject and foreground the idea of imperfect beauty. The principal aim is to portray people with directness, honesty, and humor. All his subjects come together in astonishing poses and each of his photographs reflects different intensities of emotions.

The photographer's surname, Teller, means plate in German and has inspired him to incorporate plates into a large part of his oeuvre. An exhibition of the artist's work named Enjoy Your Life!, which took place in 2016/2017 in the Bundesthalehalle, Bonn, the Martin-Gropius-Bau, Berlin, and the Fotomuseum Winterthur, featured some of the plate works for the first time.
Victoria Beckham – Legs, Bag and Shoes, Los Angeles, 2007
Fiberglass with polished Gel-Gloss surface
Diameter: 120 cm

Young Pink Katy, London, 1998
Fiberglass with polished Gel-Gloss surface
Diameter: 120 cm
Yves Saint Laurent, Paris, 2000
Fiberglass with polished Gel-Gloss surface
Diameter: 120 cm

Karl Lagerfeld, Paris, 2009
Fiberglass with polished Gel-Gloss surface
Diameter: 120 cm