TASCHEN IS GOOD FOR YOU!
Yes! And we really do feel like children, because we’re having so much fun it’s hard to believe we’re all grown up. This season we’ve been busy as bees oiling the gears and speeding along more projects on people and things we believe in and which we want to share with readers all over the world. So fasten your seat belts and check out what we have in (the) store for you: a time-tunnel ride back to a virginal Europe (late 15th century) then on to the rise of capitalism 500 years later, a hilarious pulp-show in American advertising, exquisite L.A. apartment wrestleien, a book on the (inevitable) fall of the Case Study House program, — and here come the real Kloppers—a declaration of love to the greatest director of all time, Billy Wilder, two knockout books with the Harvard Design School together with the architect’s architect, Rem Koolhaas, and a wild journey behind Japan’s closed doors through the impassioned eyes of photographer/lover Araki, as well as lots more exciting, unique, and daring titles to keep you busy until next season. Why not buy them all and add some pleasure to your (our) life? We hope you’ll love them as much as we do.

Enjoy, and thank you for being you.
Yours,
Angelika and Benedikt Taschen
What’s new?

33-38 Everybody likes it hot! The complete book of the funniest movie ever made
39-41 Hundertwasser — His complete works
43 Colorful capitalism — All-American Ads of the 40’s & 50’s
46-49 Rem Koolhaas & The Harvard Design School Project on the City present: Harvard Guide to Shopping & Great Leap Forward
50-51 Almost real—Building women out of bits and bytes — Digital Beauties
52 The return of a textbook classic — Architecture in the Twentieth Century
53 En route to the Reichstag — Christo and Jeanne-Claude
54-55 magnificent manuscripts — Codices illustres
56 Heaven on earth — Garden Eden
57 See the house where Pippi Longstocking grew up — Country Houses of Sweden
58-59 TASCHEN goes to Hollywood… — Movies of the 90s
60 Color sells — Tiffany
61 Eye on fashion: Twenty years of cutting-edge style from i-D
62 Tribal times—When the West was wild — Travels in the Interior of North America
63-65 Down and dirty — Exquisite Mayhem
66 The future is now. Let it blow your mind — Architecture Now!
72 Timetunnel to the 15th century — Schedel’s Chronicle of the World
74-75 “Computers in the future may weigh no more than 1.5 tons” — Computer History
87 Happy 70th birthday — Tomi Ungerer
89-94 TASCHEN Shop Paris by Philippe Starck
95-111 All titles — “Books which trigger the desire to buy.”
A SECRETARY told a tribunal yesterday she thought she was going to learn something about computers when her boss showed her a book called Digital Diaries.

“I was shocked to see naked people engaged in oral sex,” said blonde Catherine Guest, 29. “I was too embarrassed to speak. I found it difficult to work properly for the rest of the day.”

Mrs. Guest, who claims she
I was first introduced to Billy Wilder by my friend Helmut Newton. So I sent Billy Wilder my favorite book at the time, Elmer Batters’ *From the top of the toes to the top of the hose*, with a note addressed to ‘Mr. Hollywood’. The next morning, I called him. He said that he thought the book was so fantastic that he had shown it to his friends the night before. He said, ‘By the way, what do you want from me? Are you a writer? Do you want to interview me?’ I said ‘No, I just love and admire your movies, *Sabrina* made me cry when I saw it on the plane to Los Angeles, and my intuition tells me, I have to meet you.’ He said, ‘Well, I’ve never met a publisher, so why don’t you meet me at my office and we’ll go for lunch?’ That was in 1995, when I decided to learn everything I could about movies (and that was saying a lot, because I didn’t know anything). And now I was sitting next to the greatest director of all time and my intuition hadn’t been wrong. It was instant love and admiration for this charming genius.

Some years later, I decided to publish a huge book about one of his best films. We first talked about *Sunset Boulevard* because Billy Wilder was not sure that a comedy could be the subject of a big book. But my wife insisted that it HAD to be *Some Like It Hot*. Modest as Billy Wilder is, he said ‘All right, but who would buy such a book? You will certainly make no money with it.’ I said, ‘We will surely find some people out there, from young girls to elderly gentlemen, gay, straight, and from all walks of life, whose all time favorite cult-movie is *Some Like It Hot*. There can’t be more than two billion. And if it doesn’t sell, we will have great gifts to give for years to come.’

It’s three years later and the book is finally ready just in time for Billy Wilder’s 95th birthday, June 22, 2001. His exec. said ‘As a director you don’t have to be able to write, but it helps if you can read.’ For me, being a publisher, it’s similar; I can read quite well but I can hardly write. Therefore I’ll borrow this wonderful quote which sums up Billy Wilder’s gift: ‘he has those raresst of human attributes, eyes and ears which look and hear with fresh-ness, looking upon all things as if he is seeing them for the first time, looking with the eyes of a child and hearing with the ears of a musician who can hear melodies not heard by everyone. He has the sensitivities of a musician and a painter.’

Variety is the spice of life and his films prove it; he has explored every genre, from film noir to comedy to romance and just about everything in between. As he says, ‘I am not a comedy director, I am not a serious picture director. I am a director.’ I would add that he is the director’s director.

*Thank you, Billy Wilder.*

Benedikt Taschen
"In the old days, when cinemaphilia was still hip, everyone dreamed of a perfect book about film. Movie fans are fetishists—you can sell them anything, if you come on right.

...And now comes this absolutely direct, headstrong, unwaveringly passionate declaration of love to everyone's favorite comedy—a book that behaves as if the foreign affair that celluloid once conducted with art paper had never fallen apart. As an overture to the coming attraction: the first fascinating color photos on the black-and-white film. A tantalizing, bigger-than-life impression!"

—Frankfurter Rundschau, Frankfurt
The complete guide to Billy Wilder’s masterpiece!! Find out everything you could ever want to know (and more) about the movie voted best comedy of the century by the American Film Institute. A daring tale of cross-dressing from a time when the subject was all but taboo, *Some Like It Hot* (1959) tells the story of two jazz musicians who are forced to go undercover in an all-girls’ band to escape from the mob. With an ingenious screenplay by I.A.L. Diamond and Billy Wilder, and flawless performances by Tony Curtis, Jack Lemmon and the famously difficult Marilyn Monroe, *Some Like It Hot* is the embodiment of comic perfection.

Includes:
— Interviews with Billy Wilder, Tony Curtis, Jack Lemmon, and others
— Complete facsimile of the screenplay with film stills from every scene
— Excerpts from the script’s first draft
— Behind-the-scenes photos
— Original promotional materials from all around the world
— Annotated/illustrated Billy Wilder filmography

The editor: Alison Castle studied philosophy as an undergraduate at Columbia University and went on to receive her graduate degree in photography and film from the New York University/International Center of Photography masters program. She is currently based in Paris and works as an artist and writer.

The interviewer: Dan Auiler is the author of *Hitchcock’s Notebooks* (HarperCollins/Bloomsbury) and *Vertigo: The Making of a Hitchcock Classic* (St. Martin’s Press). His books on Martin Scorsese’s *Taxi Driver* and *Goodfellas* (Putnam/Bloomsbury) will be published in 2002. He lives in Long Beach, California.

### ***Extra special bonus:*** Marilyn Monroe’s personal promptbook (with her handwritten comments), which recently sold at auction for $60,000, is provided in facsimile as a pull-out booklet!
“It is the best comedy script I ever read and probably ever will read.” —Jack Lemmon

Sneak preview: exclusive interviews with Billy Wilder, Tony Curtis, Jack Lemmon and others

Pre-Production

Jack Lemmon: I had done a little picture called *Operation Madball*, me and Emie Kovacs, Mickey Rooney and a whole bunch of nuts at Columbia that Dick Kasem, who was a dear friend of mine, had directed and Billy liked it, he’d seen it. Now when this project came along the Mischies all wanted a star and they were talking about Danny Kaye and Frank Sinatra and a few others. I know Danny didn’t want to do it, he told me that later, and Billy kept saying no, and then finally when they got both Marilyn and Tony set, then they agreed that they had enough firepower. So Billy said, “I want this kid Lemmon from Columbia here” and they said okay. And that’s how it got, I just had no idea. I just got a call from Billy—not a call actually, I bumped into him. Billy and Audrey were having dinner one night when I walked in and Billy said, “Do me a favor,” he said, “Well wait because we’ve already ordered. On our way out we’ll just stop by the table. I want to speak to you for just a minute,” and I said, “Of course.” I had met Billy, but only ‘Hi how are you?’ and a few minutes of talking a couple of times before that. So he stopped by and said, I got this story here about two musicians that witnessed the St. Valentine’s Day Massacre and the guys that are doing the massaging see them, so their lives are in jeopardy and the only way out is for them to join an all girl orchestra which means that you’ll play for three-quarters of the film in drag at least, do you want to do it?” And I immediately said yes, I don’t know why but the good Lord was shining, I said yes, no script, no nothing. And I did it because my first thought was, oh Jesus Christ, we’re in drag and everything, but wait a minute, Billy is doing it, it’s not going to be in bad taste and the man is a bloody genius and so forth. And admired what he had done of course, immensely, in the past. He said, “Terrific, I’ll send you some pages when we get them.” I didn’t hear anything for at least two or three months and suddenly sixty pages came to the front door and that was it—sixty pages. I laid down on the couch in my little house up in the country and I fell off the goddamn couch, literally, fell off the couch. They were the greatest sixty pages I ever read. I went into his office and told him so, I said, “Where’s the rest of these?” He says, “You won’t get it until we’re already shooting” and then I found out that he and Iz never finished the script before they started shooting.

Billy Wilder: It was an opening day of the Dodgers baseball team in the Coliseum. At the first game that they played there were a lot of personalities, well-known personalities, that were watching them good luck and so on and so forth, and it was Joe E. Brown out of nowhere because he was an aficionado of baseball and he wished them good luck and stuff like that. And I said, “This is the guy, the crazy guy who did it and is so enough looking …”

Dan Auiler: Why didn’t you work with Cary Grant?

Billy Wilder: Because he didn’t want to work with us. I don’t know, but for some reason or other he was afraid of working with people who come from Germany, I think. But he was a great friend of mine.

Writing & Directing

Billy Wilder: The [writing] routine was that we met in the morning at 9 o’clock or so and we started plowing ahead. We would sit around the table with the typewriter there and we did everything together. We would act out some of the things, just like exchanging a talk—but it was a real collaboration. It was not that he went his way and I went my way and then we would meet and we would compare notes—not at all. We did everything together.

Barbara Diamond: This was the second picture they did together and it more or less set the pattern for the next twenty years. They met every morning, as Billy has said, “like two bank tellers,” and over the course of the weeks they would talk the whole movie out, the complete structure, the outer section of the ladies room put together and we looked like twins. When a woman worked on a movie it wasn’t the comedy director, I’m not a serious pictures director—I’m a director. It’s a different method of shooting it. I’m not a comedy director, I’m not a serious pictures director—I’m a director.

Audrey Wilder: Very good Billy, I like that.

Dan Auiler: Did you have many films that were very different from the finished script?

Billy Wilder: No.

Audrey Wilder: He’s first and foremost a writer, you understand that you don’t have to change what you write.

Billy Wilder: There’s a certain place that you get into and then when you’re doing dialogue for pictures you make it brief, you make it short, you make it nice—because every line counts.

Dan Auiler: Do you think that the fact that you were the co-writer on the screenplay made the actors come to it with a little more care?

Billy Wilder: They are very respectful. They learned the dialogue because they knew that I was going to insist on it, on the dialogue. Not improvised, but written and then acted.

Dan Auiler: During the course of the filming of *Something’s Got To Give* did you ever come across a scene where you just admittance to yourself or to Mr. Diamond, this is not working?

Billy Wilder: Not once, not once.

Dan Auiler: What’s the difference for you when it comes to approaching a film like *Double Indemnity*, which is not a comedy, to approaching *Something’s Got To Give*?

Billy Wilder: It’s a different method of shooting it. I’m not a comedy director. I’m not a serious pictures director—I’m a director.

Audrey Wilder: Very good Billy, I like that.

Barbara Diamond: The locations worked for us, the period worked for us, the situation of the gangsters, that was also correct. You know, it was not taking itself too seriously, kind of leaving the end at a good question mark but with a big laugh, the question mark where nobody is perfect, right? Everything that we attempted in that picture came out in spades.

On being a woman

Tony Curtis: I’d take Marilyn and go to the ladies room with her on the 50’s test to see if it was recognizable. Then I’d take Jack Lemmon and we’d go to the Formosa Restaurant… girls for lunch sit there properly, guys at the bar… we didn’t look too provocative. It was a lot of fun.

Dan Auiler: Tell me about the drag queen that Mr. Wilder brought out.

Tony Curtis: This guy was gonna show us how we should walk as women and that. He showed us this thing, for example, if you kept your hands down this way you’ve made a much slimmer arm. This guy told us to keep the cheeks of your ass tight. You tighten up—which you did if you were in the Navy anyway—and make one step good before the other. So when we started to put it together, it all became a very charming manner. I loved it… Jack was outrageous as a girl, he couldn’t wait to go tramping out. I was more hesitant, I was more like Grace Kelly than like my mother. I was on track, I was more sophisticated, I thought.

Billy Wilder: It was bashful in the beginning, but then of course he went overboard. Jack Lemmon took him under his arm and screamed at him, ‘Now come on, for Christ’s sake, be a woman, you are a woman!’ Now he started to understand it, he was just the perfect person. He was crazy about that script and he took it very seriously. It was a real big performance. And Jack Lemmon was a natural, it was very simple.

Jack Lemmon: They were shouting *Porgy and Bess* next door and Tony and I, before the picture, started doing our make-up tests every day for a week and then finally getting it the way we liked it. Then Tony said, “I got an idea,” and he said, “I’ll go to the Formosa Restaurant… girls for lunch sit there properly, guys at the bar… we didn’t look too provocative. It was a lot of fun.”

Tony Curtis: When a woman worked on a movie it wasn’t the same as with a guy; although I learned it because we had hair and makeup to dress like women, so if they needed two hours with us, all of a sudden I began to understand what a woman had to go through, you know, to come in in a sit to be ready at nine and meanwhile the script is being written and all the pieces are being put together.

Marilyn

Dan Auiler: There was one scene in particular that Mr. Wilder remembered having the hardest time with, which was the bourbon scene in the hotel room.

Jack Lemmon: Oh yeah, Tony and I started making bets on it and I think that I won. I think that Tony said it was gonna go to seventy takes and I said, “No, it’ll be sixty something.” The numbers were up there like that. And all he had to say was, ‘Where’s the bourbon?’ Anyway she would stop—Billy wouldn’t stop her—she’d say, ‘Where’s the… sorry,’ and she’d shake her hands. I told Billy, “I think we’ve got a million feet of Marilyn going like this: [silence, freeze].” I didn’t know if he could use it, but there was a lot of it. She would go out the door, close it, and Billy would say ‘roll’ and back she’d be again, ‘Where’s the… sorry.’ This went on and on and on. Billy

“TASCHEN | P 36 | has revolutionized publishing over the last ten
started giving her direction between takes that was incredible, I mean he dreamed up every conceivable thing in the world to give her to get those words out and play ‘em in every and any conceivable legitimate way—none of it worked. Finally, on about sixty-eight or so when she blew it towards the end again, Billy just frowned and he said, Marilyn… and she said, ‘Don’t talk to me now, I’ll forget how I want to play it.’ And I’ve never seen Billy stopped cold before, but that really got him. Tony and I both were in hysterics: ‘I’ll forget how I want to play it.’ She hasn’t said the fucking words in seventy takes. Oh God, that was funny.

As Billy said, ‘My aunt in [Venezia] could remember these lines, but then who the hell is going to pay a dollar to see my aunt?’

Tony Curtis: Billy [told Jack and I, he said, ‘Now listen guys, you’d better get it right from day one, first shot, every time you get it right, because when she gets it right I’m gonna print it, so if you got your finger stuck in some offilage that’s what’s gonna be in the shot.’

Walter Mirisch: Jack Lemmon once told me, he said, ‘I wake up in the middle of the night in a sweat, and I dream that we are on fifty-five and Marilyn has gotten her lines right and I blew it.’

Audrey Wilder: Marilyn would have trouble sometimes and I tell you, [Billy would] end up with a terrible backache. He had to have a final ‘cut!’ no backache. Marilyn didn’t pick on him. Ask any director you, [Billy would] end up with a terrible backache. He had to have a final ‘cut!’ no backache.

Russ Edwell: Every time Billy Wilder would ask her to do something again and she would immediately ask, ‘What did I do wrong?’ She didn’t look that healthy in person—kind of white and pale, kind of soft. She just seemed fragile. I remember Arthur Miller coming and going, and a maid always accompanied her. But she kept to herself and stayed in the cottage.

Jack Lemmon: The scene when we’re on the train, I think it’s fairly early on in the sequence, and I’m up in my bunk and she suddenly pops up into my bunk and jumps in bed with me—which is driving me crazy but I’m a girl and I’m not supposed to say anything and I’m going crazy and everything—it’s about two pages or so. Billy shot it in one for the master, she did it in the first take and I was always ready because you have to be ready. So we did the whole thing in one and Billy said, ‘The camera okay?’ Camera said, ‘Yeah’. He said, ‘That’s it, no protection, nothing, that’s it, print it, next scene.’ And Marilyn said, ‘Oh boy,’ and I said, ‘Are you kidding? Everything was okay?’ He says, ‘Yes, you were wonderful and everything was terrific.’ It was just one of those days she got it. It was the first thing in the morning and boom, she was on time, feeling good and she had it. But that was rare… but she was getting sick too, and we didn’t know that.

Going public

Tony Curtis: Billy Wilder wanted Cary Grant so bad for a couple of movies he could taste it, Love in the Afternoon and Sabrina. Cary said, I will not work with an umbrella. Can you imagine these two guys did not work with each other because Cary did not want to carry an umbrella? I know then that Billy would have loved to have Cary in one of his movies. They would have been perfect, you couldn’t have a better match, I’m telling you. Cary Grant would have been perfect. I gave Billy Wilder Cary Grant for a movie.

Dan Auxier: With a much better percentage.

Tony Curtis: Kind of amazing isn’t it? To me it is. I brought him my Cary Grant, I always felt that. Poor Billy, never got his Cary, well I’ll give you one.

Walter Mirisch: The academy tribute to Billy was a wonderful evening and really extraordinary. When I got there, crowds of people all the way around that building, and I thought, ‘My God, most of these people weren’t even born when some of these pictures were made and they are here to see them and see Billy.’ Then when he appeared in the theater and walked down the aisle, everyone in the theater—not an empty seat—and stood and gave him a marvelous ovation. It was really something special for a generation most of whom never did see those films on big screens.

Jack Lemmon: Most of the mail I still get is letters from all over the world talking about. Some Like It Hot! I would say overall, it’s probably the biggest hit I’ve ever been in, I’m sure. I’ve had films that have grossed more in the beginning, but they haven’t had a shorter run, this just keeps on going and going and going. Other films like Grumpy Old Men that went out and made a million and a half dollars in a few months or something… It’s a piece of crap compared to Billy Wilder. I think that without any question, no hesitation whatsoever—and forgetting the fact that I was in it, because that is not what really affected the result for me—I think it is the best comedy script I ever read and probably ever will read. I just can’t imagine reading a comedy script that could be better. I think that Billy was at the height of his powers, I think it’s the equal of the best thing he’s ever done, comedy or drama. I think it’s one of the best films I’ve ever seen.

Impressions of Billy

Tony Curtis: At the dinner that they gave him at the Academy, I got up and made my little speech, told him how thrilled I was that I could be there with him. And he lifted up his hand and he waved at me and I started to cry, it just moved me so much to see Billy Wilder 92 or 93 years old, this great filmmaker, giving me a gesture like that. I still feel that way about him, my feelings are so personal with him.

Tony Curtis: Billy’s gift is so enormous, from drama to comedy. Every piece of information—type O blood—evening has got a double joke.

Jack Lemmon: When I walked on the set, Billy handed a pair of manacles to me and said, ‘In between every line, start dancing wildly and give ’em the manacles. Don’t move out of the shot, just turn around and give me a lot of that, because you’re definitely happy about the whole thing,’ I said, ‘Right.’ But I had rehearsed it and I thought I had it down perfectly in my vision of how to play it. But the more I rehearsed it by myself, the more I realized how right Billy was, because it allowed time to pass for the audience to laugh and not lose the next straight line from Tony, otherwise you’d never hear a damn thing. It’s really interesting, you can’t time a laugh in film like you can in theater.
It has shaken the somewhat conserva...
Each Catalogue Raisonné comes with one of five limited-edition color etchings, printed on deckle-edged paper (300 g/qm), 24 x 20 cm, numbered and provided with the Hundertwasser estate stamp.

“The Catalogue Raisonné mirrors Hundertwasser’s inner being and development, which has never been a linear progression, but a slow inward and outward expansion, a growth in spirals.” — Wieland Schmied

TASCHEN, | P 40 | the publisher of those dreamy oversize picture books
Friedensreich Hundertwasser: born Friedrich Stowasser, he lived and died as Friedensreich (meaning “realm of peace”) Hundertwasser—a name he chose for himself. Architect, ecologist, painter, designer, writer, innovator... his list of talents goes on and on. Hundertwasser reinvented the art of living as an artist 24 hours a day. The lifework of this prolific creator is brought together for the first time in this limited edition of 10,000 copies. Hundertwasser began to number and catalogue his work in 1954 and had completed the task for his entire œuvre, including short histories to accompany each work, before his untimely death in February 2000. He worked closely with TASCHEN on this project, designing the layout and the book itself, with rounded edges and a cover with colored velvet on black linen, the Catalogue Raisonné is an exquisite work of art.

Specifications: This edition, the last book created by Friedensreich Hundertwasser, includes:

* Two volumes in a slip case designed by Hundertwasser, lavishly printed in ten colors on rounded, black-edged pages
* Hundertwasser’s original layout design
* 1,474 pages and about 1,900 illustrations, documenting Hundertwasser’s life and œuvre from 1928 to 2000, with many personal notes and comments by the artist
* An original 24 x 20 cm color etching (9 3/8 x 7 7/8 inches), specially created for this edition, numbered and marked with the Hundertwasser estate stamp

Volume I contains a text by Wieland Schmied, a celebrated art historian and a longtime personal friend of Hundertwasser, with selected paintings, architectural works, projects, and manifestos. Volume II comprises Hundertwasser’s entire painted œuvre, adhering to his precise numbering and information system, his architecture as well as everything else he ever produced, from postage stamps to license plates, architecture, and applied art.

This is a testament to Hundertwasser’s work the way he wanted it. Because the book’s detailed concept, design, and text were completed by the artist before his death, this book now speaks for him, breathing life into his work.

The author: Wieland Schmied is an art critic and essayist. He was director of the Kestner Gesellschaft in Hanover, where he organized the first big Hundertwasser retrospective, in 1984, with an accompanying catalogue raisonné. From 1974 to 1975 Wieland Schmied was chief curator at the Nationalgalerie in Berlin, from 1975 to 1985 the director of the German Artist Exchange Program (DADA), Berlin, and afterwards director of the Munich Academy of Fine Arts. He is currently President of the Bavarian Academy of Fine Arts, Munich.

Catalogue Raisonné Friedensreich Hundertwasser 1928–2000
Limited edition of 10,000 copies worldwide / Text by Wieland Schmied, Catalogue Raisonné by Andrea Christa Fürst / Collector’s edition, with a color etching, individually numbered and with the Hundertwasser estate stamp, especially created for this edition / English/German / Format: 21 x 25 cm (8 1/4 x 9 3/4 inches), 1,474 pp., c. 1,900 ills. / US$ 500 / £ 350 / DM 1,000 / ¥ 530 / FES 100,000 / ¥ 60,000

Dear Philipp, thank you for the regrets and for the dummy. I’m working hard. Now I’m already at number 400, with a lot of fantastic little stories for the image captions.” —fax from Hundertwasser to TASCHEN vice editor-in-chief Simone Philipp

Hundertwasser sent over 3,500 faxes during preparation of the book...” —Empire Magazine, USA

that are neatly stacked on all the best coffee tables...” —Empire Magazine, USA
“When TASCHEN highlights an artist or genre, people...
Don’t think that because there are no male artists in this book that it’s any less a comprehensive guide to 20th-century art and art movements. And don’t expect a quaint, lightweight offering: this hefty baby weighs in at 576 pages and features more than 90 international artists from the 20s to the turn of the millennium. The media covered range from the standard painting, sculpture, and photography to concept art, performance, body art, video, feminist actions, installations, and interactive projects. Many of the century’s greatest artistic talents grace the pages of this tome, each artist represented by six pages of illustrations and photographs covering the various phases of her life and work, including biographical portraits and text. Presented in alphabetical order by artist, Women Artists is an indispensable reference guide and a joy to flip through.

The editor: Uta Grosenick has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996 she has been working as freelance editor (Art at the Turn of the Millennium, TASCHEN, 1999) and organizer of exhibitions.

It’s a women’s world
Zoom back in time to mid-century America. For our new series covering the entire century, we’ve collected thousands of ads for cars, travel, technology, liquor, cigarettes, movies, appliances, furniture, war bonds, toothpaste, you name it—the full spectrum of products and services available to the eager American consumer. Wonderfully illustrated, these ads in our first two installments portray an accurate picture of the colorful capitalism that dominated the spirit of the 40s and 50s. Surprisingly, not too many of these ads would make it past today’s censors: politically incorrect more often than not, these advertisements touting the glories of the all-American, squeaky-clean persona and the white, nuclear family often hint at the sexist and racist mentality of the time. Bursting with fresh, crisp colors, these ads have been digitally retouched to look as bright and new as the day they first hit the newsstands.

The 40s

World War II brought unprecedented pride and prosperity to the American people and nothing better mirrors the new wave of consumerism and progress than the ads of the time. From Western Electric communication tools (“for the modern battlefield”) to Matson sea liners (“Toward a Richer Tomorrow”) to Seagram’s whiskey (“Men Who Plan Beyond Tomorrow”) to the Hoover vacuum (“For every woman who is proud of her home”), the flood of products and services for every occasion or whim was practically endless. It’s hard to believe that the company who made your ultra-compact mobile phone was once advertising portable radios with “Motorola: More radio pleasure for less money,” or that Electrolux didn’t have any colorful capitalism ads that read like pulp fiction.

Colorful capitalism

Ads that read like pulp fiction

open mind | P 44 | and may find themselves enjoying
qualms about using Mandy, the portly black maid, to promote their new silent refrigerators: "Lor'-dy, it sure is quiet!" You'll also find some familiar products that, amazingly, haven't changed at all over the years, such as juicy Dole pineapples and wholesome Campbell's soup. Yumm.

The 50s

As McCarthyism swept across the United States and capitalism was king, white America enjoyed a feeling of pride and security that was reflected in advertising. Carelessly flooding society with dangerous misinformation, companies in the 50s promoted everything from vacations in Las Vegas, where guests could watch atomic bombs detonate, to cigarettes as healthy mood-enhancers, promoted by a baby who claims his mother feels better after she smokes a Marlboro. From "The World's Finest Automatic Washer" to the Cadillac which "Gives a Man a New Outlook," you'll find a colorful plethora of ads for just about anything the dollar could buy. Oh, and "Have you noticed how many of your neighbors are using Herman Miller furniture these days?" If only you could really travel back in time and pick up a few chairs for your collection…

All-American Ads of the 40's / Jim Heimann / English/German/French
Flexi-cover, 600 pp., 1,000 ills. / US$ 40 / £ 20 / DM 49.95 / (F) 32 / PES 4,995 / ¥ 4,500

All-American Ads of the 50's / Jim Heimann / English/German/French
Flexi-cover, 1,000 pp., 1,400 ills. / US$ 40 / £ 20 / DM 49.95 / (F) 32 / PES 4,995 / ¥ 4,500

something they would never have expected to.” —Picture, New York
“Not only is shopping melting into everything, but everything is melting into shopping.”

— Sze Tsung Leong
found my book at the airport. So even in the heart of
Africa he can get his books distributed.” —Rem Koolhaas in Vanity Fair
The new urban condition

In 1996–97, Harvard’s graduate students studied China’s Pearl River Delta (PRD), a cluster of five cities with a population of twelve million that will probably reach thirty-six million by the year 2020. The establishment in the PRD of Special Economic Zones—“laboratories for the contained unleashing of capitalism”—has hastened an unprecedented experiment in urbanization on an astonishingly large scale. Great Leap Forward contains essays that explore, in a theoretical and statistical context, the results of this rapid modernization, which has produced an entirely new urban substance.
Almost real
Building women out of bits and bytes

TASCHEN goes digital!
The first book in our groundbreaking new series on digital culture focuses on beauty and cutting-edge computer-generated female characters. Whereas most books on digital creation concentrate on technique and include detailed "how-tos," Digital Beauties is all about exploring the artistic achievements of today’s best designers without a lot of complicated technical jargon. Here you’ll discover a host of digital beauties from all around the world and a dizzying array of styles and techniques—moody black-and-white nudes, surreal portraits, Lara Croft-style adventure chicks, sleek ultra-futuristic babes, etc. Both 2D and 3D design are covered, with an emphasis on the latter; some images are so stunningly lifelike it’s hard to believe they’re 100% computer generated. In an age in which virtual characters are being copyrighted left and right, it’s about time you got to know some of the “people” you’ll be coming across in the future on TV and even in film; one such example is Steven Stahlberg’s lovely Webbie Tockay, the first virtual model to sign with Elite Digital Models. Some of these digital creations have even been included in “sexiest women” lists—along with real humans, of course!

— Almost 100 artists from all around the world, with biographical and contact information and samples of their best work
— Inspirational approach with stylistic advice for amateur creators
— Stunning graphics
The name TASCHEN signifies beauty, culture,
The best is back
(and now it’s even better)

The classic TASCHEN textbook is back with a vengeance. This updated, revised edition of Architecture in the Twentieth Century includes coverage up until 2001, more color photos, more architect biographies, new chapters on deconstructivism and the new living architecture... it all adds up to the best review of 20th-century architecture you could hope for. From Frank Lloyd Wright to Gaudi to Frank O. Gehry to Shigeru Ban and all the best stuff in between, it’s all here. The chronologically organized chapters put it all into perspective, illustrated by hundreds of large-format photos as well as a plenitude of drawings and floor plans. The biographical appendix covers all of the century’s greatest architects, including today’s new talents. An indispensable reference work and an absolute must for all lovers of architecture!

The editor:
Peter Gössel runs a practice for the design of museums and exhibitions. This book joins Julius Shulman, R. M. Schindler, John Lautner and Richard Neutra which he previously edited for TASCHEN.

The author:
Gabriele Leuthäuser worked as a scholarly associate at Centrum Industriekultur Nürnberg until 1984. Since then she has established herself as a freelance consultant for exhibitions, museums, and industrial enterprises.

Architecture in the Twentieth Century Peter Gössel, Gabriele Leuthäuser
English, German, French, Spanish, Portuguese and Dutch editions / Flexi-cover, 448 pp., 600 ills. / US$ 40 / £ 20 / DM 49,95 / ¥ 4,500

Each of their books is an object of desire and a world...
En route to the Reichstag

The roots of an extraordinary pursuit

Never before has a comprehensive survey been brought together to demonstrate the developments of Christo and Jeanne-Claude’s early works. Beginning with pieces created in Paris and Europe between 1958 and 1964—Packages, Wrapped Objects, Oil Barrels, Structures, Show Cases and Store Fronts, the first proposals for Urban Temporary Objects, and Wrapped Public Buildings, 1961—the book continues to the early 60s, a period during which Christo and Jeanne-Claude began moving their work out of the studio into open spaces to involve the general public with their art, such as the realizations of Dockside Packages, Cologne Harbor, 1961, and Wall of Oil Barrels—Iron Curtain, Rue Visconti, Paris 1961–62. Finally, the book features the art created after they moved to New York in 1964, including preparatory studies (drawings, collages, and scale models of proposals for urban and rural temporary works) and realizations of the first Wrapped Public Buildings, Austrakhe Bern Wrapped, 1968, Wrapped Tower and Wrapped Fountain, Spoleto 1965, 2,600 Cubicmeter Air Package, documenta IV, Kassel 1967–68, and Museum of Contemporary Art, Chicago, Wrapped, 1969.

Early Works 1958–1969 ends with Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia 1968–69. The monumental wrapping of that coastline was only a taste of things to come in the following decades.

**The publication of Christo and Jeanne-Claude: Early Works 1958–1969 coincides with the exhibition of 384 early works from the collections of 39 museums and 121 private collectors in Argentina, Australia, Belgium, Canada, England, France, Germany, Greece, Holland, Israel, Italy, Japan, Spain, Sweden, Switzerland, the United States and Venezuela.

The authors:
Lawrence Alloway (1926–1990) was curator of avant-garde exhibitions in London (Institute of Contemporary Art) and New York (Guggenheim Museum).
Jan van der Marck facilitated one of the first Air Packages by Christo and Jeanne-Claude, as curator of the Walker Art Center in Minneapolis in 1966. As director of the Museum of Contemporary Art, Chicago, he invited Christo and Jeanne-Claude to wrap the building, floor and stairway of the museum in 1969. He is today a consultant to the Detroit Institute of Arts.
Alexander Tolnay studied art history in Vienna. He is Director of the Neuer Berliner Kunstverein, Berlin.
of satisfaction artists and photographers have when their
Magnificent manuscripts

From The Book of Kells to Boccaccio’s Decameron and from the Vienna Genesis to Dante’s Divine Comedy — see the breathtaking originals of 167 of the greatest classics of all time.

This lavishly produced book introduces the reader to the fascinating world of medieval miniature painting and illumination. 167 of the most beautiful and important medieval scripts from the 4th century to 1600 are presented in chronological order and described in full. Each sample of script is headed by a highly informative synopsis which serves to orient the reader at a glance. These synopses — together with the abundance of brilliant, large-format reproductions — make this book unparalleled in its field. Although the focus is on European manuscripts (French, Dutch, German, Italian, English and Spanish), examples have also been selected to illustrate the refinement and intricacy of manuscript illumination from non-European cultures (Mexican, Persian, Indian, Ottoman etc.). A 36-page appendix contains biographies of the artists as well as an extensive bibliography, an index and, most importantly, a glossary in which the technical terms used in the book can quickly be found. This is a rare opportunity to come face-to-face with incredibly precious treasures that one would otherwise never see — treasures once belonging to emperors and kings, and now worth many millions.

The authors and editor:
Ingo F. Walther was born in Berlin and studied medieval studies, literature and art history in Frankfurt am Main and Munich. He has published widely on literature and art, and presently lives in Ailing, near Munich. The co-author is Norbert Wolf, Munich.

Codices illustres. The world’s most famous illuminated manuscripts
Ingo F. Walther, Norbert Wolf / English, German and French editions / Hardcover with vellum jacket, 504 pp., 670 ills. / US$ 60 / £ 40 / DM 100 / € 73 / SFr 73 / PES 10,000 / ¥ 6,500

TASCHEN books come out. They are proud of the treatment they’ve
The long tradition of botanical illustration finds its tribute in this new book, whose publication coincides with the exhibition of botanical illustration at the National Library of Vienna. The book features 100 works from the library’s extensive archives to be reproduced in *A Garden Eden. Masterpieces of Botanical Book Illustration*. Beginning with 6th-century Byzantine manuscripts, *A Garden Eden* traces the tradition right up through recent publications of the 20th century. With positively exquisite color reproductions, this is truly a divine book.
See the house where Pippi Longstocking grew up

From illustrator Carl Larsson’s house in Dalarna to the childhood home of Astrid Lindgren, the creator of Pippi Longstocking, in Näs, some of the very best examples of traditional Swedish architecture and interior design are included here. The text sets the sumptuous photographs in their proper cultural and historical contexts. Country Houses of Sweden is a wonderful treat for anyone who loves Sweden or wants to discover its romantic countryside charm.

The editor:
Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987 she has published numerous titles on the themes of architecture, photography, design and contemporary art. She conceived TASCHEN’s Interiors series in 1994 and the Country Houses series in 1999.

The authors:
Barbara and René Stoeltie both began their career as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as Vogue, The World of Interiors, AD, Elle, House and Garden, Country Living, and House Beautiful.

Country Houses of Sweden
Ed. Angelika Taschen / Barbara and René Stoeltie
English/German/French, Spanish/Italian/English, Swedish/Danish/English and Dutch/English/French editions / Padded cover, 192 pp., 232 ill. / US$ 25 / £ 13 / DM 29.95 / € (F) 21 / FES 2.995 / ¥ 3,000

a big fan of TASCHEN books for many years, I’m really impressed with
Movies covered
All About My Mother
Almost Famous
American Beauty
Apollo 13
Arizona Dream
As Good As It Gets
Babe
Bad Lieutenant
Basic Instinct
Batman Returns
The Beautiful Troublemaker
Being John Malkovich
Blade
The Blair Witch Project
Boogie Nights
Boys N the Hood
Braveheart
Breaking the Waves
The Bridges of Madison County
Buena Vista Social Club
Buffalo '66
Cape Fear
Casino
The Celebration
Chungking Express
Conspiracy Theory
Crash
Crouching Tiger, Hidden Dragon
Dreamers
Dead Man
Dead Man Walking
Delicatessen
Disclosure
Ed Wood
The English Patient
Erin Brockovich
Eyes Wide Shut
Face/Off
Forrest Gump
Four Weddings and a Funeral
From Dusk Till Dawn
The Fugitive
The Full Monty
Gattaca
Gladiator
Good Will Hunting
Groundhog Day
Happiness
Heat
High Fidelity
Husbands and Wives
The Ice Storm
In the Line of Fire
The Insider
Interview With the Vampire: The Vampire Chronicles
Jackie Brown
JFK
Jurassic Park
Kids
Kolya
L.A. Confidential
The Lawnmower Man
Leaving Las Vegas
Léon / The Professional
Life Is Beautiful
The Limey
The Lion King
Lock Stock and Two Smoking Barrels
Lost Highway

TASCHEN goes to Hollywood, Hong Kong, Cinécittà, Babelsberg & Bollywood

Movies of the 90s Ed. Jürgen Müller / English, German and French editions / Flexi-cover, 800 pp., 905 ills. / US$ 40 / £ 20 / DM 49,95 / € 32 / PES 4.095 / ¥ 4,500

your recent efforts including the small ICONS books which are an
Hey, did you realize you were making history when you went to see *The Blair Witch Project*, one of the most profitable movies ever made? Do you know what it took to recreate the sinking of the *Titanic*, what a jump cut is, or who the leading box office stars of the 90s are? These are just a few of the countless things you’ll learn in this new book dedicated to the last ten years of celluloid history. With a total of 140 movies covering the years 1991 to 2000, this guide takes you from *The Silence of the Lambs* to *Shall We Dance?* covering a wide range of genres, budgets, and cultures, and revealing details from behind the scenes. Packed full of photos and film stills, *Movies of the 90s* is an opulent factbook that any self-respecting movie-goer shouldn’t be without.

**Features:**
- four to ten pages for each film, including lots of illustrations, cast/crew credits, and a summary of the film describing the genre, history, filming, facts, budget, box office, etc.
- List of Academy and film festival awards
- Bloopers, trivia, memorable lines, gossip
- Actor, director, subject, and title indexes

**Archives:** Film Bild Fundus Robert Fischer/Buena Vista/Hollywood Pictures, Columbia Warner Brothers, Kinowelt, Pandora Film, Paramount/Universal/UP, Prokino, Scala/Miramax, 20th Century Fox

The definitive guide to 90s cinema

Hey, did you realize you were making history when you went to see *The Blair Witch Project*, one of the most profitable movies ever made? Do you know what it took to recreate the sinking of the *Titanic*, what a jump cut is, or who the leading box office stars of the 90s are? These are just a few of the countless things you’ll learn in this new book dedicated to the last ten years of celluloid history. With a total of 140 movies covering the years 1991 to 2000, this guide takes you from *The Silence of the Lambs* to *Shall We Dance?* covering a wide range of genres, budgets, and cultures, and revealing details from behind the scenes. Packed full of photos and film stills, *Movies of the 90s* is an opulent factbook that any self-respecting movie-goer shouldn’t be without.

**The first installment in TASCHEN’s new film series— upcoming titles include Movies of the 80s (we’re working our way backwards through the whole century in film) and Directors A-Z.**

*The Lovers on the Bridge*  
*Magnolia*  
*Mars Attacks!*  
*The Matrix*  
*Maybe... Maybe Not*  
*Men in Black*  
*The Messenger: The Story of Joan of Arc*  
*The Million Dollar Hotel*  
*Mission: Impossible*  
*Nature Boy*  
*O Brother, Where Art Thou?*  
*Out of Sight*  
*The People vs. Larry Flynt*  
*A Perfect World*  
*Philadelphia*  
*The Piano*  
*The Player*  
*Point Break*  
*Pulp Fiction*  
*Queen Margot*  
*Raising Arizona*  
*Raise the Red Lantern*  
*Romeo & Juliet*  
*Rumble in the Bronx*  
*Rumple in Lola Run*  
*Saving Private Ryan*  
*Schneider’s List*  
*Scream*  
*Sense and Sensibility*  
*Shakespeare in Love*  
*Shall We Dance?*  
*The Shawshank Redemption*  
*Short Cuts*  
*The Silence of the Lambs*  
*The Sixth Sense*  
*SLEEPY Hollow*  
*Space Cowboys*  
*Scream 3*  
*Se7en*  
*Sense and Sensibility*  
*Shakespeare in Love*  
*Shall We Dance?*  
*The Shawshank Redemption*  
*Shining*  
*Titanic*  
*Toy Story*  
*Traffic*  
*Transporthopping*  
*True Lies*  
*The Truman Show*  
*Twelve Monkeys*  
*Unforgiven*  
*What Lies Beneath*  
*When We Were Kings*  
*You’ve Got Mail*  

The editor: Jürgen Müller born 1961. studied art history in Bochum, Paris, Pisa and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on topics dealing with the history of art and the cinema. He currently teaches cinema history in Paris (Sorbonne Nouvelle) and lives in Hamburg and Paris.

**educator’s dream.” —David Meckel, Dean of Architecture at California College of Arts & Crafts ICACCI | P 59 |**
Color sells

Tiffany’s magical lamps and stained glass

This lavish volume provides an overview of the fifty-year career and the highly innovative and creative work of Louis Comfort Tiffany (1848–1933). The inventor of Favril Glass, an opalescent glass with deep, glowing color that far surpassed, in quality and beauty, all existing techniques, Tiffany was one of the most original and influential designers and America’s leading exponent of Art Nouveau. Tiffany Studios, founded in 1889, were well known for their use of sensuous, organic, natural and floral forms. Tiffany’s iridescent colored vases and his lampshades with their haunting colors became extremely popular and sought after the world over. Although known primarily as a glass artist, Tiffany was also involved in interior design, furniture, rugs, ceramics, mosaics, jewelry, bronzes, desk sets, mirrors and more. He decorated the White House, as well as the homes of Mark Twain, Cornelius Vanderbilt, Andrew Carnegie and others.

With some 400 color plates, text by Jacob Baal-Teshuva, a documentary index, and an illustrated biography/bibliography, Louis Comfort Tiffany pays homage to the brilliant life’s work of the man who revolutionized both the art and technique of stained glass.

The author:
Jacob Baal-Teshuva is an author, critic, and freelance curator. He studied at the Hebrew University in Jerusalem and at the New York University. His numerous publications include works on Marc Chagall, Christo and Jeanne-Claude, Alexander Calder, Andy Warhol and Jean Michel Basquiat.

“An homage that takes the form of an elegy.” — Le Monde, Paris, on Tiffany
Eye on fashion: Twenty years of cutting-edge style from *i-D*

You’ve come a long way, baby! In two decades, *i-D* went from being sold out of the trunk of a car to the forefront of contemporary fashion culture. *Smile i-D* is the complete guide to the magazine that brought the underground into the spotlight and a whole new dimension to the world of fashion.

As founder and editor-in-chief Terry Jones writes, “A cross between a menu and a diary, *Smile i-D* maps the magazine’s journey beyond the veneer of regular fashion.” Finding music and street culture more interesting than the traditional fashion world, Jones abandoned his post as Art Director at British *Vogue* in 1977 to embark on a journey that has revolutionized not only the world of fashion magazines, but arguably fashion itself.

Blending fashion and social documentation, early issues of *i-D* (major collector items now) consisted of 40 pages stapled together and sold for 50p. Journalistic in spirit and revolutionary in form, the magazine sought to show the world the gritty, real side of fashion as seen in the streets of London—kilds, mohawks, safety pins and all. When newsagents hesitated to sell *i-D* because of finger injuries resulting from the staples, early supporters helped by selling issues from the trunk of a Cadillac. Lots of teamwork and innovation helped *i-D* become one of the world’s most respected fashion magazines and today it can be found at newsstands practically everywhere around the globe (minus the staples).

*Smile i-D* incorporates a spread from each issue of the magazine thus far. Watch out for the photographers (such as Wolfgang Tillmans, Nick Knight, Juergen Teller) and celebrities who were featured here before the rest of the world even knew who they were. And don’t forget to check out the Madonna cover from issue 14: you’ll find out why her famous mole appears on the wrong side of her face.

*Smile i-D. Fashion and Style. The Best from Twenty Years of i-D*. Ed. Terry Jones / Introduction by Dylan Jones / English/German/French / Flexi-cover, 608 pp., 816 ills. / US$ 40 / £ 20 / DM 49.95 / F 32 / PES 4.995 / ¥ 4,500

“*i-D*’s playful, spunky spirit keeps us hooked for all 608 pages.” — Village Voice, New York, on *Smile i-D*
Tribal times
When the West was wild

Travels in the Interior of North America provides a rare and privileged look at Native American life and customs before the invention of photography. Extensive travels conducted by Maximilian, Prince of Wied, and Swiss painter Karl Bodmer from 1832 to 1834 through the inner parts of North America resulted five years later in the publication of the first book to present paintings and descriptions of Native American life in skilled, painstaking detail. The sumptuous pictures reprinted here, depicting battle scenes, landscapes, portraits, and still lifes, are taken from an extremely rare, hand-colored copy of the original publication. Excerpts from Wied’s journals serve as keys to the multitude of details contained within each image, giving historical information about the rituals, clothes, and tools of the Native Americans, including well-known figures such as Mató-Tópe. An introduction by anthropologist Sonja Schierle brings the book into a contemporary perspective, incorporating modern photographs of the artifacts Wied brought back to Europe. Since most of us will never have the opportunity to see Wied and Bodmer’s marvelous original publication, TASCHEN brings you the next best thing—a reproduction of impeccable quality, for anyone and everyone to study and enjoy.

The author:
Sonja Schierle, born 1950, studied anthropology, political science and geography at the Johann Wolfgang Goethe University, Frankfurt am Main, and the University of Minnesota. In 1997 she became head of the Department for North America at the Linden-Museum (Federal Museum for Ethnography), Stuttgart. She has authored numerous publications on the current life situation of the native Indian population of North America, and contributed to exhibitions on the topic. Her studies and research projects make her a frequent visitor to North America.

“Today the photos seem remarkably tame, but they also
Discover the world of wrestling that was too hot for T.V.! Photographer Theo Ehret’s fabulous archives have been dug up by artists Cameron Jamie and Mike Kelley and brought together for the first time in publication. Not only will you see the most famous wrestlers of the 60s and 70s in action, but you’ll learn all about a sub-genre of pro wrestling known as “apartment wrestling.” Pitting voluptuous bikini-clad women against one another in a staged photography set, apartment wrestling is what many a male fantasy is made of, and there is no better way to appreciate the merits of this unique and rare “sport” than in the classic photographs of Theo Ehret. With almost 500 illustrations, an essay on wrestling by Roland Barthes, biographical photos, and an interview with Ehret, Exquisite Mayhem is not just for wrestling fans—it’s a spectacular adventure into a lesser-known side of one of America’s most popular forms of entertainment.

The editors: Cameron Jamie has exhibited his artwork throughout the U.S. and widely in Europe. His artwork addressing the theme of wrestling has appeared in numerous bodies of work. Jamie is also an expert on the subject of North American professional wrestling and apartment wrestling.

Mike Kelley lives in Los Angeles and is an internationally renowned artist. He has exhibited widely, including solo museum exhibitions at the Whitney Museum in New York, Los Angeles County Museum of Art, and the Museu d’Art Contemporani de Barcelona.

Exquisite Mayhem. The Spectacular and Erotic World of Wrestling by Theo Ehret Ed. Cameron Jamie and Mike Kelley / Essay by Roland Barthes / English/German/French and English/Japanese/French editions / Hardcover, format: 29 x 36.2 cm (11 3/8 x 14 1/4 inches), 488 pp., 498 ill. / US$ 60 / £ 40 / DM 100 / $ 60 / Y 10.000 / ¥ 7,500
Focus on wrestling: the real deal
Theo Ehret interviewed by Cameron Jamie

How old were you when you started to develop an interest in photography?
An uncle of mine had a camera shop, he was a photographer and I helped him. I was around fifteen or sixteen years old. He kept the shop until after the war, and I finally got hold of a camera. You had to be in some kind of photo business to get one.

What did you take pictures of?
People, buildings, anything of interest.

Did you shoot pictures during the war?
I took snapshots of all the guys in the Navy, wherever we went. I shot some combat scenes. I was able to get some film from the Navy even though they were very tight about it. Unfortunately, all those negatives were confiscated in prison camp. The only pictures I had left were the ones I sent home during the war.

So what happened after the war, did you continue to take pictures?
Well, not at first because after the war there were no cameras available. Almost everything was destroyed after the war, so everyone had to start from scratch. Some people had stuff hidden that you could buy. I started working jobs here and there to make a little money. In 48 or 49 I found a Retina and shot a lot of pictures of my kid. Then I finally started to get more involved in taking pictures again, and in 1951 my aunt bought me a Contax 35. It’s the camera I took all my pictures with coming overseas.

When did you come to the U. S.?
In late 1952, I knew a lot of big wheels in the army since I was stationed with the headquarters in Nuremberg. They all knew me and thought I should move to the United States. One German guy I knew talked me into it he was already in the U.S. and asked me to put in an application. I thought it would take three to six years to get an answer, but six weeks later I got the answer that they had accepted me. I turned them down because I was not sure. I had married my wife and we had just got an apartment. We had gone through so much paperwork just to get a place in Germany. But I finally asked my wife, “Do you want to go to America?” and she said, “Sure.”

Were there any photographers that you liked?
I liked Steiglitz, Haas, a few others I can’t remember. I liked the style of photography that I saw in books, and I subscribed to quite a few photography magazines.

Did you ever photograph female nudes at the time?
I did, but I wasn’t too interested in it. I had to do it for school. They wanted to see what you could do with the body as a photo exercise. I wasn’t too enthused by it. There was no interest. But I would shoot some portraits. I was never hopped-up about that cheezy stuff.

What was your first commercial work?
I worked for a PR agency who hired me to shoot whatever came about. He was an agent whom people would approach and say, “We need pictures of these people, we need pictures of these buildings, or the operating room in a hospital, or the interior of this room.” You had to be a jack of all trades to shoot. By then I could shoot anything, in any situation. During that time, I photographed newly built modern buildings and homes in Los Angeles.

Then you set up your own photo studio?
1953 was when I opened my studio on Sunset Boulevard. The first work that came around was at the Olympic Auditorium. They needed a photographer to shoot publicity stills. I was desperate and went down to try it out. They thought my photos were very good, so I was hired to shoot boxers.

By “publicity” do you mean portraits of the boxers?
Yes, “publicity.” (laughs) That’s what we called them because they were done so quickly. I would arrive at the gym and they would say, “Take a mug of this guy, with that mug.” (laughs) Half the time I had no idea who these boxers were.

Did you instruct the boxers to pose?
We did set them up a little bit. Some guys came in and did all sorts of crazy things, but I set them up to get a decent shot. I went through a lot of trouble because I used two strobes to get better lighting. Most of the photographers at the time just used one. I think that’s why my shots came out better than most. I started the mirror stuff, the double portrait of a boxer standing next to a mirror. The mirror at the gym was so filthy that you could not see in it! I had to clean it!

The photographic style of the boxer looking into or reflecting in a mirror became a very popular motif in boxing portraiture as a result of your work.
Normally you see only the boxer’s face and gloves and I thought why not have a dual portrait, showing both sides. The idea clicked, and I went with it. The next thing I knew, every boxer wanted a picture like that.

At the same time you were also shooting boxing matches.
I was immediately hired to shoot the action in the boxing ring at the same time I was shooting the portraits. The lighting conditions in those arenas were poor.

Did you shoot the ring action with existing light or with a flash?
Anytime I could use available light, I would use it. Sometimes it was impossible, so I had to use flash. The television broadcasts had lighting all over the whole arena and that was nice because then I could get some nice shots. You had to watch constantly when you shot with strobes, because the strobe light would bounce off the ropes of the ring.

The Olympic used them in their programs, and newspapers wanted prints. And I had made contact with a boxing magazine back East that the photographers at the time just used one. I think that’s why my shots came out better than most. I started the mirror stuff, the double portrait of a boxer standing next to a mirror. The mirror at the gym was so filthy that you could not see in it! I had to clean it!

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I am interested in how you shot outside of the ring because in some of the photos you have the ropes in the frame, and in others you don’t. Was this intentional?
With available light, I don’t mind the ropes, but with flash I really don’t want to have ropes because they distract with the reflection. I would always shoot blind to avoid the ropes when I used flash. I would take the camera, pre-focused, and shove it underneath the ropes and follow the action without looking through the view-finder.

Were you a fan of boxing?
No. To me, it was just a job.

These boxing photos were used in programs, and what else?
The Olympic used them in their programs, and newspapers wanted prints. And I had made contact with a boxing magazine back East that always wanted prints.

Tell me about the interior photographs of the Olympic, when you shot the arena, completely empty, before the show; those are beautiful shots.
I turned my photo studio into the set of an apartment. I got hold of a couple of girls, and asked them if they could make faces and act like they could wrestle. They all said, “Oh sure, no problem.” And I have to say that all the girls I worked with were excellent.

I did that because nobody else did it. I figured I’d do it just in case I needed it for something. The lighting was good in those situations, I never really had a moment to think when I shot boxing and wrestling. You didn’t have a moment to set up.

What is it that you don’t like about commercial photography?
Well, all the gadgets and gizmos that photographers use today. It’s not photography anymore. It’s a completely different medium. With photography, I think you have a camera, a lens, some film—and your head. I never considered myself an artist. I just thought, “This looks good,” and that was it. In general, I can’t stand the magazines today. It’s trash.

When did the pro wrestling work come along?

From looking at your whole body of work, it seems that you documented everyone, from the super-star, to the obscure jobber. The magazines back East would say, “Shoot everything you can on Mascaras, Blasie, or whoever.” I had carte blanche to shoot anything and anyone because I was on the payroll at the Olympic. Once I did my job for them, I could do whatever I wanted with the pictures. I had to pay for all of the materials, processing, etc., so really, I made just enough money to pay bills.

Were you familiar with pro wrestling at the time you started your job?
I had no idea whatsoever. None. When I first saw it, I thought it was comical. It was so obvious that it was phony. I could never understand people believing it could be real, it’s right in front of you, I would look at it and say, “What the heck is that?” People hollering, screaming, and throwing things, my goodness!

Did you ever have problems with any of the pro wrestlers?
In general, I had no problem with anyone. I did have problems with the wrestling fans. Once there was a fight with The Sheik, where during the match he grabbed a pen out of my pocket and started to stab his opponent in the head and face. The fans blamed me for giving him the pen! I needed to have a police escort for three weeks to get into the arena! (laughs) I did not like things like that too much.

Who were the first pro wrestlers you photographed?
Fred Blassie, John Tolis, Gordin and Goliath—those guys were among the first. I remember once Andre the Giant came over to the studio to have his passport picture taken and he could not even fit through the door!

You were never fond of the wrestlers, even as showmen?
I never even asked any wrestler for his autograph. Not one. I knew them all, but I couldn’t care less. I liked Blasie as a human, but not as a wrestler because I had no interest in this stuff. Blasie would call me constantly, and he would always use me to photograph him at charity, or wherever.

that was not lost on Cameron Jamie and Mike Kelley.”
Wrestling is often considered to be fake, yet the amount of punishment that these wrestlers take is unbelievable. I remember when you could walk into the locker room of the Olympic and watch the wrestlers getting their foreheads stitched up by the paramedics. No question about it, it looks easy, but it hurts. To me, it’s crazy. You would see these guys flying out of the ring into the seats. You could cut your head up on those things because the seats at the Olympic were made of hard plastic with sharp edges.

Was it difficult to shoot the battle royal matches with so many wrestlers fighting at once in the ring? In a battle royal match, you see nothing when you are close to the ring. All you saw were a bunch of body masses flying around. In order to see anything, you had to be up above. So I went to the TV booth up above the Olympic and shot from there. From the top, you could get the whole ring and all the action at once.

I never liked boxing for that reason. It always felt too controlled for me. The chaotic sensibility and absurdity is what I liked about pro wrestling. Oh yes. In boxing, things are toned-down. I mean, it can get wild, but any sports event can get wild: basketball, baseball, anything. It depends on the mood of the people and how much beer they’ve had.

Fred Blassie was the wrestler who popularized the theatrics of blood with his famous biting-into-the-forehead routine. The blood was never fake. I remember some of the magazine covers would have photos of wrestlers with their heads busted open, covered in blood, and it looked like a still from a horror movie. That’s right. Fred Blassie, John Tolos, The Sheik, Rivera, Abdullah the Butcher, Goliath, … those guys were bleeders! Whenever The Sheik came into the ring, there was always blood.

I loved the dramatic interaction between the wrestler and the spectator. I remember seeing The Sheik screaming at the spectators. I remember some of the magazines always wanted new girls all the time. There were definitely some star apartment wrestlers. The wrestling magazines could never publish those.

Tell me where you shot these interiors. I turned my photo studio into the set of an apartment. I got hold of a couple of girls, and asked them if they could make faces and act like wrestlers. They all said, “Okay, repeat the same pose,” and I would shoot it. We went from one hold to the next. There were definitely some star apartment wrestlers.

And did they know how to wrestle? I made a pin-up board with my pro wrestling photos and had them imitate the moves. They didn’t know what to do, and I’m not an expert either. I picked out some wrestling photos and things started to develop. I always loved reading the letters column in the wrestling magazines written by the fans, or editors posing as fans. Did you read them, and did you find it funny that some people believed that this was real? If somebody likes to believe it, it’s fine. I sometimes look at my work and think, “How can I do this? This is ridiculous.”

What about the more sexually explicit apartment wrestling photos? The wrestling magazines could never publish those.

I’m curious, how did you get Seka and Candy Samples to model for you? They were well-known first-generation hard-core porno superstars. They were hired by the magazines back East. I could never afford to use them myself.

Do you find your apartment wrestling work sexy, erotic? No. I don’t think it’s sexy at all. It’s posed and make-believe, that’s what it is.

Don’t you think that “make-believe” can be sexy? Wasn’t the point to make a sexual fantasy? I was completely impartial to it. I guess there was an interest, or people wouldn’t have bought it. Something about it made people want to see it. I was shooting it for years and years. It was a job, that was it.

This was before the age of the hard-core sex video, it was pre-porno industry …

I think religion has a lot to do with it. The more you deprive people of something, the more they want it. You put a nude magazine on the table in Europe, they glance at it and walk out of the house. Here, they grab it and go into the closet to read it. I could never see what all the fuss was about.

Where do you think this repression in America comes from?

I think religion has a lot to do with it. The more you deprive people of something, the more they want it. You put a nude magazine on the table in Europe, they glance at it and walk out of the house. Here, they grab it and go into the closet to read it. I could never see what all the fuss was about.

Were you aware that apartment wrestling, or cat fighting, was a fetish? That’s what it is. Those are all strange worlds to me, but if you want to see a couple of girls wrestling, what’s the big deal? Let them wrestle.
**The future is now. Let it blow your mind.**

Ando, Andresen O’Gorman, Andreu, Angelil/Graham/Pfenninger/Scholl, Arets, Asymptote, Ban, Berger + Parkkinen, BOORA Architects, Botta, Branson Coates, Bruder, Calatrava, Campo Baeza, Daly, Genik, Dilier + Scolfidio, Ehrlich, Foster, Fuxas, Garofalo, Lynn, McInturf, Gehry, Gigon/Guyer, Hadid, Haras, Becker, Herzog & de Meuron, Holl, Hovey, Isozaki, Jakob + MacFarlane, Jourda, Kawakubo, KHRAS, Kishi, Kohn Pedersen Fox, Lamott, Architects, Lin, Mahler, Günster, Fuchs, Marmol Radziner, Meier, Moneo, Mori, Morphosis, Moss, Murcutt, MVRDV, Nagakura, Neutelings, Riedijk, Nouvel, Perrault, Polshek, Partnership, Christian de Portzamparc, Elizabeth de Portzamparc, Rogers, Schmidt, Hammer & Lassen, Siza, Skidmore, Owings & Merrill, Souto de Moura, Starck, Taniguchi, Tschumi, UN Studio, Williams, and Tsien

Architecture Now! Philip Jodidio / English, German, French, and Italian/Spanish, Portuguese editions / Flexicover, 576 pp., 570 ills. / US$ 40 / £ 20 / DM 49.95 / € 32 / PES 4.995 / ¥ 4,500

The crème de la crème of today’s most influential architects and architectural firms—the definitive reference guide to contemporary architectural design.

Here you’ll find familiar names, such as O. Gehry, Meier, Ando, Foster, and Starck, as well as a host of brilliant future stars. Highlights include Jakob & MacFarlane’s morphological George Restaurant at the Centre Georges Pompidou, Paris, Dilier & Scolfidio’s “Blur Building” proposal for the International Expo 2001 in Switzerland, and Herzog & De Meuron’s remarkable Tate Modern. Architecture Now! is arranged alphabetically by architect or firm, with biographical and contact information for designers and an extensive selection of photographs and illustrations.

The author: Philip Jodidio has written more than fifteen books on contemporary architecture, including monographs on Tadao Ando, Norman Foster, Richard Meier and Alvaro Siza. He has been the Editor-in-Chief of Connaissance des Arts, the most widely distributed French art monthly, since 1980.

“A first-class world tour of the future high and mighty.” —ONE, USA, on Architecture Now!
Penetrate the world of the 20th-century adult underground with publisher, film producer, and archivist Kim Christy. Compiled from extensive private collections, The Christy Report brings you a plethora of images tracing the evolution of porn as we know it, from beginnings in early photography, illustration, and film, through the glory days of the 70s porn explosion, up to today’s expanded digital-age market. A history book unlike any you ever had in school, The Christy Report is more than eye candy, it’s also educational (wink, wink)!

Kim Christy spent several years dancing and performing in night clubs before working for the Eros Publishing Company on such titles as Eros, Mode Avantgarde, Hooker and Exposé. Christy has since produced and directed several feature films, including Sulka’s Wedding, Squall Motel, and Corrupt Desires.

The Christy Report  Introduction by Kim Christy / Text by John Quinn / Postscript by Dian Hanson / English/German/French / Hardcover, 608 pp., 1,092 ills. US$ 50 / £ 30 / DM 75 / $ (F) 45 / PES 6,995

To make this magazine appropriate for the whole family, we have included these conveniently placed smilies. The actual book is completely ;)-free!

“Thanks to TASCHEN, arts publishing has never been so damned dirty.” — *Attitude, London*
A woman’s touch

The daring, innovative work of Imogen Cunningham

Master photographer Imogen Cunningham enjoyed a seventy-year career and fervently worked until shortly before her death in 1976 at age 93. Both as a woman and an artist, Cunningham made some of the most outstanding historic contributions to fine art photography. She was not afraid to stand apart from the crowd, her sensual flowers and bold nudes—such as a nude of a pregnant woman from 1946, a photographic first—earning her great respect and admiration from her contemporaries, notably Edward Weston and Ansel Adams. This new addition to our photo series gathers together the best of her work from all her genres and includes an extensive illustrated biography and bibliography. Poetic and visionary, Imogen Cunningham’s remarkable work lives on in this beautiful new book.

The author: Richard Lorenz has written extensively on Imogen Cunningham’s work since 1983, when he began his association with the Imogen Cunningham Trust, where he is currently one of its three trustees. Lorenz has curated numerous museum and gallery exhibitions of Cunningham’s photographs in the United States, Europe and Asia.

The editor: Manfred Heiting is an internationally renowned expert and collector of photography. He lives in Amsterdam and Los Angeles. He is a member of the Board of Fellows at the Center for Creative Photography in Tucson, Arizona, and the August Sander Archive, Cologne, and Chairman of the National Collection Commission at the Rijksmuseum, Amsterdam.

Imogen Cunningham  Richard Lorenz / Ed. Manfred Heiting / English/German/French and English/Italian/Spanish editions / Hardback, 252 pp., 188 ills. / US$ 40 / £ 20 / DM 49.95 / € (f) 32 / PES 5.995 / ¥ 5,000

“It is impossible | P 68 | to overstate TASCHEN’s devotion to promot
Bravo, Baron Thyssen!
The ultimate private collection

The best of Western painting from the Middle Ages to the 1970s. The Thyssen-Bornemisza Collection, comprising nearly 800 works, is one of the most important private collections of Western art. Amassed over two generations by Baron Heinrich Thyssen-Bornemisza and his son, Hans-Heinrich, this knockout collection was permanently installed in Madrid in 1992 and has since enjoyed great success and critical acclaim. Did someone say Picasso? Yes, and Bellini, van Eyck, Rubens, Rembrandt, Delacroix, Renoir, Toulouse-Lautrec, Matisse, Schiele, Rauschenberg, Hockney, Pollock, and de Kooning—just to name a few of the big names represented. Presented chronologically and categorized by schools, more than 300 artists and over 700 works are featured in this new volume.

Highlights of Art. Thyssen-Bornemisza Museum, Madrid Teresa Pérez-Joche
English and Spanish editions / Flexi-cover, Klotz, 768 pp., 718 ills. / US$ 30 / £ 17 / DM 39,95 / F 24 / PES 3,995 / ¥ 3,800

ing serious photography at an affordable price.” —British Journal of Photography
Potent plants
Mother Nature’s lovely medicine cabinet

In 1543, Leonhart Fuchs, physician and pioneer of modern botany, published a groundbreaking medical research book: a comprehensive study of herbs. Cataloguing more than 500 types of plants, many of which originated in the recently discovered New World, the New Kreüterbuch, or New Herbal, brought together masterly, detailed woodcuts of the plants with essays describing their features, origins, and medicinal powers. Fuchs’s revolutionary book is still, 500 years after his birth, a model for botanical illustration and research. TASCHEN’s new publication, whose reproductions are drawn from Fuchs’s personal, hand-colored copy, which has miraculously survived four-and-a-half centuries in pristine condition, includes over 500 splendid illustrations, excerpted facsimiles of Fuchs’s original text, and an essay comparing the use of healing herbs then and now. Both an important reference book and a superbly illustrated work, the New Herbal is, as Fuchs himself described it, “a merry book to look at.”
When photographer Gian Paolo Barbieri arrived in Papeete in search of a photographer by the name of Sylvain, whose work he had admired on some old, faded postcards, he was told that Sylvain was dead and his archives destroyed by fire. Barbieri had all but given up his quest to find Sylvain when by chance he came across the late photographer’s wife, Jeanine Tehani. She was the island beauty who had mesmerized the young Sylvain back in 1946; one look into her eyes and he married her and stayed there for the rest of his life. Since Sylvain’s death in 1991, she had dreamt that a European —some of which, though damaged, had survived a fire in 1969—back to Germany to be published. The result is this book, full of the best images culled from Sylvain’s archives, including dreamy portraits of Tahiti’s lovely, mystical women, heartbreaking beautiful landscapes and photos of celebrities, such as Brigitte Bardot and Charles de Gaulle, who visited the island. Tahiti Sylvain is a wonderful tribute to Sylvain’s passionate work and to a bygone era of idyllic Tahitian life.

The photographer, Sylvain (1920–1991) stopped off in Tahiti in 1946 and immediately fell in love. He spent the rest of his life on the island, working as a photo correspondent for magazines such as Paris Match, Life, and National Geographic and filming a series of documentaries about Polynesian culture and environment.

stall in the middle of the day, all part of the program.” —Picture, New York
Hartmann Schedel’s Weltchronik, or Chronicle of the World (better known today as the Nuremberg Chronicle, after the German city in which it was created), was a groundbreaking encyclopedic work and at the time the most lavishly illustrated book ever printed in Europe. Both a historical reference work and a contemporary inventory of urban culture at the end of the 15th century, the Chronicle was to have a remarkable influence on the cultural, ecclesiastical and intellectual history of the Middle Ages. It was particularly notable for its vast quantity of woodcut illustrations (more than 1,800) depicting events from the Bible, human monstrosities, portraits of kings, queens, saints and martyrs, and allegorical pictures of miracles, as well as views of a great number of “modern” cities, many of which had never been documented before. Today, copies of the Chronicle sell for up to 200,000 Euros; we’ve procured a rare hand-colored copy, true to the original in every respect, and created a complete facsimile of utmost quality. In case you don’t read Old German, the comprehensive annex, with summaries of the book’s main stories, provides a user-friendly way to explore this amazing historical masterpiece.

The author: Stephan Füssel is Director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He is President of the Willibald Pirckheimer Society for Renaissance and Humanist Studies, member of the board of the International Gutenberg Society and editor of the annual Gutenberg Jahrbuch and Pirckheimer Jahrbuch. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications.
How do today’s brightest and best designers see the future of design? What are the defining elements of form, function, and aesthetics at the turn of the millennium? In response to these burning questions, we’ve put together the definitive book on cutting-edge product design, furniture, ceramics, glassware, and textiles. Including a cross-section of the world’s most influential designers, from superstars to newcomers, and stunning images of their most progressive work,Designing the 21st Century is like no other book of its kind. Making it especially unique are the contributions from all designers featured: each sent us his or her answer to the question, “What is your vision for the future of design?” Crack the book to see how their revolutionary ways of thinking take shape. The experimental concepts and predictions featured here will serve as an important reference for generations to come—when researchers in 2101 want to see what was going on in design a century earlier, this is the book they’ll turn to.

The authors:
Charlotte J. Fiell studied at the British Institute, Florence and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby’s Educational Studies, also in London. Peter M. Fiell trained with Sotheby’s Educational Studies in London and later received an MA in Design Studies from Central St Martin’s College of Art & Design, London. Together, the Fiells run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions and written numerous articles and books on design and designers, including TASCHEN’s Charles Rennie Mackintosh, William Morris: 1000 Chairs, Design of the 20th Century and Industrial Design A–Z. They also edited the six-volume Decorative Art series published by TASCHEN.

Designing the 21st Century
Ed. Charlotte and Peter Fiell
English/German/French / Flexi-cover, 576 pp., 850 ill.
US$ 40 / £ 20 / DM 49.95 / € 32 / PES 4.995 / ¥ 4,500

Designers include:

sing | P 73 | both the familiar and the unknown.” —Neue Zeit, Berlin
Remember your first computer? No doubt it now seems like a relic from the Flintstone era. From automated punch-card calculators to the first personal computers such as the Apple II and Commodore 64, to today’s Sony Vaio and PowerBook G4s, the computer has undergone an amazing, rapid evolution in its brief history. Can you believe the computer’s first input device was a light pen used to select a symbol on the screen? And that computer keyboards were preceded by teletypewriters? The progress we’ve witnessed in our lifetimes is mind-boggling. The struggle for the best interface, the greatest design, and the fastest processor have resulted in computers of a size, power, capability and use that were unfathomable only a few decades ago. Discover the fascinating history of computers, interfaces, and computer design in this illustrated guide that includes pictures of nearly every computer ever made, an informative text describing the computer’s evolution up to the present day, and an A–Z index of the most influential computer firms.

The incredible shrinking computer

“Computers in the future may weigh no more than 1.5 tons”

—Popular Mechanics, forecasting the relentless march of science, 1949

“I think there is a world market for maybe five computers.” —Thomas Watson, chairman of IBM, 1943

Computers, An Illustrated History
Christian Wurster / English, German and French editions / Hardcover, 384 pp., 319 ills. / US$ 30 / £ 17 / DM 39.95 / (F) 24 / PES 3.995 / ¥ 3,000

Christian Wurster earned his degree in Media-Sciences at the Technical University in Berlin. He lives and works in Berlin as a freelance art director and designer.
The fact that TASCHEN publishes images from the George Eastman
Seba’s “Cabinet of Natural Curiosities” is one of the 18th century’s greatest natural history achievements and remains one of the most prized natural history books of all time.
Though it was common for men of his profession to collect natural specimens for research purposes, Amsterdam-based pharmacist Albertus Seba (1665–1736) had a passion that led him far beyond the call of duty. His amazing, unprecedented collection of animals, plants and insects from all around the world gained international fame during his lifetime. In 1731, after decades of collecting, he commissioned illustrations of each and every specimen and arranged the publication of a four-volume catalog detailing his entire collection—from strange and exotic plants to snakes, frogs, crocodiles, shellfish, corals, insects, butterflies and more, as well as fantastic beasts, such as a hydra and a dragon. The scenic illustrations, often mixing plants and animals in a single plate, were unusual even for the time. Many of the stranger and more peculiar creatures from Seba’s collection, some of which are now extinct, were as curious to those in Seba’s day as they are to us now. Our superb, complete reproduction is taken from a rare, hand-colored original at the Koninklijke Bibliotheek, The Hague. The introduction offers background information about the fascinating tradition of the cabinet of curiosities to which Seba’s curiosities belonged and an additional annex, written by contemporary biologists, provides descriptions of the specimens.

The authors:
Irmgard Müsch, born in 1967, studied art history, history and classical archaeology in Mainz and Berlin. Her Ph.D. thesis from 1999 examines Johann Jakob Scheuchzer’s Kupfer-Bibel, a richly illustrated scientific commentary on the Bible from the early 18th century. She has published on art of the 18th and 20th century, scientific illustrations and Kunstkammer pieces.

Rainer Willmann, born in 1950, occupies the chair for morphology, taxonomy and evolutionary biology at the Institute for Zoology and Anthropology of the University of Göttingen. In some 120 publications he has addressed the phylogeny of insects, snail evolution, and historical and theoretical issues in biology. He is co-founder of the Research Centre for Biodiversity and Ecology at the University of Göttingen.

Curious creatures
A most unusual collection of natural specimens

Albertus Seba, Cabinet of Natural Curiosities. Irmgard Müsch, Jes Rust, Rainer Willmann / English, German and French editions / Hardcover, format: 29 x 44 cm (11⅞ x 17 1/4 inches), 588 pp., 472 ills. / US$ 150 / £ 100 / DM 300 / € 150 / F 150 / RS 30,000 / ¥ 20,000

is proof that the company is cutting-edge.” —Photo District News, New York
He came as an enemy, stayed as a witness, and left as a friend

Tony Vaccaro’s emotional record of the breaking apart of Germany and the people left behind to pick up the pieces

Published here for the first time ever are the archives of one man who risked his life for peace in World War II and stayed in Germany for five years after the war, creating the most comprehensive photographic diary made by a serviceman. Drafted into the army in 1944 at the age of 22, Tony Vaccaro went to Europe armed with a gun and a camera. His dedication to shooting war’s ugly brutality, even in the midst of dangerous clashes with Hitler’s army, never faltered. After the war, Vaccaro was inspired to stay in Europe to photograph the hope he saw in the war’s survivors. Entering Germany traces Vaccaro’s remarkable visual journey from the invasion in Normandy through the aftermath of the war in Europe up until 1949, with an emphasis on the spirit of the survivors left in the wake of the war. The sparkle of optimism in people’s eyes and the smiles of children—are some of his most touching subjects.

The photographer: Tony Vaccaro was educated both in Italy and America. His photo career was officially “launched” during the Allied invasion of Normandy. After his return to New York in 1949, he worked for LIFE, Look, Venture, and Flair magazines. His work has been shown in exhibitions worldwide and he has received numerous prestigious awards, including the Légion d’Honneur and the Chevalier of Arts and Letters from François Mitterrand. He lives and works in New York City.

“A profound document | P 78 | of killing and victory, defeat and regret, and the German
For Tomi with love
Happy 70th birthday

Master illustrator and dedicated humanitarian, Alsatian artist Tomi Ungerer has published some 150 books during the past four decades in his quest to open people’s minds and abolish bigotry of all kinds. Though best known for his wild and imaginative children’s books, Ungerer’s fantastic (and often controversial) erotic drawings deserve equal attention. This new book is a retrospective of his erotic œuvre, including over 200 images covering all aspects of his erotic work and almost 200 previously unpublished drawings. From the very original “The Joy of Frogs” to his erotic flowers series (“rare” flowers with such names as “Spermafloris linguifolium” and “Parvagyna superba”), Tomi Ungerer’s work stretches the imagination to the maximum and is marked by a very beautiful, original style. With an introduction by Ungerer and an extensive biography/bibliography section, this is not only a must-have for his fans but an important addition to any art book collection. Forget about reality for a moment and take a trip to Ungerer’s world of wonderful, sexy hallucinations. And don’t forget to bring back some of what you learned …

Erotoscope, Tomi Ungerer  Preface by Michel Houellebecq / Introduction by Tomi Ungerer / English/German/French / Hardcover, 416 pp., 438 ills. US$ 70 / £ 30 / DM 69.69 / € 40 / PES 6.995 / ¥ 6,500

people’s struggle toward normalcy after the fighting ended.” —American Photo on Entering Germany
“I was no sooner out of my mother’s womb, than I turned around and photographed her sex!”

The first title in our new TASCHEN limited series is Araki, an enormous and highly unique book with a print run of only 2,500 copies. The subject is Japanese photographer Araki, a man who talks about life through photographs. His powerful œuvre, decades’ worth of images, has been pared down to about 1,000 photographs which tell the story of Araki and comprise the ultimate retrospective collection of his work. Known best for his intimate snapshot-style images of women often tied up with ropes (kinbaku, Japanese rope-tying art) and of colorful, sensual flowers, Araki is an artist who reacts strongly to his emotions and uses photography to experience them more fully. Obsessed with women, Araki seeks to come closer to them through photography, using ropes like an embrace and the click of the shutter like a kiss. His work is at once shocking and mysteriously tender, a deeply personal artist, Araki is not afraid of his emotions nor of showing them to the world. He said of this collaboration with TASCHEN: “This book will expose everything of myself. This is my dying will of my sixty years. It is a testament which reads: photography is love and death.”

Nobuyoshi Araki was born in Tokyo in 1940. Given a camera by his father at the ripe age of twelve, Araki has been taking pictures ever since. He studied photography and film at Chiba University and went into commercial photography soon after graduating. In 1970 he created his famous Xeroxed Photography Book, which he produced in limited edition and sent to friends, art critics, and people selected randomly from the telephone book. Over the years, his bold, unabashed photographs of his private life have been the object of a great deal of censorship (especially in his native Japan), a fact that has not phased the artist nor diminished his influence. To date, Araki has published more than 250 books of his work.
and most importantly the same context. Which is why imagery that
Why call your book “Araki by Araki” when you have edited most of your own books yourself? Was there something special about this one?

I turned sixty at the end of the 20th century. In Japan, a sixtieth birthday, called the Kanreki, is a specific date representing a cycle of life that finishes while another one begins. It’s a passage, a remis- sance. For this occasion, I thought of compiling all my works. I’ve kept some of the best for the end, like Piacido’s Picasso. First, I thought of publishing everything myself in Japan. But finally it seemed more interesting to do it through another person’s perspec- tive, and most particularly a foreigner. For me, the “other person” is always a foreigner. And this time, it is indeed a foreigner, which is very fresh. Ultimately, this book is not “Araki by Araki”, but “Araki by TASHCHEN”. I think it remains just as interesting. When a foreigner chooses my works, it can reveal unknown aspects of myself. I’ve had many exhibits abroad (in Austria at the Wiener Secession, in Italy at the Museo Centrale per la Contemporanea Pecchi de Prato...) and each time I encountered a similar experience. I had already found that things which did not seem particularly important to me were interesting to others. Generally, one believes that ideas or thoughts enter photography through editing or copying. This does not work for me. My photos convey lots of strength and energy on their own. I can’t allow for to be handed over to an editor, because I am quite certain of the outlook and the strength of my photos. Normally, it becomes the outlook of the one editing them. But I have confidence in my pho- tographs. They never change.

How does this book differ from the other books?

This book shows people my life, my woman, my wife, and city streets... They’re like branches of my emotions! They have been compiled. How does this book differ from the other books?

It’s a spontaneous feeling that comes to me very naturally. These objects, through their genitals. As soon as I photographed Yoko, she soon became my wife. Until then I took photographs of women as doing naughty things. I don’t intend to take photographs to expose everything to the world. I don’t intend to take photographs of women as objects, through their genitals. As soon as I photographed Yoko, I began to capture the relationship between me and the woman in front of me. It was the first time I was taking a woman instead of an object. From our relationship, my tree has many women branches. Although I always say that I was faithful to my wife and that my work was focused on her, I was already at the time photographing lots of other girls. This book reveals these things for the first time and I will expose everything of myself. There’s a statute of limitations: I’m sixty now. After my wife’s death, I went on taking more and more women. So, lots of ramifications, lots of leaves (of women) have emerged around me and it’s been paradise!

Can your passion for sex be considered a contemporary version of the Shunga, the erotic paintings from the Edo period?

I’d like to take photos similar to Shunga, but I haven’t reached that level yet. There is bashfulness in Shunga. The genitals are visible, but the rest is hidden by the kimono. In other words, they don’t show everything. They are hiding a secret. Shunga doesn’t just reveal sex, but a loving secret between two people, between a man and a woman.

In my photographs I often appear in scenes containing bondage or sexual activity. I play the role of a midget in a Shunga painting. A secondary role as a spectator. After all, I prefer photographs to sex. Recently I have declined offers to date. Because everyone wants to have sex. They are not satisfied by only having dinner together. I won’t do that any more, I prefer photography. In sex, I consider myself the second or third person. I just take advantage of sex to take good photos. I’m hard on sex the way I am on the woman I’m making love to. I am putting all this in the book because it will be published abroad and the Japanese won’t see it.

For me, photography is the essential thing.

I have nothing to say. There is no particular message in my photographs.

What do you express in your photos?

I have nothing to say. There’s no particular message in my photos. The messages come from my subjects, men or women. The subjects will convey what there is to say. I have things to photograph, so I’ve nothing to express. Right now, I’m showing my enjoyment of life rather than the sadness of death. Some people I know say that life is sad. But today I think the opposite. Death is sad. Why are you obsessed with women in your photographic work?

I think that all the attractions in life are implied in women. There are many essential elements: beauty, disgust, obscenity, purity... much more than one finds in nature. In woman, there is sky and sea. In woman, there is the flower and the bud...

A photographer who doesn’t photograph women is no photographer, or only a third-rate one. Meeting a woman anywhere teaches you more about the world than reading Balzac. Whether it be a wife, a woman encountered by happenstance, or a prostitute, she will teach you about the world. In fact I build my life on meeting women and I hardly read a book since primary school.

You are a cult figure in Japan for your iconography. How do you react to the paradox of censorship in your country, which, behind its façade and official manners, offers a second world of “forbidden pleasures” and in particular ‘love hotels’ for adulterous rendezvous?

I don’t take photographs to expose everything to the world. I content myself with showing what I think is a good photograph to an intimate group of friends. I am neither engaged socially nor artistically. I have no particular ideology or ideas in terms of art, or thoughts or philosophy. It’s as though I were a mischievous boy doing naughty things.

I think this attitude reflects a paradox of Japan, which has laws against pornography. Yes, and that’s been continuing since the Edo period. It may seem ambiguous, paradoxical. Even if a strict law on censorship has been

This book displays my life, the women, my wife, and city streets ...

Araki interviewed by Jérôme Sans
established, everything and anything still exists in Japan despite it all. It’s always very tangled and complex. There is the glamour of obscurity and it happens that paradoxical things get mixed up. In Japan, you can tie up a girl and take a photograph of her without being condemned to death. It’s unexpectedly beneficent. Christian countries are much severer in that sense. Europe is more tolerant. Even if the Vatican does not approve, it still accepts my work. The United States is particularly strict and severe. I don’t take any risks showing pictures of little girls or women in bondage over there. Compared to the Edo period, I think the period we’re living through is sexually impov- erished, but there’s still a confused atmosphere about sex that I like.

Why is bondage a recurrent theme in your work? Kinkaku (knots with ropes) are different from bondage. I only tie up a woman’s body because I know I cannot tie up her heart. Only her physical parts can be tied up. Tying up a woman becomes an embrace.

What are the little plastic dinosaurs doing in your universe? What exactly do they represent? Does each one have a specific identity?

I’m a person who needs company all the time. I need to have playmates around me because I often feel lonely. These monsters are my alter ego. They signify my desire to be in my photos, as though they were part of my soul. I love these monsters and I have the simple desire to be with them all the time and to collect them. This is a sexual desire. I want to take photos of the things I love and always be with them.

My balcony’s empty right now because these dinosaurs have not returned from my Paris show. They’re still stuck in Japanese customs, and I miss them terribly. So now my cat Chiro is also feeling lonesome and putting a little bit. He’s lying on top of Waneen (a large crocodile-object), but he misses them too.

Each dinosaur has a meaning. But it’s important for me that they all stay together. Of course each one has its own charm. I even give each of them a name. But the basic reason of my interest in them is that I often feel lonely and would like them to liven up my house. I have lots of flowers for the same reasons. Sentimental loneliness. It relates to the warmth of the womb. I am a baby and an infant. I can’t forget the warmth of the womb. I also like hot springs, which represent a womb of some kind.

Sometimes you paint colours on your black and white photos. Why? Black and white photos represent death. Taking a photo is like killing the subject. Another way of presentation is the “Arakainera”. These are photographs presented with sound and motion. Because monochrome is death, I revive the photos when I re-present them. I want to add sexual desire, passion, and warm body temperature. All this is what makes me an unconscious desire to paint them. It’s not that I want to transform these black and white photos into paintings. It’s not just making a photostat in the 70s was not just mechanical, it was rough and incomplete. They were copies of my feelings, the 70s emotion and self-emotion. Having used the term “copy”, I turned to the word “reproduc- tion”. Because photography is the reproduction of feelings during the actual shooting, or the feelings which I shared with some of me then or even the relationships I had then. It is not the expression, or the willingness to represent the feelings of the subjects I photographed. Through the subject, I make a copy of myself. Thanks to these subjects, I can make “reproductions”. Without them, I couldn’t. This may also be the case in life, not only for photos. I need subjects. It can be flowers, the sky, and of course, women. Women make me live. I would continue photographing them. If one day women disappear from the planet, I would hope to die well before it happened.

In your series of women in black and white, why do you systematically paint over the genital parts?

First of all, because of censorship since the genital parts must not be seen. In Japan there are many regulations. But I also prefer that way. Finally, it is better for me to have a few rules. But it’s a sign that I like to be Machiavellian, as though I touched them or placed my sex there. I feel as though I’m swimming back and forth between the colour bank, the bank of our world and the bank of the next world, the world of black and white. Depending on my feelings of the moment, I decide if I should go to the Paradise of black and white, stay in this colour world, or take the same subject by treating it simultaneously in colour or in black and white.

When I’m tired I float on my back and photograph the sky. Paris has the Seine, while Tokyo has two rivers, the Sumidagawa and the Arakawa. But Japan also has a river called the Sazan no Kawa. It’s the river which the Dead must cross on their way to Nirvana.

I think that all the attractions in life are implied in women. There are many essential elements: beauty, disgust, obscenity, purity …

Photostating technology has evolved a great deal since the 70s. Do you still make photocopy-books?

Today, copying’s much too good, it’s no longer of any interest. So I do not make them anymore. A photocopy in the 70s was not just mechanical, it was rough and incomplete. They were copies of my feelings, the 70s emotion and self-emotion. Having used the term “copy”, I turned to the word “reproduction”. Because photography is the reproduction of feelings during the actual shooting, or the feelings which I shared with some of me then or even the relationships I had then. It is not the expression, or the willingness to represent the feelings of the subjects I photographed. Through the subject, I make a copy of myself. Thanks to these subjects, I can make “reproductions”. Without them, I couldn’t. This may also be the case in life, not only for photos. I need subjects. It can be flowers, the sky, and of course, women. Women make me live. I would continue photographing them. If one day women disappear from the planet, I would hope to die well before it happened.

Do you have any projects that have not materialized and that you wish to undertake in the future?

There is nothing that has not materialized. What happens in the future will be decided by my surroundings. The godless called woman shall guide me.

Gogh and gets assessed on an artistic as well as a pornographic basis.” — Loaded, London

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The author:
Elizabeth A.T. Smith, Chief Curator at the Museum of Contemporary Art in Chicago since 1999, was formerly Curator at The Museum of Contemporary Art, Los Angeles. She was Adjunct Professor in the School of Fine Arts’ Public Art Studies Program at the University of Southern California in Los Angeles and has published and lectured widely on a variety of topics in contemporary art and architecture.

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The author—
Gilles Néret is an art historian, journalist and writer. He has organized several retrospectives in Japan, including exhibitions on Renoir, Gauguin, Léger, Dalí and the Impressionists. He was awarded the Elie Faure prize in 1981 for his series “A l’école des grands peintres”. He is the editor of TASCHEN’s “catalogues raisonnés” of the works of Monet and Velázquez.

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The author: Sandro Boccola was born in Trieste, Italy, and grew up in Libya and Switzerland. He lived in Barcelona and Paris from 1960 to 1970, and has been based in Zurich since 1970. He has worked as an artist, graphic designer, curator and exhibition designer, and is now especially well known for his theories on the psychology of art, which he started publishing in 1981.
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