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With his smooth, warm, red face, which radiated light in all directions, Chairman Mao Zedong was a fixture in Chinese propaganda posters produced between the birth of the People’s Republic in 1949 and the early 1980s. These infamous posters were, in turn, central fixtures in Chinese homes, railway stations, schools, journals, magazines, and just about anywhere else where people were likely to see them. Chairman Mao, portrayed as a stolid superhero (a.k.a. the Great Teacher, the Great Leader, the Great Helmman, the Supreme Commander), appeared in all kinds of situations (inspecting factories, smoking a cigarette with peasant workers, standing by the Yangzi River in a bathrobe, presiding over the bow of a ship, or floating over a sea of red flags), flanked by strong, healthy, ageless men and “masculinized” women and children wearing baggy, sexless, drab clothing. The goal of each poster was to show the Chinese people what sort of behavior was considered morally correct and how great the future of Communist China would be if everyone followed the same path to utopia by coming together. Combining fact and fiction in a way typical of propaganda art, these posters exuded positive vibes and seemed to suggest that Mao was an omnipresent force that would lead China to happiness and greatness. The book brings together a selection of colorful propaganda art works from photographer Michael Wolf’s vast collection of Chinese propaganda posters, many of which are now extremely rare.

The author:
Anchee Min was born and raised in Mao’s China. A staunch party supporter, she was awarded the lead role in a film to be made by Mao’s wife, Jiang Ching, but the death of Mao soon after caused the film to be canceled. In 1984, Min emigrated to the United States and later wrote the bestselling biography Becoming Madame Mao.

Poet and fiction writer Duoduo was born in Beijing in 1951 and emigrated in 1989, later settling in the Netherlands, where he became a writer in residence at the Sinological Institute of Leiden University. He is considered one of the most outstanding poets to emerge after the Cultural Revolution.

Stefan R. Landsberger holds a PhD in Sinology from Leiden University, the Netherlands. He is a Lecturer at the Documentation and Research Centre for Modern China, Sinological Institute, Leiden University, and one of the editors of the journal China Information. He has published extensively on topics related to Chinese propaganda, and maintains an extensive website exclusively devoted to this genre of political communications (http://www.iisg.nl/~landsberger).

Page 4/5: The flowers of the four seasons
Left: We cheer the successful opening of the 4th National People’s Congress. On the sheet of paper held by the child. Good news
Above: Long live our great leader Chairman Mao. We cheer the successful opening of the 4th National People’s Congress. Banner, left: Long live the Communist Party. Banner, right: Long live the People’s Republic of China.
The Rise and Fall of the Chinese Propaganda Poster

by Stefan R. Landsberger

The image that used to prevail in the People’s Republic of China was defined by the political images that were provided by propaganda art. Through all of its long history, the Chinese political system used the arts to propagate correct behavior and thought. Literature, poetry, painting, stage plays, songs and other artistic expressions were produced to entertain, but they also were given an important didactic function: they had to educate the people in what was considered right and wrong at any one time. As long as the State provided examples of correct behavior, this automatically would make the people believe what was considered proper to believe.

Once the People’s Republic was established in 1949, propaganda art continued to be one of the major means to provide examples of correct behavior. But it also gave a concrete expression to many different policies, and to the many different visions of the future the Chinese Communist Party had over the years. As a result, most of the propaganda posters that were produced in the People’s Republic of China from 1949 to 1976 were aimed at education. They were an extremely important part of the socialization of Chinese people. They were widely available, they could be seen everywhere, and the vast majority of people were able to read them. They were the most effective medium of mass communication the Chinese communists had. They were everywhere. The physical differences between males and females practically disappeared—something that was also attempted in real life. Men and women alike had stereotypical, “masculinized” bodies, which made it impossible for men to look like Superwomen. Their clothes were baggy and sexless, the only colors available being grey, army green, or worker/peasant blue. And their faces, including short-cropped hairdos and chopped-off pigtails, were done according to a limited repertoire of acceptable standard forms. The propagation of images in the People’s Republic of China was done according to a limited repertoire of acceptable standard forms. The years of the great mass movements such as the Great Leap Forward (1958–1960) and the subsequent Cultural Revolution (1966–1976), when millions of people were mobilized into action, saw the climax in poster production. The propaganda poster reached the peak of artistic expression, both in form and content. In particular during the Cultural Revolution, political occurrences took precedence over any other subject in propaganda posters. Chairman Mao Zedong, as the Great Teacher, the Great Leader, the Great Helmsman, and the Supreme Commander, seemed to have become the only permissible subject of the era. His face was painted usually in red and other warm tones, and in such a way that it appeared smooth and seemed to radiate as the primary source of light in a composition, illuminating the faces of the people that looked towards him. His image was considered more important than the occasion for which the propaganda poster was designed, in a number of cases, identical posters were published in different years but bearing different slogans in order to serve different propaganda causes. There was something in the images featuring Mao that struck a chord with the people. He somehow remained united with them, whether he inspected fields and factories, shook hands with the peasants and workers, sat down to smoke a cigarette with them, stood on the bow of a ship, dressed in a Terry cloth bathrobe after an invigorating swim in the Yangzi River, or sometimes even turned into postage stamps. The large posters could be seen on the streets, in railway stations and other public spaces, while the smaller ones were distributed via the network of Xinhua (New China) bookshops for mass consumption. Given the frequent changes in what was deemed correct, these political posters came to be more carefully studied than newspapers for spotting the subtle changes in tone, ideology, and slogans.

Propaganda art was one of the major means to provide examples of correct behavior.

The content of the posters was largely taken up with the topics of politics and economic reconstruction that dominated China after 1949. Hyper-realistic, ageless, larger-than-life peasants, soldiers, workers, and younglings in dynamic poses peopled the images. They pledged allegiance to the Communist cause, or obedience to Chairman Mao Zedong, or were engaged in the glorious task of rebuilding the nation. As a result, most of the posters served strictly utilitarian, abstract goals: they glorified work and personal sacrifice for the greater well-being of the masses. At the same time, they paid scant attention to the personal and private dimension of people’s lives, to rest and recreation.

The strong and healthy bodies of the people shown in the posters functioned as metaphors for the strong and healthy productive classes the State wanted to propagate. In the process, the gender differences of the subjects were by and large erased.
Given the frequent changes in what was deemed correct, these political posters became so much more carefully studied than newspapers for spotting the subtle changes in tone, ideology, and slogans.

Mao also became a regular presence in every home, usually in the form of his official portrait. It is estimated that during the Cultural Revolution, some 2.2 billion of these official Mao portraits were printed, which means three for every person in the nation. Not having the Mao portrait on display indicated an apparent unwillingness to go with the revolutionary flow of the moment, or even a counter-revolutionary outlook, and refuted the central role Mao played not only in politics, but in the day-to-day affairs of the people. This formal portrait often occupied the central place in the home. Not only the main hall was made into a divine being; his portrait had to be treated with special care as well, as if it contained the divinity itself: nothing could be placed above it, and its frame should not have a single blemish. Mao continued to be an enduring icon over the years, both in China and abroad. Andy Warhol, for example, made paintings on the basis of the official portrait of Mao. But such subversions of the image of the Great Leader did not, somehow, resonate in China. Many people revered him as before and he remained a regular presence in many homes. Even as late as the 1960s, a portrait of Mao was even placed above it, and its frame should not have a single blemish. Mao continued to be an enduring icon over the years, both in China and abroad. Andy Warhol, for example, made paintings on the basis of the official portrait of Mao. But such subversions of the image of the Great Leader did not, somehow, resonate in China. Many people revered him as before and he remained a regular presence in many homes. Even as late as the 1960s, a portrait of Mao was even placed above it, and its frame should not have a single blemish.

Propaganda art under reform

The decline in the popularity of propaganda posters started in the early 1980s. Under Deng Xiaoping, who succeeded Mao to the central role within society, there was a desire to modernize China and to become more open to the West. From now on, the aim was to design and produce propaganda that created public support for the new, multi-faceted policies that made up the reform package. At the same time, political orthodoxy still had to be upheld and the leading role of the Party within society had to be maintained. In the process of doing this, the people had to be made aware that the modernization policies were to stay, and would not be revoked in the near future. Where Mao’s continuous efforts at mobilization in the name of revolutionary movements would have been unthinkable without posters, the second revolution that was engineered by Deng could do without them.

These developments had enormous consequences for propagandistic art. Propaganda themes became less heroic and militant, and more impressionistic, while bold colors were replaced by more subdued tones. Likewise, the slogans employed were less stringent and didactic, and more normative in content; the people were no longer called upon to struggle against enemies or nature, but instead were urged to adopt more cultured, hygienic and educated lifestyles. Abstract images replaced realism; explicit political contents were replaced by an emphasis on economic construction, or even by ordinary commercial advertisements. Design and representational techniques borrowed from Western advertising were frequently employed. Although these changes in style may have made the images less accessible to the more backward sections of the population, they greatly invigorated the overall product.

The themes in the posters that the government continued to publish can at best be termed glimpses of “living the good life in a material world.” All this was a far cry from the propaganda of the previous decades. After all, propaganda must always reflect reality, even in a society that has seen such fundamental changes as China has done since the 1980s. A number of developments in the content of propaganda art really stand out because they are so far removed from the practices of the past. The improvement in living conditions was reflected in the greater diversity in clothing, both in material, design, cut, and color, that people wear in the posters. Gone were the blue, gray or black unisex “Mao-suits” that previously had vouched for the people’s proletarian outlook. The accoutrements of the revolutionary past were traded in for running shoes, leather jackets, and designer-suits for men; white pants, spikes heels and more feminine dresses, including the Shanghai dress, with its high slits—became de rigueur for women. Gone were the chopped haircuts and ponytails of bygone posters, making way for tastefully perm’d, or styled hairdos.

More and careful attention was paid to the details of the new influence that manifested itself in Chinese society, in particular in the urban areas. The increased openness, the greater personal freedom that was allowed, was translated into such visual icons as the jumbo jet, representing the new opportunities for travel, the television set, seen everywhere once the publication of cheap, single-sheet calendars featuring photographs of actresses commenced in the 1980s. Most of them initially were devoted to film and entertainment celebrities exclusively from Hong Kong. Later, stars and startles from Taiwan also came to be included. But a real increase in these posters occurred as the Chinese entertainment industry started generating its own celebrities. Movie actors and actresses and female television personalities no longer strictly appeared on calendars; they now joined forces with advertising agencies to endorse the numerous products on sale in China’s contemporary consumer society.

During the Cultural Revolution, some 2.2 billion of these official Mao portraits were printed.

Despite these attempts to modernize, propaganda art has lost all contact with the population. The images, slogans, and messages that the Party continues to produce are seen as increasingly irrelevant and fall on unseeing eyes and deaf ears. With popular interest in politics at an all-time low, people no longer care about being ideologically or politically sure. They are more interested in having fun, and therefore in the size of their paychecks and whether they’ll still be employed tomorrow. Posters have lost their credibility and appeal, and their production numbers have declined dramatically. The people consider them to be old-fashioned, even though propaganda posters are now printed on thick, high-quality glossy paper, or even on plastic sheeting. The emergence of artists who no longer needed to work within the arts bureaucracy ushered in the gradual development of an increasingly unrelated art market that was no longer hampered by government control. The establishment of private companies, galleries and other outlets to act as dealers for these young artists has greatly bolstered the marketing of their works. With a rich choice of truly desirable paintings and posters becoming more widely available than ever before, there is no longer any need to buy the dull political messages. By consciously avoiding political or moralizing subjects in their works, artists provide the people with visual materials that they consider more meaningful or that appeal aesthetically. This is illustrated by the return of traditional auspicious imagery and New Year prints—not only with traditional but with modern contents as well—in both urban and rural domestic interiors.

Not much is left, in short, of a pictorial genre that once was aimed to inspire the Chinese people, to mobilize them and point them the way to a future Communist utopia. Politics is dead, and consumption very much alive. After the turn of the century, four different types of mass art have reappeared, all consumed by different groups. The urban yuppies desire poster-sized reproductions of Western art. The less well-off buy fairly inexpensive calend- ar posters, preferably featuring with pretty girls. The majority of the Chinese, the peasants, are more and more inspired by traditional images, even though the picture of Mao may have replaced the space formerly reserved for deities such as the Kitchen God. There still are some political posters available, but only collections from China and the West seem to be interested in them. The images that once defined the image of China have disappeared.

“...the atom bomb is a paper tiger which the U.S. reactionaries use to scare people. It looks terrible, but in fact it isn’t.” —Chairman Mao Tse-Tung, Peking 1966
The Girl in the Poster

by Anchee Min

I wanted to be the girl in the poster when I was growing up. Every day I dressed up like that girl in a white cotton shirt with a red scarf around my neck, and I braided my hair the same way. I liked the fact that she was surrounded by the revolutionary martyrs, whom I was taught to worship since kindergarten. The one on the far right was Liu Hu-lan, the teenage girl whose head was chopped off by the Nationals because she wouldn’t betray her faith in Communism. The soldier above her was Huang Jiao-ying, who used his chest to block Americans machinegun fire in the Korean War. The one next to him was Dong Chun-rui, who used his body as a post supporting explosives when blowing up an enemy bridge. The scholar on the far left was Cai Yong-wang, who was run over by a train while rescuing others. The book, which the girl in the poster carries in her hands, is The Story of Lei Feng, a soldier/hero/martyr, who was a truck-driver who died protecting others.

To be able to feel closer to Mao, I filled my house with posters. I looked at Mao before I closed my eyes at night and again when I woke.

My passion for the posters began when I was eight years old. One day I brought home from school a poster of Chairman Mao. Although I did not know that the Cultural Revolution had started, my action made me a participant—I removed from the wall my mother’s “Peace and Happiness” painting with children playing in a lotus pond, and replaced it with the Mao poster. My mother was not pleased but she tried not to show her disappointment. I insisted that only a few people would see my work. My hands were swollen from frostbite and I could barely hold the chalk. But I believed that hardship would only toughen me and make me strong.

I continued to dream that one day I would be honored to have an opportunity to sacrifice myself for Mao, and become the girl in the poster. I graduated from middle school and was assigned by the government to work in a collective labor camp near the East China Sea. Life there was unbearable and many youths believed in heroism and if I had to, I preferred to die like a martyr. To star in her film. I was chosen when hoeing in the cotton field. In early 1976, no one knew that Mao was dying and Madame Mao was preparing herself to take over China after him. She was making a propaganda film to show the masses, and she had sent out talent scouts all over the country to look for a “Proletarian face”. The ones shot up to the knees. He told me to do that. I obeyed. I kicked off my shoes and pants were rolled up, and all her nails were brown-colored! I rushed home to share the news with my family, and everyone was excited and proud. I wished that I could have purchased a print of that poster, but it was not for sale. The clerk in the bookstore told me that it was distributed by the government for displaying in public spaces. This collection of Chinese propaganda posters is unique and marvelous. The posters are a representation of a generation’s fantasy. They reflect an important era in Chinese history, which has been falsely recorded for the most part.

A picture is worth a thousand words, so let them speak.

Above: Steeling ourselves in the strong gale and storm. On问责ard: Red Guard
Below: Read revolutionary books, learn from revolutionaries and become an heir of the revolution. Book Men. Stories of Lei Feng
Right: The big watermelon

One day, when I was walking near Shanghai’s busiest street, I saw myself in a poster on the front window of the largest bookstore. The woman in the poster had my face, my jacket, but her arms and legs were thicker. She wore a straw-hat, her sleeves and pants were rolled up, and all her nails were brown-colored! I was flattered but asked if my puffy eyes would be a bother when Mr. Ha approached me. He showed me a piece of paper authorizing him to look for models for his posters. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant. He asked me what I would wear when working in the rice patty. I replied that I would wear a straw hat, I wouldn’t wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungus-stained fingernails. He said that I looked like a peasant.
“I find it very difficult to buy any other book if it is not a TASCHEN.” —Brandi Supranupangse, United States, on taschen.com
The birth of the blockbuster

The prodigies of the 1970s revolutionize cinema

The 1970s: that magical era betwixt the swinging 60s and the decadent 80s, the age of disco music and platform shoes. As war raged on in Vietnam and the Cold War continued to escalate, Hollywood began to heat up, recovering from its commercial crisis with sensational box-office successes such as *Star Wars*, *Jaws*, *The Exorcist*, and *The Godfather*. Thanks to directors like Spielberg and Lucas, American cinema gave birth to a new phenomenon: the blockbuster. Meanwhile, across the Atlantic, as the Nouvelle Vague died out in France, its influence extended to Germany, where the New German Cinema of Fassbinder, Schlöndorff, Wenders, and Herzog had its heyday. The sexual revolution made its way to the silver screen (cautiously in the US, more freely in Europe) most notably in Bertolucci’s steamy, scandalous *Last Tango in Paris*.

Amidst all this came a wave of nostalgic films (*The Sting*, *American Graffiti*) and Vietnam pictures (*Apocalypse Now*, *The Deer Hunter*), the rise of the anti-hero (Robert De Niro, Al Pacino, Dustin Hoffman), and the prestigious short-lived genre, blaxploitation.

A-Z film entries include:
- Synopsis
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- Box office figures
- Trivia
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- Actor and director bios

Plus a complete Academy Awards list for the decade

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 cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives.

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Hollywood to Bollywood.” — Penthouse, Sydney, on Movies of the '80s
The Wunderkinder

Even today, the films of the 1970s have an astonishing potency. This applies not least to the American cinema of the decade, which experienced an unprecedented renewal that few would have considered possible. It was a time of unparalleled freedoms, and many felt they were living through a kind of revolution.

By exploiting the possibilities of commercial cinema with a new vigor, and by examining the myths as critically as the social realities, cinematography achieved a new truthfulness, which emancipated it once more from the pre-eminence of TV. Though the monumental Cinemascope epics of the 60s may have paralyzed the silver screen’s superiority to the box, the cinema realized its true strength only when it began to fill that screen with new subject matter. In America, there were particularly good reasons to do so, for the USA was a deeply traumatized and divided nation. The war in Vietnam continued to drag on unceasingly, consuming more and more victims; and the political justification for the military intervention was in any case more than questionable. What little trust was left in the political administration was destroyed by the Watergate scandal. America had lost its credibility as a trust was left in the political administration was destroyed by the Watergate scandal. America had lost its credibility as a trust was left in the political administration was destroyed by the Watergate scandal. America had lost its credibility as a

As the movies declined in importance, the old studio system was doomed to collapse, overtaken by a simpler and cheaper alternative. As the movies declined in importance, the old studio system was doomed to collapse, overtaken by a simpler and cheaper alternative.

The Comeback of the Classics

Following the lead of the French auteurs, young American cineastes discovered the great classics of US cinema. For not a few of these new directors, the older movies were their declared models, and they paid tribute to them in their own films. Peter Bogdanovich began his career as a film journalist, interviewing Hollywood legends such as Orson Welles and John Ford. When he himself took up directing, most of his films were homages to the Hollywood movies of the past. With What’s Up, Doc? (1972), he attempted to create a screwball comedy à la Howard Hawks. “Reclaiming” such classic genres was typical of the Wunderkinder. In this case, the result was a splendidly exuberant film-buff’s jam-packed, packed full of movie quotations and amusing nods to past classics. Nonetheless, the film worked even for those who were less in the know, partly thanks to the comic talent of Barbra Streisand, one of the top female stars of the 70s. New York, New York (1977) was Martin Scorsese’s extravagant attempt to revive interest in the musical. To evoke the Golden Age of the genre, he placed all his bets on the glamour and star quality of a Broadway icon, Liza Minnelli. Although the daughter of Vincente Minnelli and Judy Garland had received a lot of attention for her lead role in Bob Fosse’s Cabaret (1972), New York, New York failed to attract a big audience. Instead, moviegoers flocked to pop musicals like Hair (1979) and the tongue-in-cheek The Rocky Horror Picture Show (1975). These were two films that achieved remarkable cult status—yet ultimately, they too were isolated, one-off hits.
Of course, neo-noirs such as *Taxi Driver* were also modeled on classic films of the past; yet they reveal much more than the cinematic preferences of their creators. In the pessimistic perspective of film noir, it’s clear that these filmmakers saw clear parallels to their own take on American reality. And so they didn’t merely adopt the dark visual style of 40s and 50s thrillers; they also facilitated the comeback of a genre with a supremely skeptical outlook on social mechanisms: the detective film. Roman Polanski’s *Chinatown* (1974) is a masterpiece of the genre, and one of the best films of the decade. The Polish-born director created a magnificent portrait of universal corruption and violence, while also managing to conjure up the glory that was Hollywood. Nonetheless, his film was much more than a mere homage, thanks not least to some fantastic actors. Faye Dunaway perfectly embodied the mysterious erotic allure of a 30s film vamp, without ever seeming like a mere ghost from movies past. Jack Nicholson’s private detective was also far more than yet another Bogart clone: J.J. Gittes is an authentic figure, a tough little gumshoe made of flesh and blood, who maintains his credibility even with a plaster on his nose. For a moralist like Gittes, a sliced nostril is just another hazard that goes with the job. The US cinema of the 70s took a skeptical and pessimistic attitude to the myths of the nation, and this had its effect on the most American film genre of them all—the Western. John Ford, Howard Hawks, and John Wayne all died within a few years, and these were the personalities who had stamped the genre for decades. Ever since the late 50s, a process of demystification had been at work; and now the content of the Western was also taken to its logical conclusion. The classical Western had always taken an optimistic attitude to history and progress. Sam Peckinpah’s *Pat Garrett and Billy the Kid* (1973) is a sorrowful elegy for the old West, and a complete reversal of its basic worldview. As the film sees it, the growing influence of capital on social relationships meant the end of the utopia of freedom. Individuals can only succumb and conform to a corrupt society, or else they are doomed to perish, like Billy the Kid. Kris Kristofferson gave Billy the aura of a hippie idol—and with the outlaw’s demise, the film also buried the hopes and ideals of the Woodstock generation. It was clear that Western heroes would no longer serve as the icons of reactionary America. Their successors were “urban cowboys” like the protagonist of Don Siegel’s controversial *Dirty Harry* (1971): Clint Eastwood plays a cynical cop who takes the law into his own hands—because the legal system only serves crooks—and who makes no bones about despising the democratic legitimation of power. When Dirty Harry Callahan has completed his mission by killing the psychopath, he gazes down on the floating corpse—and throws his police badge in the water. The primordial American yearning for freedom and the open road were now better expressed in Road Movies such as *Easy Rider*, Monte Hellman’s *Two-Lane Blacktop* (1971) or even star vehicles like *Smokey and the Bandit* (1977), featuring Burt Reynolds. But as demonstrated by Steven Spielberg’s feature-film debut *Duel* (1971), even the endless highway offered no refuge from the paranoid nightmares of the 70s. Of course, neo-noirs such as *Taxi Driver* were also modeled on classic films of the past; yet they reveal much more than the cinematic preferences of their creators. In the pessimistic perspective of film noir, it’s clear that these filmmakers saw clear parallels to their own take on American reality. And so they didn’t merely adopt the dark visual style of 40s and 50s thrillers; they also facilitated the comeback of a genre with a supremely skeptical outlook on social mechanisms: the detective film. Roman Polanski’s *Chinatown* (1974) is a masterpiece of the genre, and one of the best films of the decade. The Polish-born director created a magnificent portrait of universal corruption and violence, while also managing to conjure up the glory that was Hollywood. Nonetheless, his film was much more than a mere homage, thanks not least to some fantastic actors. Faye Dunaway perfectly embodied the mysterious erotic allure of a 30s film vamp, without ever seeming like a mere ghost from movies past. Jack Nicholson’s private detective was also far more than yet another Bogart clone: J.J. Gittes is an authentic figure, a tough little gumshoe made of flesh and blood, who maintains his credibility even with a plaster on his nose. For a moralist like Gittes, a sliced nostril is just another hazard that goes with the job. The US cinema of the 70s took a skeptical and pessimistic attitude to the myths of the nation, and this had its effect on the most American film genre of them all—the Western. John Ford, Howard Hawks, and John Wayne all died within a few years, and these were the personalities who had stamped the genre for decades. Ever since the late 50s, a process of demystification had been at work; and now the content of the Western was also taken to its logical conclusion. 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“Everything wonderful about Moroccan style.”

—Evening Standard, London, on Living in Morocco

Though it may seem like a distant land, Morocco lies just across the Mediterranean from Europe, barely a stone’s throw from Spain’s southernmost tip. With its mountainous and desert landscapes, labyrinthine souks, delectable cuisine, exquisite rugs and textiles, vibrant mosaics, fragrant odors, mesmerizing music, and welcoming people, Morocco is a most alluring and tantalizingly exotic destination. Digging a little deeper into the myth of Morocco, Barbara and René Stoeltie bring us this eclectic selection of homes that demonstrate all that is most wonderful about Moroccan style. Flipping through these pages of fairy-tale interiors (ideally whilst sipping a steaming cup of sweet, fragrant mint tea) you’ll be instantly transported.

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 careers 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.

Left: A heavy silk curtain closes off the bedroom in the Palais Ayadi, Marrakech. Shoes are left by the door

Page 18/19: Patio of Hugo Curletto and Arnaud Marty-Lavauzelle’s house in Marrakech

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Ed. Angelika Taschen, Barbara & René Stoeltie
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preservé.” —Maison Madame Figaro, Paris, in Great Escapes Africa
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(Byzantium, France-Byzantine, Poland, Italy, Spain, Germany, France, England, Holland)

Part IV—Traditional costumes of the 1880s
(Scandinavia, Holland, Scotland, England, Germany, Switzerland, Russia, Poland, Hungary, Greece, Italy, Spain, Portugal, France)

Originally published in France between 1876 and 1888, Auguste Racinet’s Le Costume Historique was the most wide-ranging and intelligent study of clothing ever published. Covering the world history of costume, dress, and style from antiquity through the end of the 19th century, the great work—"consolidated" in 1888 into 6 volumes containing nearly 500 plates—remains, to this day, completely unique in its scope and detail. Racinet’s organization by culture and subject has been preserved in TASCHEN’s magnificent and complete reprint, as have excerpts from his delightful descriptions and often witty comments. Perusing these beautifully detailed and exquisitely colored illustrations, you’ll discover everything from the garb of ancient Etruscans to traditional Eskimo attire to 19th-century French women’s costume. Though Racinet’s study spans the globe from ancient times through his own, his focus is on European clothing from the Middle Ages to the 1880s and this subject is treated with exceeding passion and attention to detail. Costume History is an absolutely invaluable reference for students, designers, artists, illustrators, and historians; it is also an immensely fascinating and inspirational book for anyone with an interest in clothing and style.

Introduction by: Françoise Tétart-Vittu is head of the graphic arts department at the Musée de la Mode et du Costume de la Ville de Paris. She studied art history at the Sorbonne and is specialized in costume history of the 18th and 19th centuries.

The author of many books on costume history and curator of exhibits, she lives and works in Paris.

Left: Roman: Representative rich Etrusco-Greek building. Interior of the palace

AUGUSTE RACINET, THE COMPLETE COSTUME HISTORY
Françoise Tétart-Vittu / Hardcover, XXL-format: 29 x 44 cm (11.4 x 17.3 in.), 648 pp.
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This is the challenge thrown down by La Bruyère. And the man who rose to it was one of the most audacious of the 19th cen-
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1825. His career was representative of a group of 19th-century industrial draughtsmen, teachers of technical drawing and factory studio managers who helped to diffuse the most significant motifs of the decorative arts of the time. Like many of these men, he had learned his trade from his father; Racinet senior (also Chris-
tened Charles-Auguste Racinet) was a lithographic printer. The younger Charles Auguste subsequently completed the Ville de Paris drawing course. Represented at the Salon 1849–1874 as a painter, he in fact exhibited nothing but reproductions of ancient documents from manuscripts in the Bibliothèque nationale, archie-
dular subjects, and projects for stained-glass windows. The Musée Draguignan still possesses some Racinet paintings of scenes from the life of Charles W and Jacques Cœur. His expertise in artistic reproduction naturally led Racinet to teach-
ing and participating in scholarly works: collections, dictionaries, and manuals of architecture and interior decoration. In collabo-
rating on the plates of a work by the painter Ferdinand Sérié and the man of letters Charles Louradore—its projected title was Histoire du Costume et de l’Aménagement du Moyen-Âge (A History of Costume and Furniture in the Middle Ages)—he was, it seems, simply following in his father’s footsteps. As a result of Sérié’s unexpected death, the lithographer, bookseller, and pub-
lisher Harang-Maugé returned to the project somewhat later, when he drew on Sérié’s work for the four volumes of Arts Sombraillés, Histoire du costume et de l’ameublement des arts et industries qui s’y rattachent (Sumptuary Arts, History of Costume and Furniture and the Arts and Industries therewith connected) published in 1857–1858. He did so with the assis-
tance of a painter expert in archeological studies”, Claudius Clapperti. Part of Sérié’s project had, however, been published as early as 1847–1851 by the famous Paul Lacroix (known as “Bibliophile Jacob”), in the volume De la mode, 15)
This career is summarized in the administrative dossier compiled when he was named a Chevalier de la Légion d’Honneur on 5 August 1878, at which time the publication of his Costume Histoire (Costume History) was already “in progress”. The report reminds us that Racinet, “draughtsman and publicist”, was not merely the author of Ornament Polychrome (Polychrome Ornament), translated into English and German, but artistic direc-
tor of various sets of engravings, such as La Céramique japon-
ais (Japanese Ceramics), a color publication in English and French, La Collection archéologique du Prince Saltykoff (The Archeological Collection of Prince Saltykoff), Le XVIIIe siècle (The 18th Century) by Paul Lacroix, and L’Iconographie de la Sainte Vierge (The Iconography of the Holy Virgin) by Abbe Meynard. Also cited is his work on typographical illustrations to Apuleius’s Golden Ass, and on the first printed editions of The Middle Ages and the Renaissance, Sumptuary Arts and Engelmann’s L’Institution de l’ordre du Saint-Esprit (The Institution of the Order of the Saint Esprit), The dossier further refers to the reports that Racinet drafted as Secretary to the Drawing Schools Jury for the exhibitions at the Union centrale 1874–1876. On his death on 29 October 1893 at Montfort-l’Amaury, near Paris, he was famous above all for his two essential works: L’Ornement poly-
chrome, 2000 motifs, recueil historique et pratique (Polychrome Ornament, 2000 Motifs, a Historical and Practical Collection), published in 1889, which went to a second edition in 1885–1887, and Le Costume historique (Costume History), whose sixth volume, containing the introductions and contents, completed the work in 1890.

Above: France: 17th century: civilian costumes, nobility, Wig and painted wig, 1679
Below: Europe: 17th century: Historical Figure

Right: Asian Headgear: Persians, Alghoums or Patthars, Indians, Kurds, Parsees, Baknans, Turkomans, Natts, Arabs, Catholic Bishops

| 22 | “Ein gestochen scharfes Druckbild und farblich aufs Schönste |
leuchtende Holzschnitte."
—Mainzer Allgemeine Zeitung, Mainz, in The Luther Bible
Landowners invented a lineage for themselves that featured ancestors in armor or historical robes.

This work of vulgarization was an exemplary product of the editorial policy of the great publisher Ambroise Firmin-Didot (1790–1870), printer to the Institut de France, Firmin-Didot, it will be remembered, was a distinguished Hellenist, elected member of the Académie des Inscriptions et Belles-Lettres in 1872, and a collector of manuscripts and rare books. The publishing house that he developed was that of his uncle Pierre-Didot (1761–1853), who had himself published the celebrated Voyages pittoresques et romantiques en France (Picturesque and Romantic Voyages in France) by Baron Taylor, on which many illustrators had worked, its 685 numbers appeared over the period 1820–1870. Ambroise Didot published a series of archaeological works on Egypt, Greece, Pompeii, and so on, to which Auguste Racinet constantly refers. These were the principal sources of his famous Polychrome Ornament, a practical collection put together with the avowed intention of “rendering major services to our industrial arts”. In this he was at one with the artistic preoccupations of his contemporaries in the years 1845 to 1890. He belonged to the generation trained by neoclassical artists in the ambi of Percier and Fontaine, influenced by the Schinkel tendency and supported by architects such as Hittorf and, later, Viollet-le-Duc. This scholarly renaissance in Hellenistic art was not, in their view, simply a matter of imitating classical antiquity; they thought of it as underpinning a new start in the decorative arts. A better understanding of past epochs would, they thought, make it possible to attain to beauty in the present day. This sense of the past was gradually enlarged during the second half of the 19th century to include the Middle Ages and the Renaissance, as a consequence, it was often criticized for its eclecticism, since the turn of the century was marked by its “ambition for truth”, as Roger Marx put it in his preface (15 October 1891) to Arnaud Alexandre’s Histoire de l’art du XVIe siècle à nos jours (History of Art from the 16th Century to Our Own Day). Racinet placed his archeological art at the service of the decorative arts at a time when polychromy was central to architectural innovation. Hittorf’s (Architectura polychromica chez les Grecs) (Polychrome Architecture in Ancient Greece) had appeared in 1851, and in 1854 he published his projects for a temple to the Muses and a Pompeian villa, projects created for the then Prince-President Napoleon (later Emperor Napoleon III), who was himself a collector enamoured of classical antiquity. At the same time, Viollet-le-Duc, as Inspecteur des Monuments historiques et des cultes, was encouraging forms of restoration and interior decoration very close to the styles of ornament tabulated by Racinet. One example of this is the Romansque and Gothic decorations composed by the architect Charles Joly-Lebrun (1805–1885) for the châteaux of the Saumur region. Polychromy came to be applied in all areas of the arts, notably in the lithography which was Racinet’s own specialty. This was the technique that he adopted for the superrative plates of the Costume Historique. In so doing, he fulfilled the wishes of Ambroise Didot, chairman of the jury of the 1851 Great Exhibition in London, who had “seen nothing so beautiful as the lithochromatic products of the Austrian Royal Printing Works”, and sought a Frenchman who could work to the same standard. The technique was particularly suited to the reproduction of illuminated manuscripts, and Racinet had been initiated into the art of color lithography in the ambit of Hangard-Maugé. For this group of archaeologically inspired architects, costume was a prime component of the culture of antiquity, a point which all of them emphasized in their prefaces. Viollet-le-Duc gave it a scientific dimension in the seventh part of his Dictionnaire raisonné du mobilier de l’époque carlovingienne à la Renaissance (Analytical Dictionary of Furniture from the Carolingian Period to the Renaissance, 1859–1875). He covered clothes, jewelry and ornamental objects in volumes III and IV of this work, his sense of detail driving him to add dressmaking patterns for the Italian Renaissance. Volumes V and VI of this work were meanwhile devoted to arms and their use.

The publication of Racinet’s Work triggered that of rival works.

General histories of costume were more and more frequently attempted, and over the course of time the period studied crept forward to include the late 18th century. Thus whereas in 1827–1829, Camille Lassard and Paul Mercier’s Costumes ecclesiastiques et militaires (Ecclesiastical and Military Costumes) had confined itself to classical antiquity and the Middle Ages, after 1858, scholarly interest in later centuries began to extend to the very early 19th century. This interest was not unique to France. In 1852, Becker published a work equivalent to Lacroix’s, Kunstwerke und Geräthschaften des Mittelalters und der der Renaissance (Artworks and Implements of the Middle Ages and Renaissance). Becker’s enterprise was continued in 1859–1863 by Jacob Heinrich von Helmer-Altenkuhl (1811–1900), whose principal fame was as an art historian, he was Keeper of the National Museum of Bavaria from 1868. In 1840–1854, he published Trachten des christlichen Mittelalters (Costume of the Christian Middle Ages) in Frankfurt—a French translation was published in Mannheim—and followed this with the ten volumes of Trachten, Kunstwerke und Geräthschaften vom frühen Mittelalter bis Ende des achzehnten Jahrhunderts mit gleichzeitigen Originals (Costumes, Artworks and Implements from the Early Middle Ages to the Late 18th Century Based on Contemporary Originals). This appeared over the years 1879–1889, at the same time as Racinet’s history, and a French translation followed soon thereafter (1880–1897). Such historical endeavors acquired particular prominence at the World Exhibitions in the section entitled Retrospective Museum, whose conception was like that of the museums that grew up in so many towns during the 19th century. Having noted a certain poverty of invention in the decorative arts during the Great Exhibition, it was decided that a number of museums should be set up to house these objects of industry, of which the most important was that of the French town of Fontainebleau, whose conception was like that of the museums that grew up in so many towns during the 19th century. Having noted a certain poverty of invention in the decorative arts during the Great Exhibition, it was decided that a number of museums should be set up to house these objects of industry, of which the most important was that of the French town of Fontainebleau, whose conception was like that of the museums that grew up in so many towns during the 19th century.

Falling in love with the exotic, collectors sometimes ornamented their Turkish salons with oriental clothes.
Exhibition of 1851, a group of artists in 1858 founded the Société du progrès de l’Art industriel, which in 1864 became the Union centrale des Beaux-Arts appliqués à l’industrie. Fascinated by the example of the new South Kensington Museum, which had opened during the London World Exhibition of 1851, the Union centrale in 1865 presented a historical exhibition of art objects and furniture, divided into the categories ancient, medieval, renaissance, and “modern” (17th-18th centuries), along with a large section of oriental art. The oriental arms of the Marquis of Hertford and the manuscripts of Ambroise Firmin-Didot were much admired, but textiles were barely represented and clothing not at all. The Union centrale subsequently elected to concentrate on a single theme, and the 1869 exhibition on oriental art was a considerable success. War, however, intervened, with its attendant turmoil, and it was not until 1874 that the Union centrale organized its fourth exhibition, which took the form of a museum of costume. This was in perfect accord with the spirit of the time. Clothing ancient and modern had been taken up by literature and the visual arts. From Gérôme to Tissot and Millais, and to Roybet, painting was responding not merely to the essays of Baudelaire and the Goncourt brothers but to works contemporary with the exhibition, such as Mallarmé’s La Dernière mode (The Last Cry, late 1874) and Charles Blanc’s L’Art dans la parure et dans le vêtement (Art in Ornament and Clothing, 1875). The interest in costume was not confined to the artistic world. The wider public had flocked to see the display of Swedish costumes in the geographical section of the 1867 World Exhibition and the historical clothes from the Musée des Souverains presented in Paris and Versailles.

The Union centrale’s 1874 exhibition enjoyed the patronage of conservators such as Du Sommerard and collectors like Duluit and Baron Double, along with the Marquis de Chénnevières and the distinguished painter Léon Gérôme, a member of the Institut and an advocate of a return to classical painting. The executive committee included the manager of the Gobelins, Darcel, the scholar Bonnaîl, Régnier, stage-director at the Comédie-Française, and the painters Lechevallier, Chevignard, and Racinet. This was no small enterprise. No less than 225 owners lent items for the exhibition, and an impressive number of garments, textiles, and pictures went on show in order “to create as complete as possible a sequence of historical documents of the sumptuary arts and to provide manufacturers with numerous elements for study and comparison”. Even today, one is struck by the historical importance of the Louvre tapestries and pictures lent for the show and distributed through the ten large halls. They hung above cases filled with a host of objects provided by famous collectors such as Spitzer, Richard Wallace, the Ephrussi cousins, and Alphonse, Edmond, and Gustave de Rothschild. The textile samples from the Dupont-Auberville collection, the shoes lent by Jacques Jacquet, and the oriental furniture sent by Albert Goulli and the manuscripts and book-bindings from the Firmin-Didot collection were particularly admired. Nor was the pedagogical side of things neglected. The Ministère de l’Instruction publique had sent prints of seals and memorial stones made by the Director of Archives. Also exhibited were the patterns of the classical costumes used by Heuzey in his course on Greek costume at the École des Beaux-Arts. Historical monuments were represented in the form of chromolithographic reproductions of fresco, and the theatre by the drawings made “on the basis of authentic and historical documents drawn from his collection” by the stage-designer Lacoste for the costumes of two plays presented at the théâtre du Châtelet: Déluge and Théodore et Ismaïla. And finally a library was created featuring all recent works published on the subject, and decorated with tapestries and “artist’s proofs” of Jules...
For couturiers, too, Racinet was a mine of information, at a time when costume balls were all the rage in high society.

Jacquemart’s costume portraits made after pictures, arms, and jewelry published in the Gazette des Beaux-Arts.

Racinet’s work ... casts valuable light on the changing notions of what constitutes a work of art.

All this underlines how Racinet and Firmin-Dodot’s work was the perfect follow-up to this exhibition, making available the knowledge contributed by the bringing together of the many complementary “documents” constituted by the exhibits. But though the Union centrale had demonstrated the existence of a strong interest in every aspect of costume, its founders differed widely in their perspectives. This became clear in April 1875, when the Union centrale established its library and museum in the place des Vosges. Both of these institutions were open to workers, leaving their factories and studios of an evening, and admission was free. Certain of the collectors and administrators of the Union had had in mind a quite different and more elitist goal, which sat so well with 16th-17th-century furniture, was diffused by the many "artisans of art" who had been inspired by Lacroix and Racinet’s volumes, by Gérôme’s drawing course published by Goupil, and by the documentation offered by the Union centrale. Their clients liked to research these periods; they collected original objects, bought "reconstitutions of ancient (porcelain) works" from the famous Parisian manufacturer Samson, or, like Fernand de Rothschild, commissioned imitations of objects and jewelry of the 16th century. This mixture of the authentic and the reconstructed, widely used in the repair or replacement of paneling in the great houses of Europe and the East Coast of the United States, was also practiced in relation to textiles and costumes. Falling in love with the exotic, collectors sometimes ornamented their Turkish salons with oriental clothes, landowners invented a lineage for themselves that featured ancestors in armour or historical robes. Painters needing authentic items to copy possessed their own collections of objects and costumes, which they strongly preferred to the photos of成本 models sold by certain photographers. Many of these authentic pieces, not all of them unmodified, have since entered museums, of which they were often the original exhibits and point of departure. Examples include the painter Lucas’s costumes at the London Museum, Stibbert’s in Florence, Escourrou’s in Reggio di Emilie, and those of Flameng, Roybet and Leloir in Paris. Certain artists were rich enough to commission costumes from specialist tailors who researched them in scholarly works such as Racinet’s. Thus Roybet, who painted scenes à la Frans Hals, had suitable costumes and shoes made for him by a Flemish craftsman named Henri Coidot. At this time, the streets around the École des Beaux-Arts contained shops specializing in the sale of costumes of greater or lesser antiquity to painters and theatre wardrobes. This clientele was, as it were, tailor-made for Racinet, and it was not the only one. For couturiers, too, Racinet was a mine of information, at a time when costume balls were all the rage in high society. One of the most famous couturiers of the time, Jean Philippe Worth, himself a painter and collector of historical costumes, sought and perhaps found inspiration in Racinet’s plates for the stylish and fantastical evening wear that he designed. Fashion journal editors seeking to provide their readership with engravings of fancy-dress for the carnival could also have recourse to his volumes. La Mode illustrée, which Firmin-Dodot began publishing in 1862, had one of the highest subscriptions among such magazines. Its patterns and engravings were sold on to other press groups, notably to Franz Lipperheide’s Modenwelt in Berlin. Lipperheide was at the time in the process of creating (with his wife Frieda, herself a collector of textiles and embroidery), the first and one of the greatest specialist libraries of the literature of costume; it now forms part of the Berlin Kunstbibliothek. The publication of Racinet’s work triggered that of rival works, such as those of Weiss and Hettenhoff, and the republikation of earlier works such as those of Lacroix and Jacquemini. It also inspired a work of the very early 20th century, Roger-Miles’s Comment discerner les styles du VIIIe au XIXe siècle (How to Discern Styles, From the 8th to the 19th Century), with two thousand line-engraving reproductions; this was a sort of abridgement of Racinet’s work on civilian costume in France and paved the way for the work of the following generation, that of Maurice Mandon and Maurice Leibar. These men were not, however, entirely uncritical of Racinet’s efforts; they criticized him for having painted reproductions of documents that were, for the most part, line drawings. Consequently, in 1903, they planned the creation of a Dictionnaire du Costume du Moyen-Âge au XIXe siècle, conceived along Viollet-le-Duc lines, his was their presiding spirit. This was to be a general history of costume in five volumes, with historical notes and illustrations drawn after originals by the painter Maurice Leibar, to be completed by a dictionary that would include patterns. Leibar had illustrated editions of Molière and Alexandre Dumont, and was a connoisseur and fervent graphophile; he was determined to study the surviving costumes. In 1907, Mandon and Leibar, with the military painter Édouard Detaille, founded the Société de l’Histoire du Costume, whose goal was the creation of a costume museum. This goal was prefaced in an exhibition held in 1909 in the Louvre’s pavillon de Marsan, a sort of avatar of the 1874 exhibition that Racinet had seen. But the deaths of first Mandon and then Detaille, followed by the outbreak of the First World War, delayed the projected dictionary, and Leibar’s 17th and 18th-century volumes were published only in 1935–1939. The Dictionnaire du costume appeared posthumously in 1951; it was reprinted in 1992 and remains an authoritative source for costume history. Racinet’s work is, then, not only a documentary treasure-trove covering more than two thousand years of costume. From a historical perspective, as we have seen, it casts valuable light on the history of museums, the applied arts, and the changing notions of what constitutes a work of art. For the 21st-century reader, it further offers a chance to reconstruct ancient times, an exercise of memory and imagination that has its own charms. It is to just such a sedentary voyage through time and space that the reader is hereby invited.
italien. La qualité des reproductions ... est à la mesure de ce livre somptueux." —Le Nouvel Observateur, Paris, en Leonardo da Vinci
Life is but a rock’n’roll dream

A storybook of rock music

“This is the first rock’n’roll book. Music for your eyes…. If you don’t have it already, buy it…. I would go so far as to sacrifice two record albums if I had no other way to pay for it.”

— Los Angeles Times

Thirty years ago, artist Guy Peellaert teamed up with author Nik Cohn to create this fantasy tribute to rock’n’roll and R&B. Through surreal texts and images, Peellaert and Cohn paint an imaginary world in which the great gods of mid-century popular music appear in their own settings (the Drifters under the boardwalk, Otis Redding on the dock of the bay, the Beach boys on the beach). Here, rock music is a “secret society, an enclosed teen fantasy” treated with the same kind of passion and obsession famously generated by the most fanatic of lovesick, pimply adolescents. All the founding heroes of rock, soul, and pop appear in Peellaert and Cohn’s colorful hallucinations, including Buddy Holly, Elvis, Ray Charles, Sinatra, Bob Dylan, Jimi Hendrix, James Brown, The Rolling Stones, The Beatles, The Who, Tina Turner, Stevie Wonder, and many more.

TASCHEN’s revival of this unique book comes at a time when rock is making a strong comeback and young musicians are taking inspiration from the very stars featured in Rock Dreams.

The artist: Guy Peellaert
studied art in Brussels and now lives in Paris; he exhibits in galleries and museums throughout Europe and the United States. The creator and painter of The Big Room: Portraits from the Golden Age, and the author of comic strips, he also produces set designs, video clips, and graphics for the cinema and television.

The author: Nik Cohn
is a novelist and cultural observer whose works include The Heart of the World, Yes We Have No, and the short story that became the film Saturday Night Fever. Most recently, Peellaert and Cohn collaborated on the book 20th Century Dreams, published in 1999.

“Of [Peellaert’s] art, Fellini said it is ‘the literature of intelligence, imagination, and romanticism’—all things which Fellini knows by heart…. The two years plus that it took to concoct this prodigious book have resulted in a chef d’œuvre.”

— Rock and Folk, Paris

“TASCHEN has been an integral resource in my art life... thanks.” — D-I-A-B-O-L-I-K, US, on taschen.com
“Favolosi e mitici. Grazie per esserci.” —Gino Paolo Agostini, Italy, on taschen.com
ROCK DREAMS

The great magic moments of rock’n’roll

by Michael Herr

There’s a famous photograph of Elvis Presley being kissed on either cheek by two beauty queens, while he looks into the camera. I don’t think that anybody else in the history of show business (or of photography for that matter) had ever looked that way at a camera before, with such a complete mixture of aggression and submission, with such possession, possessing himself for certain, and probably anybody else who happens to be looking at the amusing ardent curve of the nostrils, the young ravished lips, the love-burning eyes. Peaceful as a drowned man, or an angel sent in to announce the final triumph of everything hot, wet, and oral, the look on his face distorts the physical evidence of what’s happening, you’re left feeling that if the two women are really kissing anybody it’s each other, and that Elvis is gone, out through the lens and the light and the back of your brain (where he leaves an inerasable shadow on the wall, a miraculous imprint like the shroud of Turin), and away into the shadow form; “surviving in pockets”, kept clinically alive in the margins by a few records every year, and by the scattered faithful, who (we know now), were right to stay true. It would stand again and breathe with its old internal vigor, there would be more rock and roll and more rock and roll history. There just wasn’t going to be anymore rock and roll as history. That groove in time was worn down and gone, just like a thrill, beyond hope of restoration, and was so cynical in all its jagged bits that the membership either denied any knowledge of the former unity, or stored it blind with nostalgia, the drug of forgetting that’s at least as effective as alcohol. Feelings ran high against the stars who had survived the 1960s, and the casualties were mourned with resentment. This was the mood when we first looked into Rock Dreams, and the recognitions that occurred were incredible, in some cases unerasable, the shock and pleasure and unashamed loss we felt when we realized that for most of our lives we’d all been having the same dream.

Rock and roll, the great subject, and rock and roll history, just like any other history, coming down in a million versions and two basic enduring modes, public and private (a.k.a. secret, so-called, or outer-inner, just like always, just like brothers falling out over their inheritance who continue to meet again and behave like brothers only inside of dreams and visions, where it all gets cleaned up, as it does in those extraordinary dreams you sometimes have where you’ve died, and the Witness peels away from your body and does all your looking for you. You can’t be frightened or seduced or disappointed anymore, anything can be said, everything can be shown. When the old days and the days to come are in sympathy, you don’t need your memory to lie to you and make all its partisan re-arrangements of time, place, people, and feelings, you don’t have to suffer again over what “really” happened and what “never” happened. You don’t have to think or choose or act, you don’t even have to buy anything. All you have to do is look.

The show business of rock and roll is taken for granted in Rock Dreams, and is at the heart of every piece. The devotional aspect of rock and roll is taken for granted, too, and is also at the heart of every piece, which doesn’t mean that rock and roll has two hearts, or that Rock Dreams does. Even though it’s a collaboration, it’s a particularly single-hearted one, with a shared view, a common purpose and, I think, a mutual motive, which was to put something of equal value back into rock and roll for all that had been given. As a great work about rock and roll, Rock Dreams is rare enough. As an expression of fan love and an act of cultural ecology, it’s irreplaceable.

Peaceful as a drowned man, or an angel sent in to announce the final triumph of everything hot, wet, and oral...

Men and women in their thirties were behaving like spoiled boys and girls, pinning for the old tribal jukebox live and the days of common climax.
“Jaybird ... , there are some truly extraordinary images here.” —Creative Review, London, on Naked as a Jaybird
FRANKIE GOES HOLLYWOOD

Bobby-sox brigades cause near-riot scene

The First Lady's legs?

Woman their
all her occa-
sions.
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American Radium
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of 100,000 movi-
pularity award
th Pacific area are

kudos, she has
actor of humanities
and has had her
Grauman’s Chinese
plaque to commemorate
the best actress
Asia Motion Picture
, India, Journalists’
favorite screen artists
was nominated for the
Picture Art and Sci-
cutive years. A special
the Mrs. Miniver in her
er has been shown in
waxworks, alongside
oodily murdering Marat

one of the eleven pictures
red at the world’s largest
Music Hall, where they
ifty-four weeks, a record
star. Random Harvest,
still holds the Music Hall
Garson record, the ten-
nrs. Miniver. Other stars
; from women who want
ls; from love-scold young
f those of you in an
om servicemen who collect
beautiful for barracks walls
a date sometime, huh?”
and more. The “more” being
serious-minded business and
have no amorous ax to grind
her that to them she
They don’t

"I’m so happy that I can find your books here in Bulgaria :) Before I barely could imagine so many..."
An expression of fan love
and an act of cultural ecology

That is Coming, so soft and fresh with the dew of his early morning that he has to be restrained by embraces from jumping into the fire, and The Frank Sinatra Who is Passing, thirty years older and hard (having gone, as we know, through the fire and the ice and the everything-nice), isolated in the dead of Las Vegas night, absorbing what little light is left and raising his glass to a ghost audience in a gesture past exhaustion and beyond farewell, while underneath run the words of the old anhemic teenage prayer for early death and a good-looking corpse, “Hope I die before I get old.” Anybody ever thirty-five can have either Frank Sinatra, both versions in time. He’s been public for more than forty years now, we can have him practically any way we want him, including and especially not at all.

Rock Dreams moves through this public dream domain like a mirror, and with about as much discrimination. Democratic as rock and roll itself, space is found for the great, the not so great, and the hardly any good at all, the one-hit saints and twenty-year institutions, aristocrats and lowlifes, rockers who were long gone and largely (but not essentially) forgotten, and the ones who overshoot so tremendously on their run up the charts that they rendered themselves unforgettable. They hold the place in this book that they once held in our affections and still hold in our imaginations, and whether they’re all doped up like pop stars or naked as castaways, every one of them is perfect; that is, a perfect extract of the public knowledge and the public myth, to say nothing of the public wish.

The submission was immediate and total, in the beginning at least it was probably the sweetest thing about us, and the bravest, because it wasn’t passive. It’s ridiculous to say that we created the climate for rock and roll, we created the rock and roll. The music was never anything more than a face, a protest for the star-making and the gathering, and that was always true, back a quarter of a century ago when we were simultaneously a secret society and a public menace. We adored rock and roll before we ever heard eight bars of it.

The exhibition, “Rock Dreams” at Taschen, is an effort to celebrate a music that changed the world, from the sonic to the visual, a music that has been at the heart of our cultural life for over five decades. The exhibition features a comprehensive selection of photographs, posters, album covers, and other visual materials that document the history of rock and roll from its roots in the 1950s to its current status as a global phenomenon. The show is divided into three sections: “The Beginning,” “The Middle,” and “The End.”

“Rock Dreams” is the first exhibition of its kind to bring together such a diverse range of visual materials from around the world, and it is a testament to the enduring power of rock and roll as a cultural force. The exhibition is presented in cooperation with the Museum of Modern Art (MoMA) in New York, and it will be on view from September 19 to December 20, 2020. Visitors will have the opportunity to immerse themselves in the world of rock and roll, and to experience the music and its visual culture in a new and exciting way.

Above: Superstar Bob. Soon his fame spread and he toured, grew rich and was worshipped. Messianic, he need only point his finger and the multitudes flocked to see him, and touch him, and bend to kiss his feet. But these things were not possible, for Zimmerman was no longer reachable. Brooding in grand hotels and limousines, he sat in judgment, or presented parables, but lived behind bullet-proof glass.

Left page: Roots. Rock, in the beginning, sprang from everywhere—Roots. Rock, in the beginning, sprang from everywhere—Hymn ‘n’ Blues and Country; romantic, white balladeering and Hollywood musicals, novelties, electronic gimmickery, barbershop quartets and just plain dance music. Previously each had formed a separate dream: Rock ‘n’ Roll smashed them up and flung them together whole-sale, in every kind of bizarre and anarchic marriage. For a time there was utter chaos. Then came Elvis and, with him, a whole new order. For twenty years we longed for some real intimacy with our stars, and when we finally got it in Rock Dreams there was a recoil, like we’d been hit with an astrogun. It was the old familiar sentiment, but dangerous to enter. Even its immense compassion recoiled, like we’d been hit with an astringent. It was the old familiar sentiment, but dangerous to enter. Even its immense compassion recoiled, like we’d been hit with an astringent.
Rock Dreams is full of Annunciations, Nativities, Adorations, Passions, Agonies, Crucifixions and Pietàs, plenty of Temptations and Ecstasies and epiphany on nearly every page

The combo of youth, beauty, and death has always made the hottest music, generated the erotic wave that would take you out the farthest.

Too many men and women had been torn from the saddle riding for the Rock and Roll brand. I don’t think anybody was terribly shocked that death figured so blatantly in Rock Dreams; what would any rock and roll book be without it? Dead stars, dead friends, dead days, and even deader responses, in 1969–70–71 that was the weather, there wasn’t anybody rocking on either side of the stage that wasn’t touched by it, in those days we were all part-time necrologers just as a matter of course. But in Rock Dreams, death is not necessarily the worst of it. Even the most vivid happy people are somehow tragic, trapped inside their pleasures or excluded from their triumphs, and (see the Ad Lib Club Rock Dream) uniformly alone no matter what they do or we do. Hungry and lonely, sated and lonely, mobbed and lonely, it’s lonely at the bottom, lonely through the middle, notoriously lonely at the top. It would all be pretty depressing, really, if it wasn’t for the rock and roll. Dreams of famous people, with their impossible inevitable moments and random impecable casts, magic and logic compatible and torrents of emotion streaming in and out of cold neutral objects. Dreams-as-jokes that make you laugh or make you cry or leave little marks on your psyche. Culture dreams, where your wonderful taste won’t do you any good, love dreams where you don’t know who’s on display and who’s the voyeur, or even if you really saw it or dreamed it: Like that fabulous time at The Peppermint Lounge when Jackie Kennedy got down with Jean Cocteau to twist the night away, and even though her tits were coming out of her dress there wasn’t a whisper of impropriety or heat in the entire room; like the look on Phil Spector’s face at the very moment when he decided to take his unathletic self out of this mock-Christian towel-snapping homoerotic scene and go with the girl groups for a while; like passing through states where all the weights and measures have been changed so you can’t judge anymore, you’re not sure whose case is more extreme, Hank Williams dead in the back of his wagon or the lonely teenage girl sobbing in her pillow because Fabian has sent back her high school ring. Bob Dylan, exclusive as a renaissance prince in his fortress limo, is somehow more exposed than Sam Cooke, face down in his underpants and socks. Smokey Robinson as Poetry Incarnate and Jerry Lee Lewis as King Lear, Chubby Checker gets the good news and Del Shannon gets the bad news, Little Richard gets his y-a-y-a’s out and Janis Joplin lies so small and still in her hotel bed that she’s almost not in the frame. Charlie Chaplin tends bar for Bo Diddley and Gene Vincent, and Esther Williams in trauprocesses at the twilight of the household gods in a scene more brilliant and moving than a sunset over Manila Bay. The California Girl confronts you with a look and an impossible series of choices (You don’t know which one to look at, you can’t see where the orange ends and the girl on the left begins, and the girl at the back is distracting you, and if you did look back into their eyes what would happen?) Would you fall in love and be happy for the rest of your life, or would you just turn to stone? Would you fall in love and be happy for the rest of your life, or would you just turn to stone? Would you fall in love and be happy for the rest of your life, or would you just turn to stone? Would you fall in love and be happy for the rest of your life, or would you just turn to stone? Would you fall in love and be happy for the rest of your life, or would you just turn to stone? Would you fall in love and be happy for the rest of your life, or would you just turn to stone?

Any one of us from fifteen to fifty could have a rock dream where the two hundred and fifty-pound King of Rock and Roll is swelling his leathers and leaking pili sweat.
First communion (1954–59), second communion (1963–69); confirmation was deferred. Nobody could have ever questioned the intensity of our fan love, only its duration. As love, it was obviously conditional, and it seems to me now that the conditions were nothing to be proud of. So that when The Beatles split or Bob Dylan ran a little dry or Jimi Hendrix died or Mick Jagger flirted and didn’t even die, great reserves of love and energy were drawn out of the rock body, and most of it went for candy. It was never supposed to be an infanticile art form. It was supposed to be an adolescent art form. As they almost say in show business, You can be a living legend and still be dead. Who knows where those dreams go when we’re through dreaming them? On dreamtime in dreamland, it doesn’t matter that much whether James Dean is after all the beloved basket-case of a million teen prayers, in a sanatorium outside of L.A. because he was too beautiful to die, or up in rock and roll heaven with Marilyn Monroe, drinking cokes and holding hands, because he was too beautiful to live. Either way, the combo of youth, beauty, and death has always made the hottest music, generated the erotic wave that would take you out the farthest.

Any one of us from fifteen to fifty could have a rock dream where the two hundred and fifty-pound King of Rock and Roll is swelling his leathers and leaking pill sweat, and still not know the heart of that great man, or even of his historical moment, finished twenty years ago but still going on. Frank Sinatra puts on the accumulations of his power and experience and takes them off again, like a coat. Ray Charles cruises past with his hand on the wheel and shades to cut the glare, and you’re incredibly happy for him but you don’t know why. And the most famous men in the world line the counter at the Robert Frank all-time all-night diner, where the elite meet to eat and your quarter can still buy you a cheeseburger and coffee and it tastes exactly like it did before the prices all went up, only different. A few still manage to get out alive, paid-up and walking, and those that don’t have a life of their own anyway in our repository hearts (as we all could admit now), and for years to come for everyone to read and see again in the pages of the inspired rock and roll book of love and mortality.

Above: Jimi Hendrix. Backstage, Hendrix as leaning up against a fire hydrant between sets and listening to something infinitely far away, when a reporter approached him in a toupee and a plastic raincoat. “I’m from the New York Times,” said the reporter and Hendrix, half-opening his eyes, smiled the very faintest and weariest of wry smiles. “Please to meet you,” he said. “I’m from Mars.”

Left: The Rolling Stones. First there were six small boys, who built themselves a palace of perpetual pleasures and gave all their lives to games. Sometimes their games were nice but, mostly, their games were naughty, nasty or downright disrespectful and they pulled rude faces, stuck out their tongues or dressed themselves in the strangest, the most disturbing costumes.

"The Sistine Chapel of the 70s.”
—Interview, New York
Strokes of Wittiness

The weird and wonderful world of Werner Büttner

Born in Jena, Germany in 1954, Werner Büttner was a law student in the late 70s when he befriended artist Albert Oehlen, whose influence prompted him to give up his future law career to become an artist (it has been said that he took up art to disprove Oehlen’s contention that he was terrible at drawing). Büttner began painting in the early 1980s and quickly proved himself a capable artist, teaming up with Oehlen and Martin Kippenberger (the three have been called Hamburg’s “infernal trio”) to produce several exhibitions around Europe. Büttner’s work reveals a witty visual repertoire rife with sardonic humor and, at turns, subversive political and historico-cultural connotations. This book covers Büttner’s career to date, from his remarkable early paintings to his more recent collages and photographic work. Also included are an exhibition chronology and a bibliography.

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 worked as a freelance editor (Art at the Turn of the Millennium, 1999; Women Artists, 2001; Art Now, 2002) and organizer of exhibitions.
nights, just me and my hundreds of postcards.” —Stuart Munro, United Kingdom, on taschen.com
“Want to feel the force of raw feminine power? Come on in.” —FHM, London, on Modern Amazons
Benedikt Taschen’s office with a painting by Jeff Koons

Meeting room with photographs by Thomas Struth

“TASCHEN Forever!” — Marcos Ratulangi, Indonesia, on taschen.com
“What can one say about perfection? This is one of TASCHEN’s best books. Thank you.
for doing this reprint.” —David Brewington, US, on Cabinet of Natural Curiosities, on taschen.com
“It has to be the very ultimate gift to a Marilyn fan! Of the hundreds of books that I
have on this exceptional person, this has to be the absolute cream.” —Lamby, UK, on Marilyn, on taschen.com
“It is the kind of reading that invited poring over the visual to ponder.”
"In architecture, there is a part that is the result of logical reasoning and a part that is created through the senses. There is always a point where they clash. I don’t think architecture can be created without that collision.” — Tadao Ando
“Sumptuously made and beautifully produced, is the most thorough Leonardo
“Only after speculating the worlds of both the actual and the fictional together can architecture come into existence as an expression, and rise into the realm of art.” — Tadao Ando
TASCHEN’S 1000 FAVORITE WEBSITES

Style surfing

Where to find the best the web has to offer

DVD INSIDE

Featuring interviews and Web sessions with creative professionals

“Today, I have a very nice and important collection with your excellents
art books. I thank you, every day. Long live TASCHEN!" — gustavo.arroyo, Uruguay, on taschen.com
We have tirelessly traveled through the countrysides of Sweden, Ireland, England, Holland, France, Tuscany, Majorca, and Greece in search of the best examples of rural homes that reflect the traditions and cultures of their inhabitants. Many inspirational TASCHEN books have been born from these excursions, but this one is the first to combine examples from all of the different countries we have explored. In 400 pages of sumptuous photographs, including details and descriptions, this new book affords fans of country living all the inspiration and diversity they could desire.

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.

The authors, Barbara and René Stoeltie, both began their careers 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.

Right: Tomato-filled jars lined up on the shelves of an 18th-century dresser at Andrea Franchetti’s house in Tuscany
indulges, uplifts, and is new.” — reader comment, Amazon.com
Encore, encore!

“Another stroke of genius by TASCHEN, a gloriously illustrated in-depth account of the “total work of art” and the most important achievements of that creative endeavor.” —design report, Stuttgart

“...a work that incorporates the myriad cultures, religions, and lifestyles... The images are palpable, they breathe.” —Elle, New Delhi

KLIMT / Gottfried Riedl
Gustav Klimt (1862–1918) was without doubt the defining and most fascinating painter of Vienna’s Belle Epoque. Cloaked in richly woven patterns of gold and silver, mosaics, exotic designs, fairy-tale illustrations of birds and animals, ornamental or floral motifs, and mystical kaleidoscopes of radiant colors, Klimt’s seductive portrayals of the female form constituted the true erotic prelude to modern sexuality.

WIENER WERKSTÄTTE / Gabriele Fahr-Becker, Ed. Angelika Taschen
Founded in 1903 by Josef Hoffmann, Koloman Moser, and Fritz Waerndorfer, the Wiener Werkstätte (“Vienna Workshop”) was a collective of architects and craftsmen that aimed at fusing architecture and interior design into a Gesamtkunstwerk, or total work of art. Experimenting with various materials (gold, precious stones, and papier mâché, for example), the artists of the Wiener Werkstätte created buildings and objects that combined classical elegance with streamlined functionality. Though the workshop lasted only thirty years, its influence is still strong today.

INDIAN INTERIORS / Sunil Sethi, Ed. Angelika Taschen
This magnificently illustrated book brings you the restored splendor of ancient Maharajas’ palaces, houseboats on the lotus-covered lakes of Kashmir, beautifully hand-painted tribal huts, the L.A.-influenced home of a Hollywood star, a Buddhist house in Ladakh, a masterpiece by Le Corbusier, and many other fabulous interiors in India.

“TASCHEN books are beautiful, original, unpredictable and—pay attention,
“Stuart’s work doesn’t only open your eyes—it opens your mind, your soul, and possibly even your zipper.” —Media Plus magazine, US

ROY STUART. VOL. I / Introduction: Jean-Claude Baboulin
Roy Stuart’s work ventures into the ambivalent relationship between reality and illusion, using role-playing to parody conventional ideas of sex. Forget what mainstream society has taught you about power roles, desirability, and body image; Stuart’s highly styled photographs depict a world where barriers are abolished and women exercise the same sexual license as men.

ROY STUART. VOL. II / Introduction: Dian Hanson
You wanted more, we gave you more. Roy Stuart’s sequel to his much loved first volume features more tales and exploits of men and women who shed their inhibitions and their clothing in search of maximum fantasy fulfillment.

STILL LIFE / Norbert Schneider
The still life, the most primordial of painting subjects, had its peak between the late Middle Ages and the 17th century. In this book, Norbert Schneider explores the still life’s insights into changes of mentality and philosophy as well as its role in the history of scientific discoveries and the gradual replacement of the medieval concept of the world.

because this is important—affordable.” —Your New Home, London
TASCHEN classics revamped

“Everything is beautiful,” raved Andy Warhol, in raptures at the glamour of modern life, consumer society, and the world of the media and its stars; his proclamation can be considered the maxim of the pop generation, which included artists Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Tom Wesselmann, and Richard Hamilton, among others. The pop artists of the 1960s had a profound effect on art history and their influence can be clearly seen in art today. Here, Tilman Osterwald explores the styles, themes, and sources of pop art around the world.

CHAGALL / Jacob Baal-Teshuva
No doubt one of the greatest artists of the 20th century, Marc Chagall (1887–1985) created a unique world full of pathos, poetry, humor, and enchantment, drawing on vivid memories of his Jewish upbringing in Russia. His original style and his connection to the past endured throughout his seven-decade career, despite the great movements and schools of 20th-century art, which he saw developing around him. All aspects of Chagall’s work are covered here, from paintings to stained glass, tapestries, ceramics, and more.

“A TASCHEN faz a cabeça.” —Carlito França, Brazil, on taschen.com
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—The Wall Street Journal, New York

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**Icons—New Titles**

**Ads of the 40s**
Amazing artifacts from the postwar buying frenzy
Ed. Jim Heimann

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, once upon a time, Electrolux didn’t have any qualms about using Mandy, the portly black maid, to promote their new silent refrigerators: “Lo-dy, it sure is quiet!” Among these surprising and controversial 1940s ads, 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.

**Design for the 21st Century**
Designers ahead of time
Ed. Charlotte & Peter Fiell

How do today’s best and brightest designers see the future of design? Including a cross section of the world’s most influential designers, from superstars to newcomers, this guide explores cutting-edge product design, furniture, ceramics, glassware, and textiles.

**Tuscany Style**
Tuscany—Where dream becomes reality
Ed. Angelika Taschen

For those who have never had the pleasure of a Tuscan sojourn, the simple idea of it is exhilarating; for those who have, the slightest reminder sends a flood of passionate memories rushing to the head. In other words, it is a place that is as mythical in reality as in the imagination. Traversing the landscapes, homes, and interiors of the region, this book captures the essence of Tuscany in all its Old World magnificence.

| 56 | “Une analyse minutieuse par un historien érudit. Chaque cliché est accom-
Angels
Simply divine
Gilles Néret
Looking lovely and pure, peeking out from behind the clouds and forever doing good deeds, angels have always been a favorite subject of artists. This selection of sculptures, ceramics, frescoes, paintings, drawings, and illustrations, by the greatest masters from antiquity through the Renaissance, explains the many ways angels have been depicted throughout history.

Devils
Something wicked this way comes
Gilles Néret
Ever since he disguised himself as a snake and tempted Eve with an apple, the devil has been everyone’s favorite villain. Lucifer himself is the star of this book, which contains images of him throughout the history of art. Etchings, woodcuts, paintings, illustrations, drawings, photographs, and advertisements featuring the devil, by the likes of Leonardo da Vinci, Bosch, Pierre et Gilles, Oger, and many more, populate the pages of this supremely “evil” book.

Pussy-Cats
Labial splendor
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Enjoy the iconography of the female sex organ from ancient times to today through a diverse collection of etchings, woodcuts, paintings, illustrations, drawings, and photographs by artists such as Rembrandt, Picasso, Matisse, Schiele, Ungerer, Crumb, and more.

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ARCHITECT: Born in Vienna, Austria, **Harry Seidler** studied architecture at the University of Manitoba in Winnipeg before winning a scholarship to Harvard, where he studied under Walter Gropius. He also studied under Josef Albers at Black Mountain College in North Carolina and was the chief assistant of Marcel Breuer in New York from 1946 to 1948. He worked with Oscar Niemeyer in Rio de Janeiro before opening his own practice in Sydney in 1949. He has taught at the Harvard School of Design, the ETH in Zurich, and the University of Sydney. In 1996, Seidler was awarded the RIBA gold medal. He has been Australia’s most prominent architect for more than fifty years, designing a great variety of projects, from houses to skyscrapers, both in Australian cities and internationally. Seidler’s most recent works include a housing community in Vienna.

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le monde artistique sous des formes aussi subtiles qu’inattendues.” —<e:novateur.org, Brussels>
Leonardo da Vinci (1452–1519) possessed one of the greatest minds of all time; his importance and influence are inestimable. This XXL-format comprehensive survey is the most complete book ever made on the subject of this Italian painter, sculptor, architect, engineer, scientist and all-around genius. With huge, full-bleed details of Leonardo's masterworks, this highly original publication allows the reader to inspect the subtlest facets of his brushstrokes.

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The authors: Frank Zöllner (born in 1956, gained his doctorate in art history and art theory in Hamburg in 1987 and qualified as a university lecturer in Marburg in 1996 with a thesis on Leonardo da Vinci. He was a post-graduate scholar at the Warburg Institute in London and assistant at the Bibliotheca Hertziana in Rome. He has written numerous publications on Renaissance art and artistic theory (Leonardo, Botticelli, Michelangelo) and on Paul Klee. Since 1996 he has been Professor of Medieval and Renaissance Art History at Leipzig University. He has already written a monograph on Leonardo da Vinci for TASCHEN, published in 1998.

Johannes Nathan completed in 1995 his doctorate on Leonardo da Vinci's working methods at the Courtauld Institute of Art in London. He has taught at New York University (1996/97) and at the Institute of Art History at Berne University (1996–2001), where since 2000 he has been head of the "artcampus" project. He has published articles on the Italian Renaissance and on the problems of artistic working methods.

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Il dolce maestro

Forever a circus ringleader at heart, Federico Fellini (1920–1993) is remembered as one of cinema’s greatest storytellers. From bittersweet, heart wrenching tales (La strada and Nights of Cabiria) to semi-autobiographical classics (La dolce vita and the much-imitated 8 1/2) to ambitious period-pieces (Satyricon and Casanova) to dreamlike pseudo-documentaries (The Clowns, Roma, and Intervista), Fellini brought his inner world to the silver screen in a profoundly original and innovative way. Among his many gifts to the world of cinema are the roles he created for his wife, the unforgettable Giulietta Masina.

The author: Chris Wiegand is a British film critic who contributes regularly to BBCi and Boxoffice Magazine. The author of the Pocket Essential French New Wave, he has reviewed at several major festivals and is an occasional film tutor.

Upcoming titles include:
Lynch, Kurosawa, Welles, Scorsese, Truffaut, Erotic Films, and Film Noir

The perfect panic attack
Hitchcock’s name is synonymous with suspense—that is to say, masterful, spine-tingling, thrilling, shocking, excruciating, eye-boggling suspense. With masterpieces such as Rebecca, Vertigo, Rear Window, and Psycho, Alfred Hitchcock (1989–1980) fashioned an extremely original approach to filmmaking that is oft imitated though never equaled; his ability to enthrall and frighten with careful pacing, subtlety, and suggestiveness earned him a prestigious reputation which grows more powerful as time goes by. He is and will always remain the master of cinematic suspense. This book, which traces his life and career, from his earliest silent films to his last picture in 1976, also includes a special bonus that Hitch fans will especially enjoy: an illustrated and annotated list of each of his cameos.

The author: Paul Duncan was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

For many years now, TASCHEN’s Basic Art books have been offering readers the opportunity to discover the world’s best artists for extremely modest prices. Now film buffs and moviegoers can have their cake and eat it too; compact yet highly detailed and superbly illustrated guides to cinema’s greatest directors and genres.

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Billy Wilder (1906–2002) was American cinema’s greatest import. Hailing from Austria, Wilder arrived in Hollywood in 1935 and, with his skilled eye and sharp wit, took the town by storm. Exploring nearly all of the silver screen’s genres (slapstick comedy, suspense, film noir, courtroom drama, romantic comedy…) and sometimes creating unheard of genre cocktails (comedy and war in a Nazi prison camp in Stalag 17) he graced every film he directed with the inimitable and magical “Wilder touch.” That films like Sunset Boulevard, Witness for the Prosecution, Some Like it Hot, The Apartment, and Love in the Afternoon all hail from the same director/co-writer is a remarkable thing. With 26 films to his name, Billy Wilder was not only one of the greatest and most prolific filmmakers of all time but also the most versatile.

The author: Glenn Hopp teaches film and literature at Howard Payne University, a liberal-arts college in Texas, and is the author of the Pocket Essential Billy Wilder.

The visual poet
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The author: Paul Duncan was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

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The editor: Jim Heimann is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry. The author: Steven Heller is the co-Chair of the MFA/Design program at the School of Visual Arts in New York and author of over eighty books on design and popular culture.

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The author: Dian Hanson served her country in the sexual revolution, where she developed an interest in erotic publishing. She was one of the founding editors of Puritan Magazine in 1976 and went on to edit Fanz, Out, Hooker, Outlaw Biker, and Juggs magazines, among others. In 1987 she took over Leg Show magazine and transformed it into the world's largest selling fetish publication. She considers herself an erotic anthropologist: the magazines and their readers her laboratory and test subjects.

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