TASCHEN

“...THE MOST EXQUISITE BOOKS ON THE PLANET.”

—Wallpaper*, London

Welcome to Terryworld

Size does matter!
Plus:

* TASCHEN’s #1 fan — page 68
* All titles — page 70

Adults only  Publisher’s darling
“Benedikt is the best. It’s not hyperbole nor exaggeration,
MADRID:

**Kippenberger**

on show at Palacio de Velázquez from October 20, 2004 to January 15, 2005

“I am rather like a travelling salesman. I deal in ideas. I am far more to people than just someone who paints pictures.”

—Martin Kippenberger

The first individual exhibition of the German artist Martin Kippenberger (Dortmund 1953 – Vienna 1997) at a Spanish museum displays a total of one hundred paintings, sculptures and drawings. The works are selected from two of the finest collections of the artist’s work in the world: those of publisher Benedikt Taschen and fellow-artist Albert Oehlen. Kippenberger’s art has been posthumously exhibited at several of the most important artistic events of the last few decades, including the Documenta X in Kassel, Germany; the Skulptur in Münster, Germany; the Kunsthalle in Basel, Switzerland; and, most recently, museum shows in Karlsruhe, Germany, Vienna, Austria and Eindhoven, the Netherlands. Kippenberger had close links with Spain: he lived in Tenerife in 1984, and later in Seville and Madrid with Albert Oehlen. His one-man shows at the Leyendecker Gallery (Tenerife, 1985) and at the Juana de Aizpuru Gallery (Madrid, 1984, 1988 and 1989), and participation in group shows at the Museo de Arte Contemporáneo de Sevilla (Qué calor II, 1989) and at the Fundación La Caixa, Barcelona (Heimweh Highway 90, 1990), have earned him a following among a growing number of young Spanish artists. This inaugural exhibition at a major museum aims to introduce the artist to a wider audience in Spain. A member of the generation of versatile artists that emerged on to the international scene during the 1980s, Kippenberger did not limit himself to just one artistic medium. Paintings, sculptures, photographs, drawings, installations, catalogues, posters, and invitations to exhibitions were treated with equal strength of expression by the artist. Both modern and avant-garde, Kippenberger employed the most sparkling clichés of the media, politics and publicity to question both our social reality and the history of our culture. His extraordinary sense of humor and his overwhelming capacity to give shape to thought are expressed not only through the versatility of his media, but in the titles of the pieces themselves, which he considered to be an important part of his work. Benedikt Taschen, whose family’s collection is exhibited simultaneously at the main building of the Museo Reina Sofía, has paid special attention to Martin Kippenberger’s work, collecting more than one hundred pieces. The closeness established between the two men—over years of close collaboration on books for the TASCHEN publishing house and other projects—is reflected in the quality of this collection. The addition of works from the collection of Albert Oehlen, built primarily on personal gifts from Kippenberger or exchanges of art between the two artists, adds an even more intimate dimension to a profoundly personal exhibition.

—Marga Paz, MNCARS, Madrid

**KIPFENBERGER**

Ed. Thomas Groetz, Hardcover, format: 29.7 x 42 cm (11.7 x 16.5 in.), 188 pp.

**ONLY € 49.99 / $ 59.99 £ 34.99 / ¥ 8.900**

Left Martin Kippenberger, Return of the dead mother with new problems, 1984

Page 6 Martin Kippenberger, The inheritance, 1982


© Estate of Martin Kippenberger

it’s a fact. The intensity of his bookmaking process reflects...
that of some of the greatest contemporary artists of
our time.” —David LaChapelle
The Taschen Collection

on show at Reina Sofía
from October 20, 2004 to January 15, 2005

A private collection of the caliber of that of German publisher Benedikt Taschen allows us to approach the art of a particular moment in history from a new point of view. Highlighting artists and works that museums and other institutions may have ignored, the personal choice of the collector often follows a path divergent from that of the art establishment. Hence the great interest by MNCARS in bringing important private collections, such as those of Ileana Sonnabend, Ernst Beyeler and Panza di Biumo, to the general public.

Benedikt Taschen began seriously building his personal collection in 1985, through his involvement in the contemporary art world. His collection is limited to a small number of artists by whom Taschen owns a great number of pieces. This concentration both traces the development of the work of a few over time and allows us to explore their scope and vision in greater depth.

Among the best-represented artists of the collection are Germans Albert Oehlen and Martin Kippenberger, with more than a hundred works each, and the American artists Jeff Koons and Mike Kelley.

Additionally, Taschen owns many quality pieces representing key artists from the generation that emerged in the 1980s and is still active today. Among them: German photographer Thomas Struth, German multi-media artist Günther Förg, American photographer Cindy Sherman, American painter Christopher Wool, and German-born (settled in England) photographer Wolfgang Tillmans, not to forget photography doyens Julius Shulman and Helmut Newton, as well as other artists like Elmer Batters and Eric Stanton.

In addition to collecting their work, Benedikt Taschen has had the privilege of establishing close professional and personal relationships with all of these artists, collaborating on books and projects related to his publishing house.

With the exception of those who have visited the Taschen family’s home or publishing house in Cologne, the general public has never before had access to his collection. Not only has the present collection never been shown, but not a single piece has been lent to an outside institution before now. Comprising over a hundred pieces, including many of unusually large scale, the exhibition represents the best of the artists and the collection as a whole.

—Marga Paz, MNCARS, Madrid

A guided tour of the exhibition will be held with the presentation of this book. There will be an exhibition of the collection on the top floor of Reina Sofía, on the occasion of its 10th anniversary. The book is accompanied by a DVD of the exhibition, which will also be available for purchase at the entrance of the museum.

The Taschen Collection in XXL format is available for €49.99 / $59.99 / £34.99 / ¥8,900.
his indelible stamp on the world of publishing through his imprint, TASCHEN.” —City Magazine, New York
“You have blown away the myth that culture comes at a high price, in
TASCHEN’s world its accessible for all. Viva TASCHEN!!" —b clarke, United Kingdom, on taschen.com
Architecture and erotica, Luther and Ali ... Benedikt Taschen has taken
publishing from art house to your house.” —The Saturday Times Magazine, London
Beyond controversy
A portrait of post 9/11 America(ns)

Andres Serrano is one of America’s most mythologized contemporary artists. To many, he’s the man responsible for Piss Christ and a national scandal over government funding of controversial art. For those who look beyond the headlines, he’s a highly accomplished and ever-evolving photographic artist showing us the ordinary in extraordinary ways. With his post-Piss Christ series, Nomads, he made studio portraits of New York’s ethnic homeless and juxtaposed them with members of the Ku Klux Klan. In the Morgue series he dissected violent death and found the human thread on the coroner’s slab, while A History of Sex explored the human mating urge in its infinite variety. Andres Serrano considers America his greatest achievement. Three years of work produced over one hundred 50-by-60-inch photographic portraits representing the cultural diversity of this immigrant country, as filtered through the critical lens of Serrano. There are celebrities: Arthur Miller, Snoop Dogg, Anna Nicole Smith, B.B. King, Vanessa del Rio; and ordinary citizens: a pimp, a boy scout, a Muslim housewife, a doctor, a Russian Orthodox Bishop. America is intimate, honest, and demanding of response, like all Serrano’s work. The second half of this big volume, Other work, is a retrospective of Serrano’s previous photographic series. Together these two impressive halves create the whole of Andres Serrano’s artistic œuvre. In 1989 US Senator Jesse Helms accused Andres Serrano of taunting the American people. America and other work is the perfect rebuttal. —Dian Hanson
attention, because this is important—affordable.” —The Observer Life Magazine, London
The name TASCHEN signifies beauty, culture, and modernity. Each of their
“Even when dealing with reality, I try to make it look like fantasy or theater. That’s what makes it art for me.”

An interview with Andres Serrano by Julie Ault

Julie Ault: In your work from the 1980s, you constructed and photographed scenes and environments first conjured up in your imagination and subsequently realized with the help of props and particular visual strategies (i.e. cropping), such as you used in the Body-Raids and Immersions series. Those methods rendered spectacular results. Subsequent bodies of work including The Morgue, The Klan, Nomads and many others, up to America, are less dependent on internal fantasy but rather focus on externally locating your interest in the theatrical, for instance, in social groupings such as in The Klan or The Church. In many series you have specifically focused on surface, whether on the surface of the bodies found in the morgue, or on uniforms, clothing, costume and various iconography employed and embodied by individuals. A couple of questions emerge: What are you looking for, and what do you want to show or reveal with this attention to surfaces?

Andres Serrano: I am looking to express my unconscious. My constructions have become more refined, and in America, the props and uniforms are real. Nevertheless, they still feel like figments of my imagination, like they were twenty years ago. I have always photographed, to some extent, the pictures in my head. Even when dealing with reality, I try to make it look like fantasy or theater. That’s what makes it art for me. My desire is to see what ideas look like. Sometimes my choice of models or subjects is a statement in itself. I champion the underdog and the unheralded as much as I applaud the normal or original. My curiosity and interests are constantly extending, yet they remain the same. I am particularly drawn to the strange and unusual. Surfaces are important because that’s what the camera sees and that’s what the audience responds to. When I first started shooting the Morgue, I was at a distance of several feet from my subjects. The more I shot, the closer I got. By the end, I was doing close-ups and focusing on details. It’s the same with America. Toward the end, the portraits got bigger. As you mature as an artist, you realize that what you leave out of a picture is as important as what you put in.

JA: Would you talk about this shift of the location of the theatrical from the total construction of an image driven by your internal vision to this new method of selecting subjects and subjecting them to your art direction and photographic point of view.

AS: I am looking to express my unconscious.

JA: What are the stimulus and criteria you have when identifying a subject?

AS: I usually start with an idea or title, such as The Interpretation of Dreams or A History of Sex. In both cases I felt the titles were umbrellas I could fill almost anything under. I start with one or two pictures, and then the work takes off in its own direction. In A History of Sex, I investigated and fabricated sexual scenarios. The Interpretation of Dreams allowed me to give full rein to my imagination. In the case of America, it was easy to come up with a cast of characters, starting with some of the more obvious ones. A first it was a Boy Scout or airline pilot, but later, some of the people I sought became the embodiment of issues and ideas that represent different aspects of America. There could have been others, but these are the ones I got.

JA: Can you talk about your relation to, and interest in, fame and infamy, which seems to be very American.

AS: America loves a hero and an anti-hero. We are just as fascinated by the bad guys as we are by the good guys. Everyone likes to hear about everyone else’s downfall. That’s why the news is so full of gossip and hearsay. We are a nation that
thrives on other people’s misfortunes, as well as successes. In my own case, there still seems to be a question in some people’s minds, as to whether I’m a good guy or a bad guy.

JA: You almost invariably use a straight-on, direct point of view compositionally. You also seem to be a purist when it comes to wanting only what you see through the camera to construct the image. You don’t use digital enhancement, special effects, and as far as I know, you don’t even crop when printing—all cropping takes place through the lens. Do these rules or habits speak of a photographic philosophy you adhere to?

“I remember when I did The Klan a Klansman asked me, ‘Do you know much about the Klan?’ When I went to the morgue I was asked, ‘Have you ever seen dead people before?’

The answer to both questions was ‘No.’

I’m an outsider, just like the audience.”

AS: Even though I consider myself a conceptual artist, I am a traditionalist when it comes to photography. I like to use film and shoot straight.

ANDRES SERRANO

flowers bear a distinct fragrance of perversion.” —The New Yorker, New York
“Sex? What else? Why have my pants got a hole in the front?”

Who took 1970s porn aesthetic and made it fashion chic? Terry Richardson. Who made the trailer park trendy and the tractor hat de rigueur? Richardson again. Who’s equally at home in Vogue, Harper’s Bazaar, Purple and VICE? Our boy Terry. Who uses his fashion money to fund an X-rated website? Yes, Richardson. And who can’t resist getting his clothes off and jumping in front of his own lens? Well, that would be Terry Richardson as well. Porn stars, supermodels, transsexuals, hillbillies, friends, pets, and celebrities all do for his lens what they’d do for no other. And if anyone ever wonders why they did it, just blame it on Terryworld, where taboos are null and void, and fashion finds sex a perfect fit.

The Artist’s Edition comes in a clear plastic box with one of four signed and numbered Terryprints and a Terrybear (a little teddy bear with Terry’s face).

The editor: Dian Hanson is TASCHEN’s Sexy Book editor. She has most recently authored Roy Stuart: The Fourth Body and The History of Men’s Magazines, Volumes I and II. She lives in Los Angeles.

The authors: Gavin McInnes is the co-founder of VICE, a youth culture brand that began in Montreal with VICE Magazine and now includes fashion, retail, film, television, music, the Internet, and books. McInnes and the company are now based in New York City.

Olivier Zahm is founder and co-editor of Purple Magazine and an internationally acclaimed writer, art curator and fashion theorist. He lives in Paris.

TERRY RICHARDSON. TERRYWORLD
Ed. Dian Hanson / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 288 pp.

ONLY € 49.99 / $ 59.99
£ 34.99 / ¥ 8.900
table, TASCHEN takes the proverbial coconut cream.” —Attitude, London
“Terryworld is a pastiche of sexuality at its most raw and licentiousness. Welcome to Terryworld by Dian Hanson

The year is 1976 and the eleven-year-old future fashion phenomenon is in the back of Hughie's Market, staring raptly at the glossy pages of a magazine. While other boys enjoy the California sun, Terry is crouched here behind the shelves of mayonnaise, coffee and canned peas, his eyes feasting on the play of light on form, marveling at camera angles and imaginative close-ups. One page in particular is irresistible. He carefully removes it from the magazine, stuffs in down the front of his pants and with heart pounding, exits the store. At home in the big closet of his mother's Hollywood apartment he extracts his prize and gets to work, jacking off to the page torn from Penthouse magazine.

“What? You thought I'd be French Vogue? Somewhere, surely, there is a boy stealing pages from fashion magazines, but Terry Richardson, son of innovative sixties' fashion photographer Bob Richardson, had no vision of his fashion future at age eleven. ‘I'd flip through the magazines and find pictures I liked, usually girls with big boobs. I figured if I stole individual pages it wouldn't be as bad as stealing the whole magazine if I got caught. I liked hairy pussies and big tits.”

Terry was born in 1965, in New York City, when Bob Richardson was at the height of his career. His mother was a dancer, performing on stage at the Copacabana nightclub. It was a jet set life for young Terry until the Richardson's divorced in 1970 and Norma Richardson moved him to Woodstock, taking a job as a waitress, changing her name to Annie, and “just going into Bohemian hippiedom”. In Woodstock Annie met her second husband, English musician Richard Nurse. The family stayed on for four years in Woodstock, graduating from high school,” he says. One day his exasperated mother unplugged the television and Terry tore up the apartment, throwing her across the room. He had him arrested. He

“Terryworld is a pastiche of sexuality at its most raw and licentiousness. Welcome to Terryworld by Dian Hanson

Jackie Lomax, who was recording at the famous Bearsville studios nearby. The family stayed on for four years in Woodstock, tried a year in London and then settled in Hollywood. Ten-year-old Terry did not adjust well. “I was extremely violent as a child,” he explains, which is why Annie was on her way to pick him up from a therapist’s the day she was rear-ended by a Pacific Bell telephone truck.

The coma lasted a month, and when she awoke doctors determined the brain damage was permanent. “She could never really walk properly and she was in diapers,” Terry says. There was no question of Annie returning to work, so while the court case dragged on, they were nearly homeless, on welfare and food stamps. I ate a lot of commodity cheese.”

“I started smoking weed around eleven. By thirteen I was drinking every day. In Hollywood it was easy. Punk rock set; you could always get somebody to buy you beer. Plus my parents always had weed in the house and coke and stuff. I was so insecure and painfully shy that unless a girl really went after me, said, ‘Fuck me!’ I couldn’t make a move. That's probably why I turned to drugs and alcohol and pornography at an early age.”

“Terryworld is a pastiche of sexuality at its most raw and licentiousness. Welcome to Terryworld by Dian Hanson

And what went better with drugs and porn than punk? Terry began playing in bands at fifteen, including Angered Citizens, SSA (Signal Street Alcoholics), Invisible Government, Baby Fist and Middle Finger. A sampling of his lyrics: “It’s ten o’clock, do you know where your children are? Cause if you don’t, they won’t get far; He likes little girls; he likes little boys; He gets his jollies by playing with their toys; He likes little girls; he likes little boys; He gets a hard-on, that's his biggest joy; Child molester’s gonna get you! Child molester’s gonna get you! It’s twelve o’clock, are your children in bed?”

Cause if they’re not, they’ll soon be dead.”

The big recording contract, amazingly, eluded him. At eighteen Terry began shooting heroin. This followed the family’s move from Hollywood to the small, arty town of Ojai, ninety miles north of Los Angeles, in his senior year of high school. “That’s where I really got into drugs,” Terry says. “I was the punk kid from Hollywood and I got everyone into punk rock. We had gangbangs. There was one girl we called Heather Halsey. At fourteen she’d had a baby with a guy who was the leader of a commune. She was a great one…”

“Terryworld is a pastiche of sexuality at its most raw and licentiousness. Welcome to Terryworld by Dian Hanson

Terry’s suddenly distracted by an assistant who wants his approval on a photograph. “That’s beautiful, beautiful, we have to use that,” he says. It shows Terry, completely naked, photographing a clothed Kate Moss. “When I started doing nude,” he says, “I’d ask girls if they’d take their clothes off and they’d be like, ‘Well, you take your clothes off!’ and I’d be shy, ‘I’m not gonna take my clothes off!’ I was also trying to find couples to have sex and take pictures and it was always difficult. So finally, three years ago, I started to take my clothes off. People in fashion were saying, ‘If I see one more picture of a girl with her legs spread… He’s a misogynist, he’s a porn guy. So hey, I’ll spread my legs too. I’ll be the object. The thought of people masturbating to me, or to pictures I take, is great. That’s a wonderful inspiration to give someone. Through your art you work out emotional things, psychological things. I found it’s fun to get naked. When you get sober, stop drinking or taking drugs, you need new ways to get rushes. Getting naked and running around, or having sex in front of a bunch of people, is such a rush. My motto is, I’d never ask anybody to do something I wouldn’t do myself. So now I let girls take pictures of me naked and they can stay clothed. It does raise that bar, though, you have to do more and more, like with drugs. What can I do now to get that big thrill?”

In 1983 nudism was still years away and drugs were very much the big thrill for Terry. “Me and my friends were just sitting around smoking weed all day and watching television after I graduated from high school,” he says. One day his exasperated mother unplugged the television and Terry tore up the apartment, throwing her across the room. She had him arrested. He
TERRYWORLD

Terry returned to Hollywood and his rock-star dreams. Though his living expenses were low—he shared a four hundred dollar a month apartment with two other aspiring rock stars—food and drugs weren't free. Terry began assisting photographers, setting up lights, changing film, and one, a man named Tony Kent who'd once worked for his father, taught him the basics of photography. “I started thinking, ‘I could do this. These guys suck and make lots of money and have houses and all.’ I had these Hollywood friends who were actors, like Donovan and Alex Winter and Balthazar Getty, who I was hanging out with. I started photographing them. That was ’89.”

Soon after Bob Richardson surfaced in San Francisco. Terry was getting portrait work from the Hollywood-based gay lifestyle magazine *The Advocate* by then, but Bob convinced him to move up north with the promise of molding him into a fashion photographer, so he could, as Terry says, “Once again conquer the world.” Bob took Terry beyond the basics he’d learned from Kent, teaching him not just the mechanics, but the art of photography. “I took photos and my dad critiqued them,” says Terry. With Bob’s mentoring the two put together a portfolio and Terry took it to New York. Bob followed, and father and son set up business as The Richardsons. It lasted six months.

“The night before [the shoot] I called my dad and said, ‘I can’t do it with you, I need to make it myself or I’m not going to get anywhere’, and he was like, ‘You’ll never do it on your own, you can’t make it without me!’ I said ‘Fuck you’ and hung up the phone. I just hoped he wouldn’t show up the next day.” Bob didn’t show up and the art director was happy to let Terry script the shoot his way. “There was one male model who quit because he wouldn’t make out with the girls, but I did this story of kids getting drunk and making out and pissing in the streets. It ended up going into the Festival de la Mode for best new fashion story of the year. So basically, I went in and won an award. This was ’93.”

Terry was now an award-winning fashion photographer, but he quickly learned it took more than a trophy to convince New York’s fashion establishment that kids passing in the snow could move product. Fortunately he had a friend who told him, “Real photographers don’t wait for the phone to ring; they go out and take pictures.”

Kevin showed me Larry Clark’s *Teenage Lust* and Nan Goldin’s *The Other Side.* I’d never seen photos like that; I didn’t think anyone would document that stuff. So concurrently with doing that story for *Vibe* I started hanging out in the East Village and Tompkin’s Square Park every day, taking pictures of kids, the homeless, junkies. Going out at night and photographing all the antics of the East Village. I developed this documentary passion. Photographing everything.”

The urban style magazine was closer to Terry’s world than Bob’s. Bob Richardson pioneered documentary-style fashion photography in the early sixties. His chain-smoking, melancholic models introduced realism into an often stiff, studio-bound genre, but the cool sophistication of Bob’s photos referenced his upper class New York roots. Terry’s squalid Hollywood punk background demanded a different kind of expression. In *Vibe* Terry saw an audience that might be receptive to life as he knew it, so when the magazine asked The Richardsons to shoot a major fashion piece, Terry had to act.

“*Getting naked and running around, or having sex in front of a bunch of people, is such a rush. My motto is, I’d never ask anyone to do something I wouldn’t do myself.*”

When the phone finally did ring it was British designer Phil Bicker, who’d nominated Terry’s *Vibe* piece for the Festival de la Mode and launched a number of photographic careers as art director of the edgy English-style magazine *The Face.* Bicker offered him the Katherine Hamnett fashion campaign. Terry went to London, did the campaign and worked for *ID*, *The Face* and “all those magazines”.

Suddenly the New Yorkers who’d rejected Terry’s portfolio, the ones who’d told him his pictures were too amateurish, that fashion photos couldn’t look like snapshots, that his work resembled some seventies’ porn film, all wanted to book him. Since, his photos have appeared in the US, French, British and Japanese editions of *Vogue*, *Harper’s Bazaar*, *W*, *Arena Homme Plus*, *Dazed & Confused*, *Purple*, *Vice* and most of the world’s major...
Terry is amused that the whole fashion circus regards his pictures as the *dernier cri.* But it also makes him cocky.

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"... its handsome, often sexy, pictures provoking dark, wistful longings"
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for cinema that recently was but no longer is.” —Los Angeles Times Book Review, Los Angeles, on Movies of the 70s
Lessons in lust

Finally, you really can say you’re “just reading the articles”
the earth is getting better because you are working there!" —Ana Bicaia, Portugal, on taschen.com
“Sensational love stories, and even such warmly colored pictures as are presented in the Arabian Nights ... had better be tabooed ... All exciting literature must be renounced. Marriage need not be recommended to the confirmed masturbator in the hope of curing him of his vice. For natural intercourse he has little power or no desire; the indulgence of a depraved appetite has destroyed the natural appetite. And has a being so degraded any right to curse a child with the inheritance of such a wretched descent? Far better that the vice and its consequences die with him.” The Transmission of Life by George H. Napheys, M.D., J.G. Fergus & Co, 1872.

Sex publishing has always been a battleground. On the one hand there were men, mentally and physically hardwired to respond to erotic images. On the other hand, other men, determined to deprive the first group of what they naturally desired. These first two volumes tracing the history of men’s magazines are about the struggle between lust and taboo, beginning with the first bare French breasts in 1880 and ending with bare American breasts in 1958. It’s amazing that it took 60 years to get photographs of topless women accepted on America’s newsstands and on newsstands in most of the rest of the world, and that every step leading up to this small victory represented hundreds of obscenity arrests, years of collective court and prison time, and millions of dollars and Deutschmarks and Kronen and Pesos, all spent in the futile attempt to keep men’s eyes off the female body. When Dr. Napheys was writing about the effects of stimulating literature back in 1872 it was with the belief that men were born with all the “male essence” they would ever possess. Male essence wasn’t just for procreation back then; a man who squandered his seed in self-abuse would soon waste his whole reserve, and with it would go his physical strength, his intellectual powers, his moral fortitude and his mind, in roughly that order. Dr. Napheys was one of the gentler doom-sayers in his recommended treatment for this evil—he thought most men could be cured by simple blistering of the offending parts and that castration, recommended by many of his fellow physicians, was seldom necessary.

Most of the Victorian frenzy over sexy literature came from the degeneracy theories of Dr. Simon Tissot, a Swiss physician who studied the feminizing effects of castration on men in the mid-1700s and decided—incorrectly—that loss of semen was to blame. Compounding his error, he theorized that excessive masturbation would have the same effect on a man with a full testicular complement. This makes it particularly strange that castration became a treatment for intractable masturbation, but by then moralists all over Northern Europe and the US had lost sight of the point and were just bent on stamping out pleasure. In this crusade the camera and printing press were increasingly viewed as handmaids of Satan.

The camera was invented in the 1830s. In 1839 the first crude negative was invented, allowing multiple copies of a single image to be produced. By 1865 camera and negative technology were sufficiently advanced that they could be mastered by ordinary men—who promptly began taking and distributing photos of naked women. At the same time printing technology was improving, spurred by an increase in literacy. Prior to the Victorian era many people lived in the country, worked as farmers and were functionally illiterate. The Industrial Revolution brought the farmers, along with new immigrants, to the cities and into factories. The resulting working-class ghettos, with their crime, prostitution and high child mortality, eventually led to social reforms, including better education for all.

Essence Über Alles

By Dian Hanson

“Dian Hanson, America’s most successful female porn editor, is now...
When only the upper classes read, demand for print was limited, so books and magazines were made in small quantity, keeping them costly. With widespread literacy, reading for pleasure became a working class fad. Publishers hastened to increase their output to meet the growing demand for a new kind of reading matter. Expensive handbound books were beyond the average wage earner's means, but cheap magazines and magazine-like “dime novels” filled the bill. In America these publications focused on action stories of the Wild West, true crime and romance fiction. In England and France detective fiction was equally popular.

As the volume of “men’s interest” literature grew, it became increasingly clear that a large segment of the public had viewed and was viewing this material without becoming physically wasted, imbecilic or insane.

As early as 1860 more explicit “romance” publications appeared in New York. Sold clandestinely and in small quantity they were produced for years with no one taking much notice, until 1868, when they came to the attention of a young bookkeeper named Anthony Comstock. That Comstock had a special problem with what most men enjoy was clear from the start. A sample of his opinions on sexy literature: “The effect of this cursed business on our youth and society, no pen can describe. It breeds lust. Lust defiles the body, debauches the imagination, corrupts the mind, destroys the memory, stirs the conscience, hardens the heart and damns the soul. It unnerves the arm and steals away the elastic step. It robs the soul of manly virtues, and imprisons upon the mind of the youth visions that throughout life curse the man or the woman. Like a panorama, the imagination seems to keep this hated thing before the mind, until it wears its way deeper and deeper, plunging the victim into practices that he loves. This traffic has made rakes and libertines in society—skeletons in many a household. The family is polluted, the home desecrated, and each generation born into the world is more and more cursed by the inherited weakness, the harvest of this seed-sowing of the Evil One.”

Comstock wasted no time in smiting the Evil One in its own neighborhood; he rounded up a group of Ishmen he accused of producing pornography and demanded the police jail them. That started a life-long campaign against sexual literature that would lead to a battle in court and to a special American obsession to this day. Comstock, with the backing of the Young Men’s Christian Association (YMCA), lobbied the US government so long and hard that they finally gave this civilian bookkeeper power over the American postal service.

Why? Because along with the sin rampant in his Brooklyn neighborhood, Comstock had detected a flood of vile obscenity flowing into the US from across the sea, which was then being dispersed to vulnerable innocents via the US mail. He would not rest until he had taught the Europeans not to mess with America’s male essence.

The French were leaders from the start in the photographic arts and by the late 1860s they were perfecting ways of printing explicit photographs. French postcards and playing cards were produced for years with no one taking much notice, until 1868, when they came to the attention of a young bookkeeper named Anthony Comstock. That Comstock had a special problem with what most men enjoy was clear from the start. A sample of his opinions on sexy literature: “The effect of this cursed business on our youth and society, no pen can describe. It breeds lust. Lust defiles the body, debauches the imagination, corrupts the mind, destroys the memory, stirs the conscience, hardens the heart and damns the soul. It unnerves the arm and steals away the elastic step. It robs the soul of manly virtues, and imprisons upon the mind of the youth visions that throughout life curse the man or the woman. Like a panorama, the imagination seems to keep this hated thing before the mind, until it wears its way deeper and deeper, plunging the victim into practices that he loves. This traffic has made rakes and libertines in society—skeletons in many a household. The family is polluted, the home desecrated, and each generation born into the world is more and more cursed by the inherited weakness, the harvest of this seed-sowing of the Evil One.”

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As early as 1860 more explicit “romance” publications appeared in New York. Sold clandestinely and in small quantity they were produced for years with no one taking much notice, until 1868, when they came to the attention of a young bookkeeper named Anthony Comstock. That Comstock had a special problem with what most men enjoy was clear from the start. A sample of his opinions on sexy literature: “The effect of this cursed business on our youth and society, no pen can describe. It breeds lust. Lust defiles the body, debauches the imagination, corrupts the mind, destroys the memory, stirs the conscience, hardens the heart and damns the soul. It unnerves the arm and steals away the elastic step. It robs the soul of manly virtues, and imprisons upon the mind of the youth visions that throughout life curse the man or the woman. Like a panorama, the imagination seems to keep this hated thing before the mind, until it wears its way deeper and deeper, plunging the victim into practices that he loves. This traffic has made rakes and libertines in society—skeletons in many a household. The family is polluted, the home desecrated, and each generation born into the world is more and more cursed by the inherited weakness, the harvest of this seed-sowing of the Evil One.”

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When only the upper classes read, demand for print was limited, so books and magazines were made in small quantity, keeping them costly. With widespread literacy, reading for pleasure became a working class fad. Publishers hastened to increase their output to meet the growing demand for a new kind of reading matter. Expensive handbound books were beyond the average wage earner’s means, but cheap magazines and magazine-like “dime novels” filled the bill. In America these publications focused on action stories of the Wild West, true crime and romance fiction. In England and France detective fiction was equally popular.

As the volume of “men’s interest” literature grew, it became increasingly clear that a large segment of the public had viewed and was viewing this material without becoming physically wasted, imbecilic or insane. When American men got wind of these advances they were understandably eager to augment their educations with French cabarets that included photographs of bare-breasted dancers. When American men got wind of these advances they were understandably eager to augment their educations with French cabarets that included photographs of bare-breasted dancers.

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WHY WOMEN MUST BE UNFAITHFUL!

LOVE—
A LA PARIS

MAKING A DAME ON A PLANE
THE LEWD, THE VIEWED AND THE PRUDE

“... a catalogue so hip, so huge, and so hungry for taboo that you see people
I can attest that many men will give any sum of money they can command to buy that picture they brooded upon as boys.

Boys are sometimes strongly tempted to buy and to pass around among themselves pictures representing the body without proper clothing or even the relations of sex. You simply cannot afford to let the unclean picture get itself stamped upon your mind. It does not fade away. Long years after you saw it, and probably long after sentences that you have heard on the subject are quite forgotten, you will remember the picture. I have heard men say that they would give any sum of money that they could command if they might wipe off their memory some foul picture that they saw and brooded upon when they were boys.

I wasn’t there, so I can’t argue with the good doctor, but during the more than two years collecting the material for this book I have also spent a few (dozen) days in the Mature Audiences section of the Ebay internet auction site. With the dubious authority that confer, I can attest that many men will give any sum of money they can command to buy that picture they brooded upon as boys.

If you’re old enough you may find some of your own cherished memories in these books, but no matter what your age, you’ll find things that amuse, amaze, inform, and yes, stir the essence from the early days of men’s magazines. In the beginning this was supposed to be a two-book project, starting in 1945 and ending in 1989. As I began prowling used magazine stores, talking to collectors and spending the first of many 12-hour days on Ebay, I saw the start date had to be pushed back. I finally settled on 1900, then came upon the French ‘toliés’ program from the 1880s. The project grew from two to six volumes and still, at this late date, I’m seeing new magazines and hearing new stories I’d like to include almost every day.

Meanwhile, in turn-of-the-century France, words were more likely to be prosecuted than photos, if those photos pretended to be art. The French had historically held art in higher regard than the Americans and were above being alarmed by a bit of bosom.

As any boy will tell you who’s ever taken pleasure from the underwear ads in the catalogue for Victoria’s Secret or in fact, that of Sears, context is crap.

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When we confront a rack bulging with the seemingly endless product variations with which publishers compete for our attention, a question that is rarely asked is: How do these magazines get here? And the corollary: Who put them there?

In 1864, a consolidation of New York City’s two largest distributors formed the American News Company (ANC). The first continental distribution system, American News maintained a powerful monopoly on what periodicals were made available. They established thousands of outlets at high traffic junctures, railroad stations and later bus terminals, plus hundreds of warehouses in key locations.

Expediting nationwide availability, the US Federal Government, initially to ensure freedom of the press, allowed newspapers and anything else that qualified as a periodical to obtain a subsidized rate to travel on the rapidly expanding railway system. This made transporting a magazine or newspaper, sometimes as far as 3200 miles, economically viable. Enterprising publishers of less than pure news were immediately apprised of this enormous advantage and one of the US Post Office’s earliest Second Class Mailing Permits was issued in 1879 to *The Police Gazette*. This so-called newspaper became late 19th Century America’s number one source of information on the seamy side of life, graphically enriched by risqué photographs of semi-clothed ladies.

The first challenge to ANC’s stranglehold came when Frank Munsey, the progenitor of the American pulp magazine, decided he wanted his mass-audience fiction magazines available on newsstands. Munsey’s competitive cover price, a mere 10 cents compared to the 25 cents to 50 cents norm, was considered too low for American News, and they rejected him. Undaunted, he set up Red Star News, America’s first completely independent magazine distribution company. Success was almost immediate. Other print purveyors followed suit. Newspaper magnate William Randolph Hearst established a distribution system for his papers and for a growing magazine line. A series of big city newspaper circulation wars ensued in the 1920s, with delivery truck drivers carrying shotguns. In this volatile period archetypal mobster-distributor and strong-arm circulation director for Hearst, M.L. Annenberg, created an efficient continental infrastructure just for the dissemination of his own specialized product—the daily horse racing forms. Speed and timeliness were introduced as necessary components to regular and reliable magazine availability.

A flood of other independent publisher-distributors had arrived in the 20s with new product lines, many too hot for conservative ANC to handle. One was Wilford Fawcett’s *Capt. Billy’s Whiz-Bang!*—originally a single sheet of dirty military jokes that quickly evolved into America’s first risqué humor magazine. Fawcett developed a strong line of new magazines, and a parallel distribution arm.

The Independent Distributors, or IDs, grew in size and number through the 1920s, fueled by circulation-hungry publishers wanting to circumvent the complacent American News. In Europe the more liberal publishing climate and smaller markets created different situations. In France, the government felt that magazine publishers had enforceable civil rights, and distributors were actually required to give fair distribution to all publications. The French used their greater freedom of lifestyle expression to establish avant-garde visual experiments like the “foiles” nude photography magazines of the twenties and thirties, while Germany specialized in more sober “health, art, beauty and esthetics” variations.
Boatloads of these European magazines found their way into the American markets through the new Independent Distribution system in the 1920s, influencing American publishers to make racier products themselves.

In 1932, Harry Donenfeld, a printer specializing in mildly prurient magazine covers, found himself in reluctant possession of the pseudo-art nude magazines of King Publishing when they defaulted on their print bill. Now a fledgling publisher, Donenfeld spearheaded a new and highly dedicated distribution company, Independent News, which was the sole distributor for his own innovative integration of fiction and sex—the Spicy pulp line, along with Ginger Stories and Broadway Nights.

The Second World War was a boom time, but the decade after the war saw tastes in consumer entertainment rapidly changing. Magazine sales were up worldwide, but Americans were quickly embracing the new television medium—delivering entertainment free into their own homes. Meanwhile, limping American News was becoming mob infiltrated. There were Senate investigations on organized crime throughout the fifties, and American News did not escape scrutiny. In early 1957, out-of-step and already forced by government decree to abandon its monopolistic tactics, American News closed down its periodical distribution arm.

With family oriented television reluctant to deal with anything resembling sexual content, a second wave of men’s magazines and sexually overt paperbacks hit the market in the late fifties. American publishers and distributors began to demand the same level of tolerance and acceptance enjoyed in other world markets for so many years. The 1950s ended on an up note with the newly emerged original paperback novel, cultivated by the Independent Distributors, assuming the role of the dominant reading form in North America.

In this newly liberal atmosphere Mickey Spillane, with his heady mixture of sex and violence, became the best-selling author in US history; the publishing industry successfully penetrated every corner of the continent; and men’s magazines were at last openly displayed and readily available on America’s newsstands.

It’s amazing that it took 60 years to get photographs of topless women accepted on America’s newsstands.”
The birth of neoclassicism

Sir William Hamilton “has long made it a pleasure to collect these precious Monuments of the genius of the Ancients, and less flattered with the advantage of possessing them, than with that of rendering them useful to Artists, to Men of Letters and by their means to the World in general.” — D’Hancarville, 1766

This spectacular compilation of plates, representing a superb collection of ancient vases, is the fruit of a collaboration between Sir William Hamilton (1730–1803), British diplomat and collector, and Pierre-François Hugues D’Hancarville (1719–1805), an adventurous connoisseur and amateur art dealer. As an envoy to the British Embassy in Naples, Hamilton developed a keen interest in both antiquity and volcanology, studying the royal excavations of Pompeii and Herculaneum and publishing the first scientific essays on mount Vesuvius. During his stay in Naples he built up the finest collection of ancient vases of his time, which he sold, in 1772, to the British Museum in London. Before the invaluable pieces were shipped off to England, D’Hancarville was commissioned to document the vases in words and images. Never before have ancient vases been represented with such meticulous detail and sublime beauty. The famous catalogue was published in four volumes. Complete sets of these rare volumes today fetch top prices at auction. We have borrowed a fine copy from the Herzogin Anna Amalia Library in Weimar to reproduce in detail, so that the reader can experience the same images that sparked Britain’s, and indeed Europe’s, taste in the classical style and inspired reproductions by pottery manufacturers such as Wedgwood.

The authors: Sebastian Schütze was a long time research fellow at the Bibliotheca Hertziana (Max-Planck-Institute for Art History) in Rome and currently holds the Bader Chair in Southern Baroque Art at Queen’s University, Kingston. He has published widely on Italian art and culture in the early modern era and is a member of the scientific board of the Istituto Italiano per gli Studi Filosofici in Naples. Madeleine Gisler-Huwiler studied classical archaeology, ancient history and Old Egyptian at Fribourg University. She has collaborated on various excavations and exhibitions and is presently writing a catalogue of the first Hamilton collection of vases for the British Museum.

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900 pages of divine interiors from Nepal to Japan

"In two volumes, this is a remarkable, colossal undertaking—more than simply a visual source book."

—House & Garden, London, on Inside Africa

The sumptuous “sequel” to Inside Africa

Zen. Soothing. Mystical. Meditative. All the most serene words in the world couldn’t begin to describe the effect of Asia’s most beautiful interiors. Whether it’s a monastery in Tibet, a coffee plantation in Java, or a Tadao Ando-designed house in Japan, each interior chosen for this book is remarkable not only for its aesthetics but for its spirit. The two sublime volumes are covered in silk-like fabric—one “clothed” in bright orange fabric, the same color used for Thai monks’ robes, and patterned with flying Garuda birds; the other in curry-colored material adorned with chrysanthemum flowers. These interiors have what it takes to transport you to a sacred place; breathe deeply, delve in, and be inspired.

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The two volumes include 99 houses in the following countries: Tibet, Nepal, India, Sri Lanka, Myanmar, Thailand, Laos, Cambodia, Singapore, Malaysia, Indonesia, Philippines, Vietnam, Hong Kong, China, and Japan.

Highlights include:

• holy temples and Buddhist monasteries
• posh hotels and charming guesthouses
• Balinese bamboo architecture
• Japanese coffee plantations
• traditional Burmese wooden houses on stilts
• modern contemporary houses designed by Geoffrey Bawa, Shigeru Ban, Kengo Kuma, and Tadao Ando

The photographer: Swiss photographer Reto Guntli, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications such as Great Escapes Asia and Great Escapes Europe.

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 tone for the fascinating content within.” —Elle Decoration, Johannesburg, on Inside Africa
“Sublime, envoûtant, intrigant... A savourer et à méditer.” — Gloss, Paris, on Inside Africa
This collection of late 16th and early 17th century love emblems was amassed around 1620 by an unknown lover, doubtless consumed by passion and fiery loins, and given to his or her lover as a token of romance and affection. Composed of mythological, allegorical, and even erotic prints, the emblems (created by printmakers such as Abraham Bloemaert, Pieter Brueghel, Agostino Carracci, and Jacob Goltzius) illustrate scenes like The Trades of Cupid, The Seven Vices, The Seven Virtues, The Muses, The Ages of Man, and Five Senses. Publication, or collecting and binding, of love emblems was a novel and popular pastime in the Netherlands in the early 17th century, and the particular album reproduced here is an outstanding example. Meticulously colored and heightened with gold and silver, these prints surely won the heart of their lucky receiver. Though the album’s exact provenance is unknown (due to the removal of the original insignia by a later owner), the outstanding quality, coloring, and extensive use of gold and silver suggests that it was produced for a rich, cultivated, and probably infatuated client. Since use of color was rare and albums were often one of a kind, it is likely that this copy is completely unique; its 143 folios are all reproduced here in their original size (25.3 x 18.5 cm), complete with an introduction and accompanying descriptions by author Carsten-Peter Warncke. What would the original owner have said if he or she knew the album would end up, 400 years later, warming the hearts of so many?

The collection: Carsten-Peter Warncke studied art history, classical archaeology, and literature in Vienna, Heidelberg, and Hamburg, and received his doctorate from the latter in 1975. He is professor of art history at the University of Göttingen.
“TASCHEN, our friend, only you can publish such an amazing book!” —Badi, Tokyo, on Homo Art
Emblematic ecstasy

By Carsten-Peter Warncke

Love and good-natured humour are announced in equal measure by the title Bladineeres d’Amour (Jestings on Love), which opens this collection of hand-coloured copperplate engravings from the late 16th and early 17th century. These engravings were originally issued separately and in their own right; only later were they compiled into book form. Today this remarkable anthology represents a unique document of the culture of its epoch. The word badinerie (Fr. jest, banter) is a pointer to what lies in the pages ahead: a light-hearted discourse, as so often conducted between lovers, and on the subject of love. This playful repartee is voiced not through dialogue alone, but through words and pictures whose inseparable connection is what makes this anthology so remarkable. Scarcely an image without texts to elucidate it, to enlighten us as to the significance of the motifs illustrated and to tell us the meaning of the whole.

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The subjects and artistic styles brought together in this album are as rich and varied as the hues in which its engravings have been hand-coloured. And just like the title itself, the form and content of the anthology are open to as many different interpretations. For behind all the bantering and play upon words lies the seriousness of the subject itself: love as the greatest mystery of human co-existence. Beneath the superficial charm of their visual attraction, it is the deeper message of the pictures that captivates us. They seek to hold up human nature to the light and issue an appeal to our moral sensibility. Love assumes countless guises, and assembled here before our eyes is a rich kaleidoscope of artistic devices typical of the 16th and 17th centuries. These include in particular large numbers of compositions formed of emblems, but also allegories and proverbs. Alongside the series of the Virtues and Vices we find the Elements, the Ages of Man and the Five Senses—we are presented, in short, with the emblematic subject matter of its hidden meaning is perhaps best illustrated with an example. From the Anthologia Graeca Alciato took a six-line poem (Anth. Graec. IX, 221) which belongs to the genre of ekphrasis, a description—in particular of pictures or sculptures—undertaken as an exercise in rhetorical excellence (fol. 7). In this case the poem describes a scene caned as a cameo onto a stone. Cupid, depicted as a young boy, is driving two mighty lions with a heart-shaped cartouche. It was subsequently painted over in red and gold on top. There follow some introductory pages, two of which are intended to hold owners’ coats of arms (fols. 2 and 3). The care devoted to these verses is matched by the attention paid to the colouring: alongside the polychrome palette employed within each scene, the use of gold and silver heightening, in particular in the borders, is also striking. The engravings are thereby aimed at a very specific public: the wealthy and the educated. Those who did not keep a collection of copperplate engravings tucked away in a folder merely to look at occasionally, but who deployed decorative artistic means to show them off to their best advantage; those, too, who could read several languages and compose polyglot texts themselves, and who were able to understand what these pictures, with all their scholarly references, had to say. Contemporary readers first have to re-acquaint themselves with this long-forgotten world of now largely obsolete cultural ideals, with their social demands and expectations, their standards and values, their conventions and distractions, their didacticisms and whimsies. The potential combination of word and image thereby emerges as an enduring focus of attention—a combination that characterizes, in however different a form, our own audiovisual civilization today.

The emblems

These are no simple scenes. For all their difference of form, motif and subject, the pictures in this anthology are united by their reference to a deeper meaning that lies behind and is expressed through the appearance of things. They are symbols and allegories, to modern scholars two distinct systems, but in those days seen as alternative ways of saying the same thing. For each of these modes of representation there evolved a wealth of artistic forms designed both to encode and to decipher the meaning of the scenes portrayed.

Behind all the bantering and play upon words lies the seriousness of the subject itself: love as the greatest mystery of human co-existence.

Making up the largest group in our anthology are love emblems, part of the emblem genre which flourished between the 16th and 17th century and which was typically exploited for its symbolic potential. As otherwise almost never the case in the history of art, the birth of the emblem as an artistic genre can be assigned to a precise date. In 1531 the offices of Heinrich Steyner in Augsburg published the Emblematum liber, a small book authored by Andrea Alciato, an Italian humanist and professor of jurisprudence at Lyons. Most of the texts sprang not from Alciato’s own pen, however, but from a collection of ancient Greek poetry entitled the Anthologia Graeca. The Emblematum liber is nonetheless Alciato’s intellectual achievement, for he prefaced each poem with a short caption summarizing the message conveyed by the verse. The publisher in turn also added woodcut illustrations by the Augsburg artist Jörg Breu. The result was an attractive three-part form comprising a short, pithy motto (or lemma) at the top, a picture and a text expounding the lesson delivered by the motto and the scene portrayed in the picture. This ideal is ideally formulated in lines of verse but may also be composed in prose.

This technique of combining a symbolic image with a definition of its hidden meaning is perhaps best illustrated with an example. From the Anthologia Graeca Alciato took a six-line poem (Anth. Graec. IX, 221) which belongs to the genre of ekphrasis, a description—in particular of pictures or sculptures—undertaken as an exercise in rhetorical excellence (fol. 7). In this case the poem describes a scene carved as a cameo onto a stone. Cupid, depicted as a young boy, is driving two mighty lions with a heart-shaped cartouche. It was subsequently painted over in red and gold on top. There follow some introductory pages, two of which are intended to hold owners’ coats of arms (fols. 2 and 3). Such coats of arms were indeed inserted, but were unfortunately removed again by later owners of the volume. These are followed by a series of 24 emblems (fols. 4–27), representing a revised copy of the very first book of emblems ever to be devoted solely to the subject of love. This had been published in Amsterdam in 1601 under the title Quaeres quid sit amor? (You want to know what Love is?) and comprised a collection of copperplate engravings by Jacob II de Gheyn accompanied by verses in Dutch penned by Daniel Heinsius, a humanist scholar born

| “TASCHEN ... c’est fashion ... En vingt ans, Benedikt Taschen ne s’est pas ennuyé une... |
in Ghent and from 1603 working in Leiden as a professor and librarian. Published anonymously in the original edition, where Heinsius signs himself only under the pseudonym of "Theocritus a Gandu" (Daniel of Ghent), the verses were reprinted unchanged in Heinsius’ 1616 anthology of Nederduytsche Poems. In the Théâtre d’Amour, however, their place is taken by anonymous French verses which are not translations but commentaries in their own right. This was characteristic of publishing of the day, when book production was dominated by reprints, revised editions and compilations from earlier manuscripts given a new interpretation—by no means always authorized.

This type of intellectual exchange, practised across national and linguistic boundaries, finds one of its finest expressions in the emblem literature of the 16th and 17th centuries. Its products also demonstrate a concept of wit and intellect quite different to the modern belief that originality lies in what has never been seen or known before. Holding sway in those days, by contrast, was the ideal of the ‘ingenious invention’, the extraction of something new from what was familiar and established, and which consequently already held authority. This ideal also permeates the Théâtre d’Amour, which takes up many of the motifs and subjects found in earlier works of symbolism. In programmatic fashion, Heinsius begins with an emblem that is a variation upon another (fol. 7). Under the revealing motto Omnia vincit amor (Love conquers all) we see a mighty lion who, with Cupid at the reins, has been transformed into a meek mount for a boy. This is without question a reworking of the symbolic illustration of the power of love employed by Alciato. The accompanying text has also been changed, and just as with Alciato much thought has gone into the choice of an appropriate new motto. Omnia vincit amor is in fact a quotation from Virgil’s eclogue (Bucolics, X, 69) and thus assumes a certain level of education on the part of the reader.

We do not know exactly when, for whom and by whom this anthology was compiled. Later inscriptions on the fly-leaves simply tell us that the book passed through the hands of several owners from the 18th century onwards.

Tellingly designated a “jest” under the revised Badineriees title, this witty characterization of one of the many aspects of love thus quickly reveals itself as by no means shallow and superficial, but as a meaningful conversation between initiates sharing the same breadth of scholarship. Nor was this the first time that the Virgil quotation had been used to accompany an emblem. The same motto had already appeared in one of the earliest German books of emblems, published in Frankfurt am Main in 1581 by the German humanist Nicolaus Reusner. Virgil’s lines here accompany a heavily-laden donkey symbolizing parental love: donkeys—according to the Roman writer Pliny the Elder in his Natural History (Historia naturalis, VII, 169)—are constantly alert to any danger threatening their young and will always protect them and save them from peril. The credit for interpreting the motto from a different angle cannot be given to Heinsius, however. In the border surrounding the emblem picture, the motto is followed by a Latin distich signed “H. Grothus”. This signature points to none less than Hugo Grothus (actually Hugo de Groot), the famous Dutch lawyer and father of international law, who was at that time one of Heinsius’ close friends. It was he, therefore, who created this emblem (and there are others also signed “Grothus” or “H. G.” in the border—cf. fols. 6, 7, 16 and 19). Heinsius “simply” composed the lines of Dutch poetry which in the present volume have been eliminated and replaced by new French verses. The present love emblems are thus typical of the technique of citing and adapting earlier inventions. Such borrowings gave the well-informed reader the additional, today one might say intertextual pleasure of recognizing the original source and with this the satisfaction of identifying the particular type of variation. (…)

In the 16th century these devices became the subject of their own literature, and many were adopted into emblem books, as demonstrated by our own booklet (cf. fols. 6, 18, 23, 24). Both devices and emblems frequently took their motifs from The Hieroglyphics of Horapollo, a collection of symbols that had been discovered in 1419 on an island in the Greek Cyclades and brought to Italy. Ascribed to Horapollo, the Hieroglyphics was believed to document the hieroglyphs of Ancient Egyptian picture writing. Out of this there evolved a separate system of symbolic imagery, known as Renaissance hieroglyphics. One of its motifs, which found its way into the design of heraldic devices and from there into the emblem literature, is the salamander, which appears on folio 18 in our booklet. (…)
“TASCHEN continues to surprise us with gigantic volumes whose attractions are
139–142), personification is the form of allegorical representa-

tion with probably the longest tradition in the History of Western culture. The fact that such an art form is a method of illustrating an abstract idea, otherwise visually impossible to depict, in the shape of a human figure. We are all familiar with such personifications, even if they are falling out of use in modern times. The personification of Justice as a woman with her eyes blindfolded, wielding a sword in one hand and a set of scales in the other, is still familiar, however, as it can frequently be seen adorning old law courts. Justice indeed offers an excellent demonstration of how the system works: the formlessness of her figure reflects the grammatical gender of the word (derived from the Latin justitia); her blindfold represents the duty to pass unbiased judgement without respect of person and according only to the facts; her scales symbolize the measured process of arriving at a verdict by carefully weighing up every factor relevant to the case; and her sword indicates the sentences that the public can pronounce. Something that requires a great many words to describe and characterize can thus be expressed in a single, comprehensible image which is easily grasped by the imagination and intellect. (...) With a history almost as ancient as the Seven Virtues and the Seven Vices, which emerged as concepts in late antiquity in Plutarch's De Iside et Soside, art took a regular theme of allegorical and symbolic portrayals in literature and art from the Middle Ages onwards. Over time there evolved a canon of these recurring figures, one that finds its way into our anthology, too (fols. 92–105). Thus the Seven Virtues are present in a set of engravings made by Christoffel I van Sichem around 1600 and published by Claesz. Janz. Visscher in Amsterdam (fols. 92–98). They fall into two categories: firstly the spiritual virtues of Faith, Hope and Love, and secondly the cardinal virtues of Justice, Prudence, Fortitude and Temperance. They are clearly identified by name and shown with their characteristic attributes, whereby the fact that Justice is not wearing a blindfold demonstrates that the format still offered scope for variation. The Seven Virtues have their opposite in the Seven Vices, which by the moral standards of Christianity count as the seven deadly sins: Pride, Lust, Envy, Anger, Covetousness, Gluttony and Sloth. They appear here in another set of engravings by Crispin de Pasve the Elder, executed around 1600 from drawings by the important Flemish artist Marten van Vos (fols. 99–105).

Cupid, depicted as a young boy, is driving two mighty lions with one nonchalant hand and thereby symbolizes the power of love. No one can shield himself from this power.

A long-established system of allegorical representation also existed for some of the physiological traits of the human character. This artistic tradition is represented here by the series of The Five Senses (fols. 106–111) issued by the publisher Assverus van Londerseel, who was active in Amsterdam and Rotterdam and collaborated closely with the engraver Nicolaes de Bruyn. All five senses appear in two separate engravings in the present collection, but interpreted in an earthier light (fols. 131, 136). So too these very engravings, however, that lend the anthology its particular charm, as they fuse imagery from the Christian heritage and the mythology of antiquity. Pallas Athena, for example, the Greek goddess of wisdom, traditionally served as the personification of civilized life—as in an engraving by Boetius Adam Balsfried after a design by Abraham Bloemaert (fols. 134) and also as the victor over Barboustraib, as engraved by Jean Dubruey (fols. 135). To some degree a pendant to Pallas Athena are the Three Graces, the idealized beauties of antiquity who, during the Renaissance in particular, were widely used to symbolize the arts. They appear in two separate engravings in the present collection, interpreted in an earthier light (fols. 131, 136). So too the allegory of love featuring Bacchus, Ceres and Venus (fol. 57), equally famous in its own day, delivers a down-to-earth message. While these may seem only loosely linked with the theme of "Jestings on Love", they have a place—as the Virtues and Vices show—within the Christian worldview and lead on in our album to the sacrament of marriage. Three sheets by an unknown engraver illustrate the different motivations behind marriage and how they are to be judged (fols. 74–76).

Ultimately, however, all human life and endeavour is overshadowed by transience, probably the most characteristic allegorical theme of the era and represented in our anthology in three engravings particularly typical of their genre. The first (fol. 113) is an engraving after a design by Karel van Mander, who as well as being a painter was also the most important Netherlands writer on art of the early 17th century and author of the Schelteboeck published in 1604. The second and third engravings offer two particularly interesting variants of the widely used allegory of Vanitas, the infant with the skull (fols. 112, 132).

Representing an entirely different category of emblem are six engravings of historical scenes drawn from mythology and the Bible (fols. 79, 114, 121, 133, 136, 157). In the art theory of the Renaissance, history painting was esteemed as the highest of all the genres, and such scenes were the greatest demands upon the artist, whom it required to translate a historical event into the bearing and behaviour of the actors involved. It was at the same time suitable for expressing a complex content; it is by no means rare to find a deeper, usually moralizing message being delivered under the guise of history. One such engraving in our album was designed by Karel van Mander and depicts the Old Testament story of Lot and his daughters, a classic tale of incest (fols. 79). Illicit sexual relations are also a prominent theme of a series of copperplate engravings executed between 1590 and 1595 by Agostino Carracci, the brother of Annibale Carracci, master of the Taferele Fineane in Rome. Entitled The locomos (Debaucheries), their liberal subject matter allowed the depiction of Pope Clement VII but great interest amongst collectors. Modern-day research puts the total number of sheets making up the Lascivie series at sixteen and has identified a number of copies by Dutch artists. Four such copies are contained in our anthology (fols. 121, 136, 137, 143). (...) Between these engravings we find series and individual sheets whose subjects derive not from the educated canon of classical literature but from the popular iconography of the day. An example here is the ten-part Ages of Man series designed and engraved once again by Crispin de Pasve the Elder in Cologne (fols. 122–130). These are not personifications, but genre-like scenes which characterize, in actions, events and poses, the successive decades of a man’s life (the picture of the Sixty-year-old is missing). Themes all too familiar from real life also included the follies of love and in particular the buying of love with money, as treated here in a short series of three engravings executed in Haarlem around 1600 by Jakob Gottius, a brother of the important Hendrick Gottius, on the basis of designs by Pieter de Jode (fols. 115–117). Their inclusion of verse couplets lends them the moralizing characteristic of genre painting in the Netherlands, and thereby underlines the close link between genre painting and emblem art.

While genre painting (so-called only since more recent times) emerged as a separate discipline as late as the end of the 16th century, its most celebrated forerunners included Pieter Bruegel the Elder, known as “Praesent Bruegel” for his many portrayals of subjects from Dutch daily life. Bruegel’s famous Proverb paintings are here interpreted in twelve engravings by Hieronymus Wierix and Pieter van der Heyden, originally published in Bruegel’s native city of Antwerp in 1568 and only rarely surviving (as here) in a complete set (fols. 80–91). They are thereby the oldest engravings in the album. (...) Linked somewhat more closely to the overall theme of our volume is another series of twelve engravings, which together illustrate a number of idiomatic expressions and rather crude double-entendres passing between men and women (fols. 62–73). Vulgarity was in those days considered a sign of commonness, since in the Hierarchial mind of the age illiteracy, uncouthness and social inferiority all went hand in hand. This attitude is encapsulated in the emblem of three rabbits combined as if into a coat of arms symbolizing fecundity and promiscuity (fols. 78), an image whose origins can be traced back to the Middle Ages. It is preceded by a warning about the fickleness of fortune, the ups and downs of life in the shape of a novelist and a fool coupled together into a rotating coat of arms (fol. 77). (...)

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—Kurier, Vienna, on D’Hancarville’s The Complete Collection of Antiquities
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The author: 
Steven Heller is the art director of The New York Times Book Review and co-chair of MFA Design at the School of Visual Arts. He has edited or authored over eighty books on design and popular culture including Merz to Emigre and Beyond: Avant-Garde Magazine Design of the 20th Century and Design Literacy Revised.

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“Your books are a constant source of inspiration. Thank you!”—Filippa Lidholm, Spain, on taschen.com
“I love it when books from TASCHEN come through the post. Not only are they...
reassuringly big and weighty, they are always fantastic to look at.” —Theme Magazine, Stockport
Designed to be a companion to the classic title 1000 Chairs, this two-volume edition contains an awesome selection of over 1000 lights. Presented chronologically by decade are history’s most interesting electric lights, from Edison’s first light bulb to Tiffany’s beautiful leaded glass shades to completely outrageous designs from the late 1960s and 1970s to the latest high-tech LED products. All major styles are represented here—Arts & Crafts, Art Nouveau, Art Deco, Modern Movement, De Stijl, Postwar, Pop, Radical, Post-Modern, and Contemporary—in two volumes of truly illuminated works. This definitive reference work is a must-have for collectors and design fans (the second volume, From 1960 to Present, will be published in early 2005).

The editors: Charlotte J. and Peter M. Fiell run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN’s Decorative Arts series, 1000 Chairs, Design of the 20th Century, Industrial Design A-Z, Designing the 21st Century, Scandinavian Design, and Graphic Design for the 21st Century.
“Artificial light in every sense may well deserve to be known as the torch of civilization.”
—M. Luckesh, Artificial Light, 1920

“Fiell Good Factor…” —The Saturday Telegraph Magazine, London
The Evolution of Artificial Light

Charlotte & Peter Fiell

Of all the great achievements of science and invention, the production and application of artificial light ranks amongst the highest. Few human endeavors have had such a far-reaching influence upon the development of civilization. Today we take electric lighting for granted, yet just over a hundred years ago transforming night into day at the flick of a switch was hailed as nothing short of miraculous. Since humankind's earliest origins, the patterns of daily life had been determined largely by the sun—the greatest light source of them all. In many ancient societies, the sun was perceived as no less than the giver of life and was used to define the world in symbolic terms. The development of artificial light, on the other hand, provided a vital means of independence from the rhythms of nature and increasingly enabled humans to redefine the world around them. The progress of civilization has been inextricably linked with the evolution of artificial light, which can be seen both as an economic factor and as an artistic medium that has long influenced our health, safety, efficiency and happiness. The many historic lighting designs featured in the following pages have been carefully selected as among the finest and most important examples of their kind. Not only do they best reflect the styles and movements that defined design during the first half of the 20th century, they are also among the most innovative in articulating the uniquely expressive quality of emitted light. Quite simply, artificial lighting has enlightened the world by illuminating our path towards civilization.

Incandescent Electric Lighting

In 1845 William Staite, who had earlier invented a clockwork mechanism for regulating the distance between carbon electrodes in arc lamps, demonstrated a lamp with a metallic filament at a conference held at the Sunderland Athenaeum. Among the audience at this event was a 17-year old student by the name of Joseph Swan (1828–1914). Indeed, it was this youthful encounter that led Swan to become interested in the development of practical electric lighting. That same year a patent specification for a new electric lighting device was published on behalf of a young American inventor, John Wellington Starr (d. 1846). The patent described an apparatus consisting of a short carbon rod positioned above a column of mercury, which was placed in a Torricellian vacuum. Unfortunately for Starr, the glass used in this experimental light bulb blackened too rapidly to make it a viable proposition.

1000 LIGHTS

The Evolution of Artificial Light

Charlotte & Peter Fiell

Without artificial light, mankind would be comparatively inactive about one half its lifetime.”

— M. Luckiesh, Artificial Light, 1920

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This book (Volume One of a two-volume set) focuses on domestic lighting design from the early 1880s to the late 1950s and aims to show how the development of electric lighting at the end of the 19th century coincided with the emergence of the new profession of industrial design. Artists, architects, engineers and designers took up the challenges provided by this new and exciting technology and applied it to the design of many different types of light fixture—hanging, floor, table and so on—often in very unique and individual ways. While many designers concentrated on producing functional lighting solutions, others preferred to explore the expressive potential of electric light through the use of a variety of natural and synthetic materials and a wide range of production techniques and technologies. During the early years of domestic electrification, lighting products were often designed as integral elements of complete interior schemes and were therefore almost always labor-intensive and expensive to produce. During the inter-war period, however, as the reality of the Machine Age and large-scale industrial manufacturing grew, product designers began to look for more universal and affordable solutions that speculated on serial production. Later, in the post-war era, designers began a period of remarkable formal experimentation that considerably extended the esthetic parameters of lighting design. In comparison to other areas of consumer product design, such as automotive, seating and domestic appliances, lighting products do not have to adhere so closely to ergonomic requirements and this allows for a much greater freedom of compositional expression. The many historic lighting designs featured in the following pages have been carefully selected as among the finest and most important examples of their kind. Not only do they best reflect the styles and movements that defined design during the first half of the 20th century, they are also among the most innovative in articulating the uniquely expressive quality of emitted light. Quite simply, artificial lighting has enlightened the world by illuminating our path towards civilization.

“Who will change old lamps for new ones? … new lamps for old ones?”

— Aladdin from The Arabian Nights

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Captivated by Staite’s demonstration and intrigued by Starr’s in vacuo concept, Joseph Swan began conducting experiments with a view to developing the first economical incandescent electric lamp. In 1848, via a process which involved saturating paper strips and coils with tar and treacle, placing them into a mass of powdered charcoal and then kiln-burning them in a fireclay crucible, Swan managed to obtain extremely thin and flexible spirals and strands of carbon. By 1855 at the very latest he had perfected his method of “carbonization” and was able to make very strong yet highly elastic carbon filaments.

During the following years of intense experimentation, Swan—assisted by Charles Stearne—discovered a method that at last allowed him to rid a light bulb of troublesome residual air. He used the mercury vacuum pump invented by Hermann Sprengel (1834–1900) in 1865 to create as near perfect a vacuum as possible while the carbon was cold, and then passed a strong current through the filament to exhaust the remaining small quantity of air before the bulb was finally sealed. This landmark discovery appears to have been made towards the end of 1878: Swan gave the first demonstration of his practical incandescent lamp at the Newcastle-upon-Tyne Chemical Society on December 18 that year. Strangely, Swan did not immediately patent his ground-breaking invention, in the erroneous belief that the principle of incandescent electric lighting had already been in the public domain too long.

“Today we take them for granted—incandescent bulbs, fluorescent tubes, spotlighters, photoflash bulbs, sealed beam bulbs, and a hundred other kinds in daily use. Yet they have changed the lives of countless millions of people—by making life richer, easier, and more satisfying.”

— Paul W. Keating, Lamps for a Brighter America, 1954

The Wizard of Menlo Park
As a young but already very successful inventor, Thomas Edison had turned his attention to the “subdivision of light” at the beginning of 1878. In an article that appeared in the New York Tribune on 28 September 1878, he declared: “I have let the other inventors get the start of me in this matter somewhat, because I have not given much attention to electric lights; but I believe I can catch up to them now… There is [now] no difficulty about dividing up the electric currents and using small quantities at different points. The trouble is in finding a candle that will give a pleasant light, not too intense, which can be turned on or off as easily as gas”. The announcement of Edison’s intention to develop a safe and inexpensive electric light bulb caused the price of illuminated gas stocks to tumble on both the New York and London stock exchanges, while shares in the Edison Electric Lighting Company (founded in 1878) soared from practically nothing to an impressive $1,200 each. Like Swan, Edison realized that the use of high-resistance filaments was the key to producing smaller units of light. At his well-equipped Menlo Park laboratory in New Jersey, Edison and some 100 assistants proceeded to conduct around 1,600 different experiments in the search for a suitable filament. The materials they tested included carbonized cotton thread, carbonized strips of bamboo and filaments made of platinum and platinum-iridium alloys. Eventually, on 22 October 1879, Edison and his team produced their first successful incandescent lamp, which employed a horseshoe-shaped carbonized paper burner. (Joseph Swan was later to claim he had first experimented with similar-shaped burners some fifteen years earlier.)

nicht gerecht werden... Eine geniale Enzyklopädie historischer Mode.” —Lifestyle, Vienna, on Costume History
that his first bulb "burnt like a star at night for 45 hours, and it went out with unexpected quickness." During the next couple of months, Edison filed patent applications for high-resistant carbon filaments and for his revolutionary incandescent lamp with its carbonized paper burner. On New Year's Eve of 1879, the first public demonstration of Edison's new light bulbs took place at Menlo Park and was witnessed by over 3000 visitors. In early 1880 Edison's company installed its first commercial light system on the SS Columbia—a new steamship built by the Oregon Railway and Navigation Company. The SS Columbia's maiden voyage from New York to Portland caused quite a sensation, and with its 115 twinkling lights the steamship greatly publicized Edison's achievements, most notably through an extensive article published in the prestigious journal Scientific American. By November 1879 the commercial production of incandescent light bulbs had begun at Menlo Park. Already at this early stage the two main methods of connecting bulbs to an electrical source had been established—Edison having chosen the screw fitting and Swan the bayonet. Unsurprisingly, the two inventors decided to go into partnership in Britain and in 1880 founded the Edison & Swan United Lamp Company, which later became known as Ediswan. Despite having achieved his momentous goal of producing the world's first commercial incandescent light, Edison was fully aware that, without a power network to supply it, electric lighting could never be economically viable. Recognizing that "the issue is factories or death!", but finding the other directors of the Edison Electric Light Company reluctant to invest further, Edison was left with no alternative but to borrow money and sell his own stock-holdings. With the cash thus raised, he built new plants to manufacture the equipment needed to bring electric light into people's homes—from dynamos, junction boxes and underground tubing right down to sockets and switches. Even with the founding of these factories and his establishment of the world's first electrical supply system for domestic use, introduced to New York City in 1882, Edison was up against stiff competition. The 1880s namely produced a veritable "Gold Rush" in the electric lighting sector, with competitors filing a plethora of patents, suing each other for infringements and merging their companies into larger entities. And whereas the "Wizard of Menlo Park" had favored the direct current system, by the early 1890s alternating current systems had become the preferred choice. In 1892 over seven million light bulbs were manufactured. The Electric Age had finally become a reality.

Lighting Design in the Age of Electricity

Edison's incandescent light bulb extended the possibilities of lighting design immeasurably, and for designers, architects, engineers and artists the advent of electric light brought a whole new typology to their oeuvre. By dealing with the technical side of electric lighting, Edison had given designers the freedom to explore the functional and aesthetic potential of a cheaper, safer and more reliable source of artificial light. Not surprisingly, some of the very first electric lights were adapted from existing gaslight models, while others were cobbled together using Edison-patent switches and sockets. These somewhat utilitarian designs found themselves quickly surpassed, however, by more decorative models by Art Nouveau designers, which better explored the expressive potential of electric light. Already highly skilled in working with glass and metal, the first generation of professional designers—who included William Arthur Smith Benson (1854–1924), Louis Comfort Tiffany (1846–1904), and Josef Hoffmann (1870–1956)—combined new electric lighting technology with avant-garde esthetic trends to create some of the most beautiful lights ever made. The Art Nouveau esthetic of the fin-de-siècle period gave way in the early 20th century to a more austere approach to lighting, as embodied by the utilitarian arc lights designed for AEG in 1908 by Peter Behrens (1868–1940). The Functionalist cause pioneered by Behrens and his associates at the Deutscher Werkbund was taken up during the 1920s and 1930s by associates of the De Stijl movement and designers at the Bauhaus, who combined a Modernist idiom with lighting solutions that speculated on large-scale production for the masses. Paradoxically, the ascendancy of the sumptuous Art Deco style during the same 1930s era saw designers such as Jean Perzel (1892–1986) and René Lalique (1860–1945) creating ever more decorative light fixtures, incorporating luxury materials.

“Whenever the horizon of lamp and lighting research seems to be coming closer, someone predicts that all the important discoveries have been made, and that no others will occur. Almost as soon as the words leave his lips, a new and better light source or lighting method is announced.”

— Paul W. Keating, Lamps for a Brighter America, 1954

"TASCHEN is the most wonderful company to work for. It makes fusty
such as bronze and alabaster, for an elite clientele. This remarkable period of design endeavor saw the creation of a number of iconic lights: Wilhelm Wagenfeld (1900–1990) designed his Model No. Mf8 table light at the Bauhaus in 1924, Paul Henningsen (1894–1967) began developing his landmark PH range of lighting in 1927, George Carwardine (1887–1948) invented the Anglepoise light in 1933 and Jacob Jacobson

“Light is the first of painters. There is no object so foul that intense light will not make it beautiful.”
—Ralph Waldo Emerson (1803–1882)


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The photographer: Tuca Reinés is a native and resident of Sao Paolo. For over 20 years, he has been a frequent contributor to magazines and his work has appeared in Vogue, Casa Vogue Brasil, Wallpaper, among others. He is the author of three architectural books and his work has also appeared in many publications, including TASCHEN’s Seaside Interiors.

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.
ask for more than that.” —TNT Magazine, London, on Great Escapes Asia
“This is pure eye-candy for the exotic traveller and ideal to page
through if you’re planning a great escape.” —Food & Home, Cape Town, on Great Escapes Africa
America’s Homer

“When in doubt, make a Western.” —John Ford

Director of nearly 150 feature films and winner of six Oscars, John Ford (1895-1973) was the quintessential American film-maker. Ford produced an unparalleled body of work that includes such classics as The Grapes of Wrath, How Green Was My Valley, Stagecoach, My Darling Clementine, The Quiet Man, and The Searchers. In response to critics and fans who praised his work as having a powerful, singular vision, Ford was known for making statements, such as “It’s no use talking to me about art, I make pictures to pay the rent”, though such assertions betrayed his genuine love of filmmaking, which he called “the only thing I really like to do.” Author Scott Eyman calls Ford “America’s Homer”—a fitting title for the filmmaker who helped frame the American experience for the world.

The author: Scott Eyman, books editor of the Palm Beach Post, is the author of Ernst Lubitsch: Laughter in Paradise, The Speed of Sound: Hollywood and the Talkie Revolution 1926–1930 and Print the Legend: The Life and Times of John Ford, among others. He lives in Palm Beach, Florida.

John Ford on the set of Cheyenne Autumn, 1964
Photo: Estate of John R. Hamilton, Los Angeles

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At once cosmopolitan metropolis and venue for a pensive stroll, Moloch and emblem of the modern, Paris has been a source of inspiration for countless artists and writers down the ages. But not least it is the home and constant muse of a relatively young art: photography. Since the earliest days of the daguerreotype right up to our time, renowned photographers such as Joseph Nicéphore Niepce, Henri Cartier-Bresson, Robert Doisneau, and Jeanloup Sieff have lived and worked in the city of lights. Over the years a love affair developed between Paris and photography, giving rise to a remarkable record of the metropolis and a telling history of a new art form. This volume takes the reader on numerous walks, camera in hand, through the streets of Paris. Atmospheric black-and-white photos, shot by great photographers over two centuries, reveal the dramatic and the tranquil, the historic and the everyday—in the capital’s parks and gardens, boulevards and backstreets, passages and arcades, bistros and nightclubs.

The author: Jean-Claude Gautrand is one of France’s most distinguished experts on photography. An active photographer since 1960, he has also made a name for himself as a journalist and critic, with numerous publications.

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EL GRECO
The eccentric and underappreciated work of a passionate visionary

Cretan-born painter Domenicos Theotocopoulos, better known by his Spanish nickname, El Greco (c.1545–1614), studied under Titian in Venice before settling down in Toledo. Commissioned by the church and local nobility, El Greco produced dramatic paintings marked by distorted figures and vibrant color contrasted with subtle grays. Though his work was appreciated by his contemporaries, especially intellectuals, it wasn’t until the 20th century that it was widely embraced and admired, influencing in particular the Expressionist movement.

The author: Michael Scholz-Hänsel studied art history, history, theatre studies, and Hispanic studies in Berlin and Hamburg, earning his doctorate in 1984. He has taught at Leipzig University since 2002 and has published widely, especially on topics relating to the Hispanic world.

KEITH HARING
Tragicomedy; or, the world according to Haring

By the time of his death from AIDS at the age of 31, Keith Haring (1958–1990) was already a wildly successful and popular artist. Haring’s original and instantly recognisable style, full of thick black lines, bold colors, and graffiti-inspired cartoon-like figures, won him the appreciation of both the art world and the general public; his work appeared simultaneously on T-shirts, gallery walls, and public murals. In 1986, Haring founded Pop Shop, a boutique in New York’s SoHo selling Haring-designed memorabilia, to benefit charities and help bring his work closer to the public and especially street kids, with whom he never lost contact.

The author: Alexandra Kolossa studied art history, German literature, and business administration in Trier. She took her doctorate in 2003. Since 1998 she has been a freelance author and contemporary art exhibition curator. She lives and works in Düren.

HANS HOLBEIN THE YOUNGER
The German Raphael

A key figure in the Northern Renaissance, Hans Holbein the Younger (1497/8–1543) is most remembered for his religious commissions and the portraits he created during his later years in London, such as The French Ambassadors and the many paintings and drawings made of Henry VIII and his wives. His unfailing eye, vivid use of colors, and acute sense of psychological observation gave his paintings an uncommon depth and made him one of the most important German artists of his era.

The author: Norbert Wolf studied art history, linguistics, and medieval studies at the universities of Regensburg and Munich. He received his doctorate in art history in 1983. He has held various visiting professorships, and is currently visiting professor at the University of Innsbruck. Other TASCHEN titles by Wolf include Diego Velázquez, Codices Illustres (with Ingo F. Walther), Ernst Ludwig Kirchner, and Caspar David Friedrich.
BASIC ART—GENRES

Art history’s most important genres—now part of the Basic Art series

Each book in TASCHEN’s Basic Art movement and genre series includes a detailed introduction with approximately 30 photographs, plus a timeline of the most important events (political, cultural, scientific, sporting, etc.) that took place during the period. The body of the book contains a selection of the most important works of the epoch: each is presented on a 2-page spread with a full-page image and, on the facing page, a description/interpretation of the work, a reference work, portrait of the artist, quotes, and biographical information.

CUBISM
Picasso and his peers
As you’ll find out in this guide to the fundamentals of cubism, there is much more to the genre than its most famous proponent. Picasso, often identified by flattened, geometric shapes, overlapping, simplified forms and fragmented spatial planes, was quite possibly the most influential movement in 20th-century art. Featured artists: Pablo Picasso, Edmond Fortier, Paul Cézanne, George Braque, Henri Le Fauconnier, Jean Metzinger, Fernand Léger, Juan Gris, Albert Gleizes, Henri Laurens, Salvador Dalí, Brassai, Robert De Launey, Raymond Duchamp-Villon

The author: Anne Ganteführer-Trier studied art history, German literature and modern history in Bonn and now heads the Department of Photography at the Cologne art-auction house Van Ham Kunstauktionen. Her publications and exhibitions include José María Sert. Photographien (1996) and Jeff Wall – Bilder von Landschaften (1999).

MINIMAL ART
The bare minimum
Founded as a backlash against abstract expressionism, minimalism was characterized by simplified, stripped-down forms and materials used to express ideas in a direct and impersonal manner. By presenting objects as simple objects, minimal artists sought to communicate without referring to expressive or historical themes. Featured artists: Carl Andre, Stephen Antonakos, Jo Baer, Larry Bell, Ronald Bladen, Walter De Maria, Dan Flavin, Robert Gober, Eva Hesse, Donald Judd, Gary Kuehn, Sol LeWitt, Robert Mangold, John McCracken, Robert Morris, Robert Ryman, Fred Sandback, Richard Serra, Tony Smith, Robert Smithson, Anne Truitt

The author: Daniel Marzona, an independent writer and curator, studied art history and philosophy at the Ruhr-Universität, Bochum. Recently he co-founded the publishing house Navado Press, focusing on artists’ books and publications on contemporary art and architecture. He lives and works in New York and Berlin.

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une référence accessible au plus grand nombre.” —La Libre Belgique, Bruxelles, on the Basic Architecture series
ALVAR AALTO
“The form is a mystery that eludes every definition.”

Finnish architect Alvar Aalto (1898–1976) was not only influenced by the landscape of his native country, but by the political struggle over Finland’s place within European culture. After early neoclassical buildings, Alvar Aalto turned to ideas based on functionalism, subsequently moving toward more organic structures, with brick and wood replacing plaster and steel. In addition to designing buildings, furniture, lamps, and glass objects with his wife Aino, he painted and was an avid traveler. A firm believer that buildings have a crucial role in shaping society, Aalto once said, “The duty of the architect is to give life a more sensitive structure.”

The author: Finnish-born Louna Lahti worked for the Alvar Aalto Society for many years, first as exhibition secretary and later as treasurer, before establishing her own firm in 1984. She has lectured and published extensively on visual arts and architecture.

GROPIUS
Unity of art and technology

Born and educated in Germany, Walter Gropius (1883–1969) belongs to the select group of architects that massively influenced the international development of modern architecture. As the founding director of the Bauhaus, Gropius made inestimable contributions to his field, to the point that knowing his work is crucial to understanding modernism. His early buildings, such as Fagus Boot-Last Factory and the Bauhaus Building in Dessau, with their use of glass and industrial features, are still indispensable points of reference. After his emigration to the United States, he influenced the education of architects there and became, along with Mies van der Rohe, a leading proponent of the International Style.

The authors: Gilbert Lupfer and Paul Sigel have published on the history of art and architecture of the 20th century. Lupfer currently teaches at the Technische Universität Dresden, Germany, and Sigel is scientific assistant at the Institut für Kunst und Musikwissenschaft of the same university.

LE CORBUSIER
Architectural poetry in the machine age

Born Charles-Edouard Jeanneret, Le Corbusier (1887–1965) adopted his famous pseudonym after publishing his ideas in the review L’Esprit Nouveau in 1920. The few buildings he was able to design during the 1920s, when he also spent much of his time painting and writing, brought him to the forefront of modern architecture, though it wasn’t until after World War II that his epoch-making buildings were constructed, such as the Unité d’Habitation in Marseilles and the Church of Notre Dame du Haut in Ronchamp.

The author: In 1997, the French Minister of Culture appointed Jean-Louis Cohen to create the Cité de l’architecture, a museum, research, and exhibition center in Paris’s Palais de Chaillot. His research activity has been chiefly focused on 20th-century architecture and urban planning. He has studied German and Soviet architectural cultures in particular, and interpreted extensively Le Corbusier’s work and Paris planning history. Cohen is the author and curator of many architecture books and exhibitions.

“How on earth TASCHEN do it is unclear, but this attractive 96 page
“Series of books on architecture lauded as compact are often just cheap, in every sense of the term. TASCHEN provides the exception to the rule with these intelligent and attractive soft-bound volumes containing a chronological presentation of the life’s work of famous master-builders. … Volumes on Schinkel, Scharoun, Loos, Neutra and Wright have already been published. We want more!”

—AD, Munich, on the Basic Architecture series

Basic Architecture features:
• Each title contains approximately 120 images, including photographs, sketches, drawings, and floor plans.
• Introductory essays explore the architect’s life and work, touching on family and background as well as collaborations with other architects.
• The body of the book presents the most important works in chronological order, with descriptions of client and/or architect wishes, construction problems (why some projects were never executed), and resolutions.
• The appendix includes a list of complete or selected works, biography, bibliography and a map indicating the locations of the architect’s most famous buildings.

book sells for under five pounds.”

—The Architectural Review, London, on Scharoun
Several months ago I received an email tricked out in hot pink lettering surrounded by hearts and flowers. I spotted it as a fan letter, but as I read how he enjoyed Naked as a Jaybird and the Roy Stuart volumes, the writer revealed himself as more than a fan, devoted not just to my books, and not just to TASCHEN books, but to TASCHEN the company and the concept.

A couple of months later I clicked on an email and there was the familiar pink text. It seems Phillip had a new dream book, he emailed me photos that looked so delicious, and present here along with photos of his amazing models for TASCHEN. He had never been near a real rock chipboard, a closed version for the kitchen countertop, two 4 mm plywood sheets, and a 15 mm polystyrene sheet, for the jacket I enlarged a 50 x 70 cm image and glued it to the polystyrene. The biggest problem was the designer table by Philippe Starck. After long consideration, I built it out of metal broom handles and aluminum bars. I did all the dimensions by eye since unfortunately I didn’t have any concrete descriptions. But I think the result is quite okay. With GOAT I was like when I had it right in front of me. So I first built the model of it in 1:1 scale. If I didn’t have the money to buy the real thing, then I would simply build myself my own copy. The same was and is the case with GOAT. I saw it and was totally thrilled and when I’m thrilled by something, then I’m thrilled 120%. So I had to build it too, I just wanted to see what it was like when I had it right in front of me. So I first built the Collector’s Edition and was totally overwhelmed. It lay around for a while until I had the sudden idea of building the Champ’s Edition too. At first I wanted to build just the books, but that wasn’t enough, so I also built the boxes the books come in, right down to the smallest detail. Everything had to fit or else I would have flung it in the corner. Luckily, everything did fit and I am satisfied with the final result. At the moment, I’m still working on the complete Champ’s Edition, including the artwork by Jeff Koons and the four silver gelatin prints, everything you can get for $10,000! (Phillip has now completed the Champ’s Edition)

DIAN HANSON: What would you say is most inspiring about his work in general?

PHILLIP STRAFEHL: Before that, I worked for a well-known model builder who made warships and cruise ships in 1:100 scale for museums and private clients. One of my favorite models was the Titanic on which I got to learn in a lot of my own ideas, for example adding the famous stairwell to the model, which was very tricky. My boss always left the extremely fine work to me. That’s where I learned my enthusiasm for creative work.

DIAN HANSON: What inspired you to make your models of the SUMO and GOAT books?

PS: Everything began with SUMO. I saw it and I wanted it. But it cost a lot of money and I tried to force it from my mind, but without any luck. At some point, I had the idea of building a model of it in 1:1 scale. If I didn’t have the money to buy the real thing, then I would simply build myself my own copy. The same was and is the case with GOAT. I saw it and it was totally thrilled and when I’m thrilled by something, then I’m thrilled 120%. So I had to build it too, I just wanted to see what it was like when I had it right in front of me. So I first built the Collector’s Edition and was totally overwhelmed. It lay around for a while until I had the sudden idea of building the Champ’s Edition too. At first I wanted to build just the books, but that wasn’t enough, so I also built the boxes the books come in, right down to the smallest detail. Everything had to fit or else I would have flung it in the corner. Luckily, everything did fit and I am satisfied with the final result. At the moment, I’m still working on the complete Champ’s Edition, including the artwork by Jeff Koons and the four silver gelatin prints, everything you can get for $10,000! (Phillip has now completed the Champ’s Edition)

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—Der Spiegel, Hamburg, October 6, 2003

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Right: Both the “Champ’s Edition” and the “Collector’s Edition” of GOAT come in a silk-covered box. The iconic 1966 photo “Ali vs Williams” by Neil Leifer was recently awarded the title “Greatest Sporting Image of All Time” by The Observer, London.

Below: One of the two gatefold sequences measuring 200 cm x 50 cm (80” x 20”) showing a dramatic series of images by Neil Leifer taken on the eve of Ali’s title defense against Ernie Terrell in 1967.

* “It’s unique and overwhelming. I think, I will need more than 12 rounds
Howard L. Bingham has lived in Los Angeles since the age of four. He has worked and studied there, and most importantly perhaps, met his lifelong friend Muhammad Ali there, in 1962. He had no idea who the emerging fighter was when he was assigned by the Los Angeles Sentinel to photograph the young Cassius Clay (Ali still reminds him of this oversight 40 years later). Since then, Bingham has become a highly-respected portrait and reportage photographer, honored with awards in the United States and with his work gracing magazines like Sports Illustrated, Newsweek, Time and People. His work has been exhibited internationally, but he remains best known for his extraordinary body of work capturing, at close quarters, the many faces of Muhammad Ali. The most powerful expression of this came in his acclaimed 1991 book, Muhammad Ali: A Thirty-Year Journey. He is Principal Photographer and Editorial Consultant of GOAT.

Jeff Koons

We are proud to have Jeff Koons create his own tribute to Muhammad Ali as part of the “Champ’s Edition” of GOAT. Koons, 49, is one of the most influential living artists and an icon of the modern art world. He started his meteoric rise in the 1980s as part of a generation of artists who explored the meaning of art in the media saturated age. With his stated intention to communicate with the masses, Koons draws from the visual language of mass media and advertising, and the entertainment industry. Testing the limits between high and low culture, his sculptural menagerie includes Plexiglas-encased Hoover vacuum cleaners, basketballs floating in glass aquariums, and porcelain homages to Michael Jackson and the Pink Panther. Koons’ frequent goal is to present the common object as is. “When I’m working with an object I always have to give the greatest consideration not to alter the object physically or even psychologically. I try to reveal a certain aspect of the object’s personality. I’m placing the object in a context or material which will enhance a specific personality trait within the object. The soul of the object must be maintained…”

His sculpture, “Michael Jackson and Bubbles,” was sold at Sotheby’s in 2001 for $6 million. Koons has been the subject of numerous solo exhibitions — at the San Francisco Museum of Modern Art, the Bilbao Guggenheim, the Stedelijk Museum in Amsterdam, the Staatsgalerie Stuttgart and the Museum of Contemporary Art in Chicago among others.

The Champ’s Edition: No. 1 – 1,000

• The “Champ’s Edition” has a white silk cover with pink lettering.
• Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
• Four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.
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• Price: €/$ 10,000 / £ 6,750 / ¥ 1.300.000 per copy.

www.taschen-goat.com

* Left: “Radial Champs”, original art piece by Jeff Koons.
* Below: Four photos by Howard L. Bingham that reflect the most representative facets of Ali’s personality, as seen by his closest friend: “Cassius Clay in Louisville,” 1963; “Sitting on a Million Dollars,” 1965; “Ali vs Liston II,” 1965; “Muhammad Ali,” 1978. These 50 cm x 50 cm (20” x 20”) gallery-quality silver gelatine prints are individually signed by the photographer and Muhammad Ali and come with the first 1,000 copies of GOAT, the “Champ’s Edition.”

“... if any book of images deserved its hefty price tag, then it's this one.”
—Photography Monthly, London

“Destined to become a collector's item of extraordinary value.”
—The Observer Sport Monthly, London

for reading and enjoying it!”
—Walter K., Emsdetten, German, on GOAT
“Cheap, gaudy, shrill, chaotic, eclectic, sexy, inspiring, ingenious and overwhelming, but always stimulating!”
—Zürichsee-Zeitungen, Zurich, on MARIO BOTTA

“It certainly consolidates his position as the world’s most media-savvy architect.”
—Wallpaper*, London, on REM KOOLHAAS—CONTENT

“TASCHEN rocks ;-)” —il dottore roxo, Belgium, on taschen.com
“Opening this lavishly illustrated book is one of sumptuous celebration of the visual aspects of Leonardo’s œuvre.”
—The Art Newspaper, London

“Perhaps one day fine books, like museums, will be equipped with light beams and alarm systems. The curiosity of anyone getting too close to a page in their desire to examine a detail would then be rewarded in the same unpleasant way as in the Louvre. TASCHEN’s books are gradually acquiring the character of precious objects worthy of protection, though their purpose is quite different.”
—Frankfurter Rundschau, Frankfurt am Main

“He was like a man who woke up too early, in the darkness, while everyone else was still sleeping.”
—Dmitr S. Merezhkovsky, 1901

“TASCHEN always has a dazzling, boundary pushing book up

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