RE-EDITION OF PHILIPPE HALSMAN’S 1948 PHOTO CLASSIC, The Frenchman

“How do you like America, Mr. Fernandel?”

“TASCHEN has changed the face of publishing.” —The Financial Times, London
Dear bookworms,

Sad news first: on August 3rd, our art editor, Gilles Néret, died in Paris. Gilles was one of the cornerstones of our publishing house since he joined in the late 1980s. He edited and wrote nearly twenty books, among them landmark editions such as Dalí—The Paintings, the Monet/Wildenstein Catalogue Raisonné and Erotica Universalis. He was a great writer and sophisticated editor, a humanist, a diplomat and a hard worker. He was also the most loyal friend I can imagine. I owe a lot to Gilles and I will deeply miss his warmth and humor.

We all missed Gilles at our 25th anniversary party in Sorrento, Italy, where 250 of our worldwide staff and friends celebrated during a ravishing weekend at one of the classic hotels I know, Gia Ponti’s Parco dei Principi. It was a fantastic gathering of all the individuals who helped build this company through their exemplary support.

Thanks to you, the first half of our 25th anniversary program was so enthusiastically received that many titles sold out worldwide within a few days. We saw some spectacular window displays and I am happy to present you the winner from our competition: two ladies from Australia, Julia and Nikki of Flourish Gift and Home Store in Adelaide, South Australia. The prize is a trip to Los Angeles for these two TASCHEmanatics. Congratulations!

This success encouraged us to publish a second batch of re-editions of our most successful titles at super bargain prices for this fall/winter. And on top of this, we have, of course, our new program, which you will find presented in this magazine.

Thank you for your continuing support and, as always, I hope you enjoy our books.

Peace,

Benedikt Taschen

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“Traditional is not a word that you would ever use to characterize TASCHEN, whose innovative business practices have revolutionized their trade.” —Vanity Fair, New York
In New York in 1948, photographer Philippe Halsman had a chance meeting with Fernandel, a French movie star from the vaudeville tradition, and asked the actor to participate in a completely original photographic experiment. Halsman would ask Fernandel questions about America to which he would respond using only facial expressions. With his long, lovable horse face, Fernandel mimicked the answers to such questions as “Does the average Frenchman still pinch pretty girls in a crowd?” (silly grin) and “What was your reaction to the great American game of baseball?” (perplexed). Fernandel’s reactions are laugh-out-loud funny, and the book that resulted from this unusual collaboration is nothing short of wonderful.

The Frenchman has been out of print for over fifty years, but TASCHEN’s reprint thankfully brings it back to life.

The photographer: Philippe Halsman (1906–1979) was born in Latvia but established his career in Paris, where he quickly became known as one of the most promising photographers of his generation. In 1940, he emigrated from France to the United States, where his career promptly soared as he began working for LIFE magazine, photographing such stars as Marilyn Monroe and Elizabeth Taylor. His original style of portraiture brought a candid feeling to even the most elaborately posed photographs. Halsman had a keen talent for finding ways to capture the psychologies of his subjects, often revealing hidden depths of their personalities. For his famous “jump” series, he photographed his subjects—including President Nixon and the Duke and Duchess of Windsor—as they jumped in the air. His photograph of Dalí with three cats, his canvas, and water all suspended in mid-air is one of the most famous images of the painter. Halsman’s contributions to the art of portraiture are innumerable, and his photographs will forever remain the defining images of mid-century American popular culture.
THE FRENCHMAN

A photographic interview with pictures
Philippe Halsman

WHAT MEASURES ARE BEING TAKEN BY THE FRENCH GOVERNMENT TO RAISE THE BIRTH RATE?

WE HOPE THAT YOU HAVE TASTED OUR CALIFORNIA CHAMPAGNE?

WHAT WOULD YOU RATHER GIVE UP—WOMEN OR GARLIC? …

THIS BOOK was not planned at all. Not long ago in New York I went with my wife, Yvonne, to a musical comedy. Musical comedies always make me hungry and after the show we had a bite in a restaurant. On leaving it, I found myself face to face with a horse-faced gentleman. With the feeling of seeing a dear friend again, I seized his hand and shook it violently. “Bon soir, Fernandel! [Hi, Fernandel]”, I cried. “Comment ça va [What’s cooking?]”, and I pressed him against my chest. “O.K.,” I exclaimed suddenly, “I shall interview him but he will answer my questions with his face only.”

I stopped slapping his back, blushed, stuttered a polite “Good night,” and disappeared with extraordinary speed. … I had suddenly realized that I had never met him before. Seeing Fernandel innumerable times on a movie screen had tricked me into the illusion that he was one of my oldest friends. On our way home, Yvonne, who has been my inspiration during my entire life, started to inspire me again. “You must photograph him,” she said. “Life will print his pictures.” “He is much too unknown here,” I answered. “His face will never interest twenty million readers.”

“Simon and Schuster came to my home and saw many of the pictures which I had not published. Dick is a photographer, but for once he didn’t ask me what exposure I had used and what film. Instead, he laughed for five solid minutes, and then started figuring out how a book of these photographs of Fernandel could be put together. I told him I was somewhat skeptical about the chances of this language with a slight French accent – Southern French accent – to be exact — so what? Accents and differences exist not to be resented but to be relished. But now, on to the interview itself …

“Schon die Kataloge sind Kunstwerke für sich. … Auch das passt zum Nulltarif.” —Ernst Fuchs, 1963

TASCHEN-Verlag: Der Katalog ist bereits Kunst — zum Nulltarif.
In his third TASCHEN book, celebrated artist photographer and winner of the 2000 Turner Prize Wolfgang Tillmans takes his exploration of the visible world to a new level. The title truth study center is a tongue-in-cheek reference to the paradox of our desire to find a universal truth and the impossibility of doing so. From evocative nude studies and candid personal portraits of Tony Blair to astronomical views of planet Venus passing over the disc of the sun, for the first time the full breadth of Tillmans’s world is brought together in one book. Also included is an extensive selection of striking new abstract works, which through their vivid colors and compositions evoke bodily as well as atmospheric sensations. From nightlife to still life, Tillmans shows us another side of the world we live in today.

Edited and designed by Tillmans himself!

The artist: Wolfgang Tillmans was born in Remscheid, Germany in 1966 and studied at Bournemouth & Poole College of Art and Design. He is widely regarded as one of the most influential artists of his generation. His work, whilst appearing to capture the immediacy of the moment and character of the subject, also examines the dynamics of photographic representation. From the outset he ignored the traditional separation of art exhibited in a gallery from images and ideas conveyed through other forms of publication, giving equal weight to both. His expansive floor to ceiling installations feature images of subcultures and political movements, as well as portraits, landscapes, still-lives and abstract imagery varying in scale from postcard- to wall-sized prints. His work has been shown at the Museum of Modern Art, New York in 1996 and Tate Britain, London, in a major retrospective in 2003. He was awarded the Turner Prize in 2000.

Truly Tillmans

New works from the Turner-prize winning photographer
In 1960, photographer William Claxton and noted German musicologist Joachim E. Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians. The book, *Jazzlife*, the original fruit of their labors, has become a collector’s item that is highly treasured among jazz and photography fans. In 2003, TASCHEN began reassembling this important collection of material—along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today’s digital technology, a restored audio CD from Berendt’s original recordings has been produced and is included in this limited-edition package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it.

- Featuring photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more
- Includes bonus CD of digitally remastered recordings of music and interviews made during Berendt and Claxton’s journey (originally released in 1960 as two records)

*The photographer:* William Claxton holds a special place in the history of American—particularly jazz—photography. Since his early career—shooting for LIFE, Paris Match, and Vogue, among other magazines—Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably, Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton’s *Jazz seen* and *Steve McQueen*.

*The author:* In Germany, Joachim E. Berendt was called the “jazz pope”, and indeed he was the most influential non-musician in the German jazz scene for more than 50 years. He was a founding member of South West German Radio (Südwestfunk) and produced more than 250 records, including many issued on the MPS-SABA label. In 1953, he first published *The Jazzbuch*, which became the most successful history book on jazz worldwide. His collection of records, books and jazz documents became the basis for the Jazzinstitut Darmstadt before he died in an accident in 2000. His contributions to jazz are internationally recognized to this day.

“‘So far, hardly any other photographer has succeeded so well in capturing the nearness, indeed intimacy, of jazz musicians on stage and the attendant atmosphere of the jazz scene’s smoke-filled clubs.’” —Kulturzeit, 3sat, Mainz

All photos © William Claxton

Opposite: Mahalia Jackson, Chicago, Illinois

WILLIAM CLAXTON. JAZZLIFE

Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover, CD, XXL-format: 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp. ONLY € 150 / $ 200 £ 100 / ¥ 25.000

WILLIAM CLAXTON. JAZZLIFE

WILLIAM CLAXTON. JAZZLIFE

XXL FORMAT

Including CD

“A milestone in publishing; a historical snapshot of the jazz world in 1960.” —The Times, London, on *Jazzlife*
The birthplace of jazz

New Orleans is a consummate synthesis of Europe and America, or more precisely, of French charm, Latin American love of life, North American rationality, and black vitality.

The Jazzlife Collector’s Edition

Limited to 1,000 individually signed and numbered copies
• Every copy comes with four signed and numbered, 30 x 40 cm (11.5 x 16 in.) ultrachrome prints
• Book and prints packaged in a cloth-covered box

Left: At a funeral procession: The Second Line, dance along with the stylish casual parade and solemnities.

People were dancing everywhere, alone, in couples, and in groups. Old people and children danced too.

At one time the ground of the city of New Orleans was so swampy that it was impossible to bury the dead underground. From this time comes the custom of interring the dead above ground in massive stone graves. As the sun sank into the stone structure, the scenes in the cemetery were heartbreaking. Mrs. Pajaud wept and stammered and shook, “Good-bye Willie,” over and over. And the other women were hardly less demonstrative. Children had climbed over the cemetery wall from without and watched. Others were already waiting for the Eureka Brass Band at the exit, ready to form a “second line” immediately and dance along behind the band, whose strains now belonged to the living again, swinging and happy. But at this juncture too, music was a classic component of all New Orleans funerals. Just a little while to Stay Here, the song about the short span of time that is all one has to linger on this earth. Originally it was a choire, but here it was “traced” as it were, When the Saints Go Marchin’ In. It goes without saying that the band played that song too.

© Observer Music Monthly, London, on Jazzlife
Who’s the greatest star of star photography? It’s the inimitable David LaChapelle, the photographer whose singular style is perfectly unmistakable. He has photographed personalities as diverse as Tupac Shakur, Madonna, Amanda Lepore, Eminem, Phillip Johnson, Lance Armstrong, Lil’ Kim, Uma Thurman, Elizabeth Taylor, David Beckham, Paris Hilton, Leonardo DiCaprio, Hillary Clinton, Muhammad Ali, and Britney Spears, to name just a few.

Once called the Fellini of photography, LaChapelle has worked for the most prestigious international publications and has been the subject of exhibitions in both commercial galleries and leading public institutions around the world. Celebrating the visionary LaChapelle’s truly extraordinary photography, this 688-page, XL-sized book is packed cover-to-cover with vibrant full-bleed images; the best of his entire career to date. Bursting at the seams with spectacle and drama, and saturated with colors that only LaChapelle can realize, this limited edition pays tribute to the most daring and ambitious photographer in the history of portraiture.

Not yet out of high school, LaChapelle was offered his first professional job by Andy Warhol to shoot for Interview magazine. His photography has been showcased in numerous galleries and museums, including Staley-Wise; Tony Shafrazi Gallery and Deitch Projects in New York; the Fahey-Klein Gallery in California; Goss Gallery in Dallas; and internationally at Artmosphere in Vienna; Camerawork in Germany; Reflex Amsterdam; Maruani & Noirhomme in Belgium; Sozzani and Palazzo delle Esposizioni in Italy; and at the Barbican Museum in London, to this day the most attended show in the museum’s history. His unfettered images of celebrity and contemporary pop culture have appeared on and between the covers of magazines such as Italian Vogue, French Vogue, Vanity Fair, Rolling Stone and i-D.

In recent years LaChapelle has expanded his work to include music videos, live theatrical events and documentary filmmaking. His directing credits include music videos for artists such as Christina Aguilera, Moby, Jennifer Lopez, Britney Spears, The Vines and No Doubt. “It’s My Life” with Gwen Stefani won the award for Best Pop Video at the MTV Music Awards and LaChapelle himself garnered the MPVAs Director of the Year award in 2004. His stage work includes Elton John’s The Red Piano, the Caesar’s Palace spectacular he designed and directed, and which was the top-selling show in Las Vegas for 2004. His burgeoning interest in films saw him make the short documentary Rize, an award-winner at Sundance from which he developed RIZE, the feature film acquired for worldwide distribution by Lions Gate Films. The film was released in the U.S. and internationally in the summer of 2005 to huge critical acclaim, and was chosen to open the 2005 Tribeca Film Festival in New York City. Ranked among the top ten “most important people in photography” by American Photo magazine, LaChapelle’s work continues to be inspired by everything from art history to pornography, creating both a record and mirror of all facets of popular culture today.

All photos © David LaChapelle
Opposite: Jurassic Moment
Page 18: Top: Death by Hamburger
Bottom: Lonely Doll
Page 19: Devon Aoki

“Of all the photographers inventing surreal images, it is Mr. LaChapelle who has the potential to be the genre’s Magritte.” —Richard Avedon, The New York Times

“David LaChapelle, Artists & Prostitutes” by David LaChapelle

Limited edition of 2,500 copies worldwide, signed and numbered by David LaChapelle

All color illustrations are color-separated and reproduced in Pan4C, the finest reproduction technique available today, which provides unparalleled intensity and color range.

Hardcover in a cloth-covered presentation box, XXL-format: 34.5 x 50 cm (13.6 x 19.7 in.), 688 pp.

$1,250 / £ 850 / ¥ 170.000

Pre-publication price

$1,250 / £ 850 / ¥ 170.000

TASCHEN is the quintessential Hollywood publisher.”

—Daily Variety, Los Angeles

“Great books, great inspirations. Thumbs up for TASCHEN.”

—nookyalur, Belgium, on taschen.com
“TASCHEN books are always stunning objects of art best displayed in the middle of a coffee table or a waiting room table.” —Professional Beauty Magazine, Sydney
The art of style
An encyclopedia of over 160 designers

“A first-class guide to fashion design: look, learn and be inspired.”
—ELLE, Madrid

Features:
• more than 160 designer listings from A-Z, including photos of recent work, detailed biographies, and fascinating Q&A interviews in the format for which i-D is famous
• essays on current issues in the fashion industry
• detailed insider guide section lists where to stay, shop, and what to see in global fashion capitals such as New York, London, Milan, Paris, Sao Paulo, and Moscow.

The editors: Terry Jones is the founder and creative director of i-D magazine. He started his fashion career in the 1970s as art director of Vanity Fair and Vogue UK; since leaving Vogue in 1977, his Instant Design studio has produced catalogs, campaigns, exhibitions and books including Wink, A Manual of Graphic Techniques, Catching the Moment and TASCHEN’s Smile i-D. Jones is also editor of the first volume of Fashion Now. Susie Rushton’s first ever fashion article appeared in i-D magazine in 1999, and she remains a regular contributor today. A graduate of Central Saint Martins, she has freelanced for, amongst other magazines, British Vogue, Another Magazine, and Spurce. Since 2003 she has been staff fashion reporter for both The Independent and The Independent on Sunday newspapers.

The iconic British style magazine i-D once again brings you a guide to the world’s most important designers. From the biggest players in the international fashion industry including Karl Lagerfeld, John Galliano, and Marc Jacobs, to emerging names such as Kim Jones and Tess Giberson, to streetwear and sportswear brands like A Bathing Ape, Nike, Diesel and Silas, Fashion Now 2 is a comprehensive survey of today’s best designers.

Expanded from the previous edition, Fashion Now 2 is illustrated with the very best fashion photography and styling, extracted from shoots in the archives of the magazine, that celebrates its 25th birthday this year. Also included are an introduction by i-D founder and editor-in-chief Terry Jones, and in-depth essays on the issues that are shaping fashion today: the fashion show system, the precarious position of the celebrity designer, and the rise of menswear. Fashion Now 2 is an encyclopedia of fashion personalities, a portfolio of amazing imagery, but most of all, a snapshot of the fast-changing contemporary fashion world, as seen through the lens of one of the best-loved magazines published today.

The editors:
Terry Jones is the founder and creative director of i-D magazine. He started his fashion career in the 1970s as art director of Vanity Fair and Vogue UK; since leaving Vogue in 1977, his Instant Design studio has produced catalogs, campaigns, exhibitions and books including Wink, A Manual of Graphic Techniques, Catching the Moment and TASCHEN’s Smile i-D. Jones is also editor of the first volume of Fashion Now.

Susie Rushton’s first ever fashion article appeared in i-D magazine in 1999, and she remains a regular contributor today. A graduate of Central Saint Martins, she has freelanced for, amongst other magazines, British Vogue, Another Magazine, and Spurce. Since 2003 she has been staff fashion reporter for both The Independent and The Independent on Sunday newspapers.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5,900

FASHION NOW VOL. 2
Ed. Terry Jones, Susie Rushton / Flexi-cover, format: 19.5 x 25 cm (7.7 x 9.8 in), 640 pp.

“Antología de la modernidad, imprescindible en tu biblioteca.” —ELLE, Madrid
“True to form, this is a big, sexy, beguiling book. A sense of celebration flows through every page. ...”

—Follow Magazine Sydney

Shooting beauties

The fashion photography of Helmut Newton

Helmut Newton once said, “Some people’s photography is an art. Mine is not. If you happen to be exhibited in a gallery or a museum, that’s fine. But that’s not why I do them. I’m a gun for hire.” (Newsweek, 02/02/04) This pro-saic proclamation from one of the 20th century’s most celebrated photographers may be somewhat shocking, but nonetheless firmly positions Newton as the no-frills image-maker that he was. His work is so powerful, so striking, that it defies categorization. In refusing to call his work “art,” Newton leaves us free to do so, and judging from the amount of museum and gallery shows that have featured his work, it is clear that the option has been widely exercised.

This book brings together a selection of Newton’s fashion catalog work from as early as 1962 through 2003 and his last editorial photographs for US and Italian Vogue—all work he made as a “gun for hire.”

Client list:
- BiBA
- Chanel
- Yves Saint Laurent
- Versace
- Thierry Mugler
- Blumarine
- Italian Vogue
- US Vogue
- German Vogue
- Villeroy & Boch
- Bikini Calendar for Sportsmagazin
- Absolut Vodka

The photographer: Helmut Newton (1920–2004) was one of the most influential fashion photographers of all time. Born in Berlin, he arrived in Australia in 1940 and married June Brunell (a.k.a. Alice Springs) eight years later. He achieved international fame in the 1970s while working principally for French Vogue, and over the next three decades his celebrity and influence continued to grow. 

Exchewing studios for the most part, Newton preferred to shoot in the streets or in interiors. His mixture of controversial scenarios, bold lighting, and striking compositions came to form his signature look. In 1990 he was awarded the “Grand Prix National” for photography; in 1992 he was awarded “Das Grosse Verdienstkreuz” by the German government for his services to German culture and was appointed “Officier des Arts, Lettres et Sciences” by S.A.S. Princess Caroline of Monaco. In 1996, he was appointed “Commandeur de l’Ordre des Arts et des Lettres” by Philippe Douste-Blazy, the French Minister of Culture. Working and living in close companionship with his wife until his death at 83, through to his last click of the shutter he continued to be as distinctive and influential as ever.
The dawn of consumerism

When ads were works of art

A far cry from the aggressive ads we’ve become used to, American print advertisements from the first two decades of the 20th century were almost shockingly pleasant. Intricately designed and beautifully illustrated, often in the art nouveau style popular at the time, four-color, full-page magazine advertisements were welcome respites from the bland, text-filled pages among which they appeared. Sales pitches were earnest and friendly; beer, for example, was billed as “The Evening Glass of Cheer” and toothpaste was described as “Delicious Ribbon Dental Cream”—perhaps not the catchiest slogans, but they were on to something. The American consumerist boom of the 20th century was just beginning and advertising was getting its sea legs. From motorcars to hair tonics to steamship cruises to Coca-Cola (“After the theater drink a glass… it relieves fatigue”), America was peddling its wares in style and setting an example of how to advertise in the modern age. This exhaustive compendium of ads from the period—many of which haven’t been seen for over eight decades—is a fascinating reminder of surprisingly simpler times and a rediscovery of a forgotten age in advertising history.

The editor: Jim Heimann is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is Executive Editor for TASCHEN America and the author of numerous books on architecture, popular culture, and Hollywood history.

From magazines and newspapers to ads, websites, album covers, and even mobile phone wallpaper, illustration is a crucial element in visual communication today. With unlimited creative possibilities, illustration is as unbound as imagination itself: whether it’s a simple pencil drawing, an intricate airbrushed painting, or a computer-generated image, an illustration speaks the international language of ideas. This comprehensive guide showcases 150 of today’s best commercial and editorial illustrators from over 15 countries; each entry highlights examples of recent work and includes the artist’s contact information, favorite media, awards, clients, and work philosophy. Look no further for what works and who’s who in the world of illustration: it’s all here.

The editor: Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN’s digital and media collection with titles such as Digital Beauties, 1000 Game Heroes, Animation Now!, and TASCHEN’S 1000 Favorite Websites.

“Words use time to convey meaning. Pictures use space. The unique value of illustration is its ability to flatten time and compress different states of consciousness into a frozen moment.” —Brad Holland
The finest and most comprehensive baroque atlas was Joan Blaeu’s exceptional "Atlas Maior," completed in 1665. The original eleven-volume Latin edition, containing 596 maps, put Blaeu ahead of his staunch competitor, mapmaker Johannes Janssonius, whose rivalry inspired Blaeu to produce a grandiose edition of the largest and most complete atlas to date.

Covering Arctica, Europe, Africa, Asia, and America, Blaeu’s "Atlas Maior" was a remarkable achievement and remains to this day one of history’s finest examples of mapmaking. This reprint is made from the Austrian National Library’s complete, colored, gold-heightened copy, thus assuring the best possible detail and quality. The book’s introduction, by the University of Utrecht’s Peter van der Krogt, discusses the historical and cultural context and significance of the atlas; van der Krogt also provides detailed descriptions of the maps, allowing modern readers to fully appreciate Blaeu’s masterwork.

One of the most precious books of the 17th century

"Une œuvre magistrale, à offrir et—surtout—s’offrir!"
—Le Magazine des Questions Réponses, Paris

"There can be few books out there more jaw-droppingly gorgeous than this extraordinary Atlas. The reprint does more than justice to Blaeu’s masterpiece."
—TNT Magazine, London

The author, Peter van der Krogt, is researcher of the Explokart Research Program for the History of Cartography of the Faculty of Geosciences at the University of Utrecht. Since 1985 he has been working on the carto-bibliography of atlases published in the Netherlands and a catalog of the Atlas Blaeu-Van der Hem. He is the leading expert on Dutch atlases.

"Décorées de navires, de monstres marins, de figures allégoriques, de blasons, ces cartes sont un rêve géographique."
—Géo, Paris, en Atlas Maior
In a world without walls
Balinese homes in harmony with nature

Loved by travelers for its lush, tropical scenery, and charming people, Bali is considered to be one of the most magnificent places on earth. Spirituality and nature are integral parts of everyday life for the Balinese, so one can easily see why the island’s traditional architecture has a peaceful presence to it, blending in with its surroundings and sometimes mimicking its surroundings. When it comes to Balinese houses, walls are not compulsory, wood is everywhere, earth tones are dominant, and thatched roofs abound. Opening onto gorgeous green landscapes, majestic mountains, or beautiful coastlines, the homes herein ooze relaxing, contemplative vibes. Gazing at these opulent examples of simple and elegant living, one wonders why more people aren’t rushing to move to Bali.

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, Great Escapes Europe, and Inside Asia.

The author: Anita Lococo decided to make Bali her home 15 years ago. She has worked as a scout for Architectural Digest and has written many articles about lifestyle and interiors in Bali for numerous international magazines. British Traveller named her the expert for Bali travels.

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, contemporary art, interiors, and travel.

“How do they do it? TASCHEN have again produced an absolute masterpiece on this most favoured corner of the universe.” —Prestige Properties, Bedfordshire, on Living in Provence
Just five months before her tragic death in August 1997, Diana, Princess of Wales was photographed by Mario Testino for *Vanity Fair*. The book brings together the most beautiful images from this last portrait sitting, which, unlike any other, displays Diana in a state of relaxation and intimacy. The selection of some seventy photographs includes many unseen images which, alongside others previously published, fill in the untold story of the shoot. Also included is an interview with Mario Testino about his recollections of the sitting and as well as a contribution from Graydon Carter, editor of *Vanity Fair*. The book is edited by Patrick Kinmonth, long-term collaborator and friend of Testino’s.

Features include:
- Foreword by Meredith Etherington-Smith, who played a major role in arranging the sitting in 1997
- Testino interview conducted by Hamish Bowles, European editor-at-large of American *Vogue*
- Contribution by Graydon Carter, editor of *Vanity Fair*
- Chapters arranged according to the various dresses worn by Diana
- Appendix with information detailing the dresses featured in the work and identifying those on display at Kensington Palace


The photographer: Peruvian-born Mario Testino is currently based in London, though he travels extensively shooting for *Vanity Fair*, American, British, French and Italian *Vogue* and *GQ*. He has also shot for an extensive collection of fashion houses. Galleries around the globe from Japan to Italy to the USA have featured his solo exhibitions and his work is held in collections of many institutions worldwide, including the National Portrait Gallery in London, V&A Museum in London and New York University. Mario is an Honorary Doctor of the University of the Arts London and has recently received the Rodeo Drive Walk of Style Award for his outstanding contribution to the world of fashion and entertainment.
Rosebud, realism, and a whole lot of noir
A trendsetting decade in world cinema

"...the selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills." —Empire, London, on Movies of the ’70s

Opposite: Take a deep breath. Cary Grant and Ingrid Bergman prepare to dive into Hollywood’s longest kiss on record. 

"...this hernia-inducing tome is the ultimate greatest hits album of ’70s screen cool, packed full of glossy photos." —Total Film, London, on Movies of the ’70s

The 40s were the decade of the movies. With the world at war, directors served up propaganda and escapist entertainment to the massed appetites of the pre-television age. Yet in many countries, there was also a parallel ten-
Finding beauty in a cruel world

Roman Polanski’s ability to wring laughter from the most degrading heartbreaks will carry the same wealth of healthy shocks in a hundred years. He creates a macabre beauty to degrade heartbreaks will carry the same wealth of healthy shocks in a hundred years. He creates a macabre beauty to make films and was able to make them with unflagging fidelity to his principles for fifty years. His film credits include The Big Brass Ring, based on a story by Orson Welles, and Frankenstein Unbound, directed by Roger Corman, whilst his reviews have appeared in L.A. Weekly and other publications. F.X. will also write the TASCHEN book on Michael Mann, soon to be published.

"I like shadows in movies. I don’t like them in life.”

—Roman Polanski

Sex, religion, and politics

The Discreet Charm of Luis Buñuel

Cinema has been a fortunate art form. It had the immense good fortune to seduce Orson Welles and Marcel Pagnol away from theater. Pasolini and Joan Cohu took away from poetry, and Stanley Kubrick away from chess. It was a comparable stroke of luck that Luis Buñuel, one of the most brilliant representatives of the surrealist movement, chose to make films and was able to make them with unfailing fidelity to his principles for fifty years. After an audacious Punkish showing of Un Chien Andalou in 1929 (Buñuel carried stones in his pockets in case he needed them to fend off the audience), Buñuel’s subsequent career in Spain (Las Hurdes, The Discreet Charm of the Bourgeoisie), France (Olvidados, The Big Dough), Hollywood and Mexico (Les Enfants, Robinson Crusoe, El Nazareno before returning to France (Diary of a Chambermaid, Belle de jour, The Discreet Charm of the Bourgeoisie, That Obscure Object of Desire), showed that the only subjects he cared to make films about were the three that are never supposed to be discussed in polite society: sex, religion, and politics.

“I am still an atheist, thank God.”

—Luis Buñuel

Film series—Roman Polanski

Film series—Luis Buñuel

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Roman Polanski

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FILM SERIES—ROMAN POLANSKI

"Les bons plans de TASCHEN. C’est l’iconographie qui frappe dans la nouvelle collection ancre par TASCHEN… En plus de la bio du réalisateur, chaque volume propose libellé et filmographie complète.”

—Télérama, Paris, on the Film series

Luis Buñuel

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The author: Bill Krohn is the author of Hitchcock at Work. He also co-directed, produced and wrote It’s All True: Based on an Unseen Film by Orson Welles. Bill Krohn has been the Los Angeles correspondent for the legendary French film magazine Cahiers du Cinema since 1978. He also reviews films for The Economist.

‘I don’t like them in life.”

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"Finding beauty in a cruel world..."

—TNT, London, on The Stanley Kubrick Archives

Roman Polanski on the set of The Pianist (2002)

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Luis Buñuel on the set of The Adventures of Robinson Crusoe

Photo © Olmeca/Tepeyac/Ultramar

Photo © Guy Ferrandis/H&K

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“The most exhaustive tribute to a director ever attempted.”
—Leonard Maltin, Entertainment Tonight, USA

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Estranged Love
Photography © Courtesy of The Stanley Kubrick Estate

Part 1: The Films
In 1968, when Stanley Kubrick was asked to comment on the metaphysical significance of 2001: A Space Odyssey, he replied: "It's not a message I ever intended to convey in words. 2001 is a nonverbal experience... I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophic content." The philosophy behind Part 1 borrows from this line of thinking: from the opening sequence of Killer's Kiss to the final frames of Eyes Wide Shut, Kubrick's complete films are presented chronologically and wordlessly via a vast selection of frame enlargements. A completely nonverbal experience.

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The editor Alison Castle received a BA in philosophy from Columbia University and an MA in photography and film from New York University (NYU/International Center of Photography masters program). Castle also edited TASCHEN's Some Like it Hot. She lives in Paris, home of the world's best cinemas.

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Opposite: Stanley Kubrick on the set of A Clockwork Orange
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Estranged Love
Photography © Courtesy of The Stanley Kubrick Estate
“The lust picture show”

—The Times, London

Lessons in Lust

Open your notebooks, sharpen your pencils, and get ready for a history lesson like none you’ve ever experienced. Yes, that’s right; you’re about to learn everything you could ever want to know about the world history of men’s magazines—not sports, not fashion, not hunting or fishing or how to build a birdhouse in ten easy steps, but those titillating periodicals for big bottom fanciers. Volumes 5 and 6 explore the period from 1980 in lust from the longest periodical series ever published. It starts in the post-war period of 1958 to 1967: ten years in which the world and its men’s magazines changed out of all recognition to a birdhouse in ten easy steps, but those titillating periodicals...
The history of men's magazines — Welcome to Pornotopia

By Dian Hanson

1967 was the year men's magazines became pornography. Prior to that, there were pinup magazines and adventure magazines, air photo magazines, nudist magazines, girls' titles and risqué titles, over the counter, top shelf and bottom shelf, spicy, saucy, sparkling and spicy titles. But the day Berth Milton Sr. headed up a session of Swedish Parliament with photos of actual sexual intercourse and announced he was going to publish them in his magazine Private, pornography was born. In most halls of government, Milton would have been tossed out, but Sweden's Parliament was increasingly liberal since the end of World War II, and its members reportedly encouraged him to publish and see what would happen. The result was the end of Swedish obscenity laws.

The day Berth Milton Sr. walked into Swedish Parliament with photos of actual sexual intercourse, pornography as we know it was born.

Denmark followed. As in Sweden, the Danish had no official publishing industry at all before 1967, when a younger, more liberal government allowed the country to move swiftly into supplying the whole of Europe with softcore pornography. When Sweden advanced to hardcore, the Danish followed. As in Sweden, the Danish had no adult-meter, nothing to tell whether a magazine was candid or not. Sweden's Parliament with photos ofolare sex took place in 1967, and the Danish Parliament saw the same thing in 1970.

In Northern Europe sex shops operated solidly within the law. Berth Milton Sr. occupied a position in Sweden roughly equivalent to Hugh Hefner. He was a high profile political figure, influential, his magazine Private exclusively published hardcore pornography.

Over in Denmark, Color Climax Corporation, under the direction of brothers Jens and Peter Theander, produced hardcore from a safe factory, complete with cool precision. In Germany, a sensible, middle-aged woman, Beate Uhse, owned the largest string of adult bookstores. The Swinger, USA, 1972.

The commission recommends that federal, state and local legislation prohibiting the sale, exhibition, or distribution of sexual materials to consenting adults be repealed. The commission believes that there is no war left for continued governmental interference with the full freedom of adults to obtain, read or view whatever material they wish....

Ordinary men would enter windowless buildings possibly occupied by criminals if that's what it took to acquire pornography. Nixon received the Report on September 30, On October 10, a quickly convened session, the US Senate voted 60 to 5 to reject the report's conclusions and recommendations. The rejection came as no surprise, but if Nixon hoped to suppress the report by rejecting it so swiftly he was being disappointed. Within a month, the 734 by 310 page volume with accompanying charts and graphs were released in book form and became a best-seller across America.

There's a good chance most Americans had never seen examples of "adults only" material in 1970, since this was available only in "adult" bookstores, but the commission's reporting, including information about adult bookstores, undoubtedly helped popularize more explicit pornography.

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The commission offered these few suggestions: It is incumbent upon the government of any nation, in accordance with its laws, to provide adequate and accessible medical and social services to its citizens. It is the government's responsibility to ensure that all citizens have access to information about these services. It is also the government's responsibility to ensure that all citizens are able to obtain the necessary information about these services. In some cases, this information may be obtained through the government's own publications. In other cases, it may be obtained through the government's own publications. In all cases, it is the government's responsibility to ensure that all citizens have access to the necessary information about these services.

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The Swinger, USA, 1972.

A history that reveals much about the idiosyncrasies and standards of the respective cultures. Hansen's book is an exciting document of the constant changes in male desires.

The 1970s were that rarest of times when men and women came close to agreeing about sex.

In short, the 1970s were that rarest of times in history when men and women came close to agreeing about sex. Lust was in vogue, sexuality was in fashion, porn was the new big thing. Of course, 4000 was just over the horizon, but who could see that far through rose-colored glasses?

The artifacts of this happy excess are collected here. Men's magazines from the 1970s, no matter where they were made, showed a humor and abandon missing in every other decade. If nothing else, the magazines on these pages makes you wish you'd been there to experience it firsthand, my collecting was successful.

Sex was cool, groovy, irresistible in 1970, and even those who ranked against hippy decadence were more than happy to join along for the free ride. When Deep Throat debuted in 1972, it was the times as much as Linda Lovelace's unique talent that brought Jack Nicholson, Roman Cop陆, the full Ephraim and my own parents to the theater. And have we forgotten that Linda's first interview was for Women's War Daily, where the reporter justified the odd choice of subjects by saying, "The clothes by Royal Fashions are as much a part of the script as anything else?"

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**The authors:**
Jean-Marie Le Minor, doctor of medicine (MD), has been assistant professor of anatomy at the Louis Pasteur University in Strasbourg since 1990, radiologist at the University Hospitals in Strasbourg, member of the governing board of the Société Française d’Histoire de la Médecine, Laureat of the Académie Nationale de Médecine (Paris, 2003), and officer of the Ordre des Arts et des Lettres (French Ministry of Culture).

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Mapping the human body

One of the most remarkable works in the whole history of anatomy

Jean Marc Bourgery, the man behind the masterpiece

Jean Marc Bourgery, born in Orleanais on 27 May, 1797, was the son of Marc Claude Bourgery, haberdasher, and Madeleine Marie Delahavaille. Bourgery chose to study medicine. In 1815, he also enrolled to attend the course of the famous naturalist, Jean Baptiste de Lamarck (1744–1829), then professor at the Museum of Natural History in Paris. Following the internal selectivity, Bourgery was accepted as an intern at the Hospitals from 1817 to 1820, and in 1819 received the Stirid Internship Medal. At the end of his medical course, Bourgery did not take his doctorate, apparently because of a lack of funds, and instead served as medical officer at the copper foundries in Fontenay-aux-Bois (public department) for several years. In 1827, at the age of 30, Bourgery’s career took a decisive turn when he decided to return to Paris. He finally received his doctorate in medicine, for a thesis defended in Paris on 27 August 1827, on circular ligatures of the limbs. In 1830, in collaboration with the illustrator N.H. Jacob, Bourgery established the project for his Complete Treatise of Human Anatomy, which was to occupy him for more than 20 years, until his death.

The project was, from the start, very ambitious and aimed to be encyclopaedic. The detailed plan had been clearly announced in the introduction of 1830. When all of its parts had been published, the work will consist of eight volumes. The first five will deal with descriptive anatomy; the sixth and seventh will contain surgical anatomy and the surgical manual; the eighth will cover general anatomy and philanthropic anatomy.

In 1830, Bourgery had submitted the manuscript of his introductory work to the famous Georges Cuvier (1769–1832), who made the following comments: ‘The work that you undertake, he said to me, is colossal, but it is not impossible. However, you have to have in advance, and believe my own experience, that this work will take you much further than you might think, it will be your life’s work. However, as you have conceived this plan and as you envisage it without fear, follow your instincts. The cold is in your favor. You have the firm resolution to do work, you are gifted with a physical strength without which I would advise you against undertaking such a great work, and as a helper for the creation of your figures, you have had the luck of finding in M. Jacob an artist whose talent as an illustrator is seminal in this field. You have the goal and the reason. Courage there! And keep right on without letting any obstacle stop you. Bourgery’s monumental work required a titan effort; he was the master builder at all times, rejecting bad, carrying out remarkable syntheses, and supervising all details. The initial plan was respected and methodically executed, and the course was drastically maintained. The unusual traits of Bourgery’s character show through across the result of these 20 years’ work; he had an unshakeable belief in his project, somehow feeling he was invested with a mission, and he was consumed about scientific honesty, accuracy of ideas, and perfection.

For his Treatise, Bourgery was not satisfied with a simple compilation. He personally conducted meticulous observations, based on numerous dissections and original anatomical preparations. He particularly devoted himself to the exact study of aspects of morphology which were still neglected, for reasons related to length of observation and methodological difficulties. Bourgery also developed several methods and new approaches in order to solve various questions that had remained in obscurity; in his Treatise, he described them systematically and in detail. At all times during his work Bourgery kept himself perfectly informed about recent research. He undertook, for the first time, numerous notable syntheses, in particular on the anatomy of the nervous system and in embryology and organogenesis. But the project that Bourgery aimed for was much more than an encyclopaedic account of morphological observations. He stated: ‘We hope to be able to show how knowledge of the organism should serve as the basis for ethics, legislation, and political economy.’

—Jean Marie Le Monier & Henri Sick

A monumental work of the 19th century

Anatomical knowledge was for a long time limited to data gathered from the dissection of animals by Galen (c. 130–c. 200), a Greek physician who practised in Pergamum and Rome, and whose influence was considerable right up until the 16th century. In the Middle Ages, the only work on anatomy truly worthy of the name was that of Mondino del Luzzi (c. 1275–1326), written in 1319 and titled De humani corporis fabrica, and gathered from the dissection of animals by Galen (c. 130–136), written in 1319 and titled De humani corporis fabrica. The so-called ‘Gutenberg’ (pre-1397–1468) in about 1450, the ‘Gutenberg’ (pre-1397–1468) in about 1450, the

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“Skimming through the book is a lot like strolling through Chelsea, minus the footwork.” —The New York Observer, New York, on Art Now. Vol. 1
February 2005 marked the ephemeral installation of a monumental work of art by Christo and Jeanne-Claude in New York City's Central Park. First conceived in 1979 and rejected by New York City government in 1981, the project was approved by Mayor Michael Bloomberg's administration in 2003. The work of art consisted of 7503 16-foot-high vinyl gates with saffron-colored fabric panels on twenty-three miles of the Park's walkways. Seen from the buildings surrounding the Park, The Gates looked like a saffron flowing river, while those walking through them experienced the ambience of a fluid golden ceiling. Financed entirely by Christo and Jeanne-Claude through their C.V.J. Corporation, The Gates were assembled and installed by thousands of paid workers. Completed on February 12, 2005, The Gates remained in place for sixteen days, after which they were removed and the materials recycled. The work of art was free for all visitors, who continued to use Central Park during the whole process. This historic event provided a memorable and joyful experience for New Yorkers and visitors.

This special collector’s volume documents the entire project from conception to realization. Designed by Christo and Jeanne-Claude, with texts by Jonathan Henery and photographs by exclusive photographer Wolfgang Volz, this limited-edition volume is the ultimate book object for fans and collectors who want a lasting and unique souvenir of this remarkable work of art.


Wolfgang Volz has been working with Christo and Jeanne-Claude since 1971 and was project director (with Roland Speckert) for Wrapped Reichstag and (with Josef Kram) for Wrapped Trees and he was in charge of The Wall, 12,000 Oil Barrels, 1995. He is the exclusive photographer of Christo and Jeanne-Claude’s works. This close collaboration has resulted in many books and more than 300 exhibitions in museums and galleries around the world. Wolfgang Volz and his wife and partner, Sylvia Volz, live and work in Düsseldorf, Germany.

Jonathan William Henery is the son of Jeanne-Claude’s sister, Joyce May Henery. In 1993, he received a Bachelor of Arts from Fordham University. He is a musician and has been Jeanne Claude’s full-time assistant since 1996.

CHRISTO AND JEANNE-CLAUDE: THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005

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“I have been searching for time past all my life.” —Jeanloup Sieff

“I love to advocate drugs, alcohol, violence, or insanity to anyone, but they’ve always worked for me.” —Hunter S. Thompson

The Curse of Lono is to Hawaii what Fear and Loathing was to Las Vegas: the crazy tales of a journalist’s “coverage” of a news event that ends up being a wild ride to the dark side of Americana.

Originally published in 1983, Curse features all of the zany, hallucinogenic wordplay and feral artwork for which the Hunter S. Thompson/Ralph Steadman duo became known and loved. This curious book, considered an oddity among Hunter’s œuvre, was long out of print, prompting collectors to search high and low for an original copy. TASCHEN’s signed, limited edition sold out before the book even hit the stores, but this unlimited version, in a different, smaller format, makes The Curse of Lono accessible to everyone.

The author: Legendary author Hunter S. Thompson (1937–2005) developed a style of writing about American life and politics that was so acerbic and over-the-top, it earned its own nickname: “gonzo journalism.” His magazine articles and books—of which he penned nearly a dozen, including Hell’s Angels, The Rum Diary, Songs for the Damned, The Great Shark Hunt, and the monumental Fear and Loathing in Las Vegas—influenced a generation of writers and established his voice as an essential part of America’s socio-political fabric. Portrayed on the silver screen by Bill Murray (Where the Buffalo Roam, 1980) and Johnny Depp (Fear and Loathing in Las Vegas, 1998), Thompson was a wild character whose persona was inseparable from his often semi-autobiographical writing.

The illustrator: Ralph Steadman is best known for his collaborations with Hunter S. Thompson. He is also a printmaker (his prints include a series of etchings on writers from William Shakespeare to William Burroughs). His own books include the lives of Sigmund Freud and Leonardo da Vinci and The Big I Am, the story of God.
In celebration of PLAYBOY magazine’s 50th anniversary, TASCHEN brings you this ultimate PLAYBOY tribute featuring each and every Playmate of the Month since issue number one. Beginning with Marilyn Monroe herself and including such favorites as Pamela Anderson, Anna Nicole Smith, and Jenny McCarthy, this chronological look at the history of PLAYBOY centerfolds includes photos of the Playmates as well as updated personal information about their lives to this day—just enough to spark your memory or pique your interest and surely leaving you wanting for more….

Hugh Marston Hefner was born in Chicago on April 9, 1926. The first issue of PLAYBOY magazine, featuring the now-famous calendar photo of Marilyn Monroe, was produced in 1953 on a kitchen table in his South Side apartment. PLAYBOY grew at a phenomenal rate and by the end of the decade, the magazine was selling more than a million copies a month. At the start of the 60s, Hef began to live out the “Good Life” depicted in the pages of his publication. He hosted a popular syndicated television show called “Playboy’s Penthouse”, purchased the PLAYBOY MANSION, and opened the first Playboy Club on the Near North Side of Chicago. Throughout the 60s, Hef and PLAYBOY became what Chicago columnist Bob Greene has called “a force of nature.” He wrote an extended series of editorials titled “The Playboy Philosophy”, that championed the rights of the individual and challenged the country’s heritage of puritan repression. By 1971, when PLAYBOY ENTERPRISES went public, the magazine was selling 7 million copies a month and there were 23 Playboy Clubs, resorts, hotels and casinos with more than 900,000 members worldwide. Hef established a second residence in Los Angeles, which quickly became known as PLAYBOY MANSION WEST, and in 1975 he decided to settle there permanently. In 1980, Hef oversaw the reconstruction of the Hollywood sign (then in serious disrepair) and was honored with a star on the Hollywood Walk of Fame for his efforts.

Since the mid-80s, daughter Christie Hefner has served as Chairman and Chief Executive Officer of PLAYBOY ENTERPRISES, but Hef continues to serve as the magazine’s editor-in-chief, plays a key role in determining the path of Playboy Enterprises, and directs other areas of the corporation, including cable television and video production.

The author: Before her retirement from the magazine in August 1992, Gretchen Edgren was a Senior Editor of PLAYBOY. In that capacity, she assigned, edited and supervised several sections of the magazine, and as a PLAYBOY writer, she also interviewed a number of noted figures, including Erica Jong and Clint Eastwood. Since her retirement, Edgren has been a PLAYBOY Contributing Editor.

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This book is a rare and privileged look at Native American life and customs before the invention of photography. Extensive travels, from 1832 to 1834, conducted by Maximilian Prince of Wied and Swiss painter Karl Bodmer through the inner parts of North America resulted in the publication. In 1839, the first book to present paintings and descriptions of Native American life in skilled, painstaking detail. This reprint resurrects the exquisite publication for anyone and everyone to study and enjoy.

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Photos by Barbara & René Stoeltie
Edited by Angelika Taschen
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Tony Shaker, edited by Jim Heimann
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WEB DESIGN: PORTFOLIOS
Avant-garde graphics from around the globe
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We’ve been trawling the web looking for the most interesting and well-designed portfolio—of designers, photographers, artists, illustrators, and motion graphic pros—to profile the creators working behind the scenes. With designers hailing from 33 countries, from the United States to Croatia to Japan, this selection of portfolios demonstrates how today’s best designers are pushing the limits and experimenting with innovative ways of navigating outside of corporate contexts.

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BAUHAUS Architects of the world’s greatest achievements

Magdalena Droste

Founded in Weimar in 1919, the Bauhaus school developed a revolutionary approach that fused fine art with craftsmanship and engineering in everything from architecture to furniture, typography, and even theater. Originally headed by Walter Gropius, the Bauhaus counted among its members artists and architects such as Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy, and Marcel Breuer. In 1930, Ludwig Mies van der Rohe took over as the director, but soon after, in 1933, the Nazi government shut down the school. During its fourteen years of existence, Bauhaus managed to change the faces of art, architecture, and industrial design forever and is still hugely influential today.

SAARINEN Functional beauty

Portraits Serrano

Eero Saarinen (1910–1961) was one of the 20th century’s great visionaries, both in the fields of furniture design (he created the ubiquitous Knoll “Tulip” chairs and tables, for example) and in architecture. Among his greatest accomplishments are monuments that shaped architecture in post-war America and became icons in themselves: Washington D.C.’s Dulles International Airport, the very sculptural and functional beauty of the 20th century. The residences he designed in the Los Angeles area, including the Chemosphere House and the Silvertop, are synonymous with the hopes and dreams of an entire era. Characterized by sweeping rooflines, glass-paneled walls, and steel beams, his buildings displayed a combination of fantasy and minimalism, often integrating water and incorporating surrounding landscapes. Saarinen always placed great importance on the relationship between humans, space, and nature.

LAUTNER Space age architecture

Barbara-Ann Campbell-Lange

American architect John Lautner (1911–1994) is responsible for some of the most original buildings of the space age and, indeed, the 20th century. The residences he designed in the Los Angeles area, including the Chemosphere House and the Silvertop, are synonymous with the hopes and dreams of an entire era. Characterized by sweeping rooflines, glass-paneled walls, and steel beams, his buildings displayed a combination of fantasy and minimalism, often integrating water and incorporating surrounding landscapes. Lautner always placed great importance on the relationship between humans, space, and nature.

CONCEPTUAL ART Brilliant concepts

Daniel Marzona

This guide to conceptual art traces the issues and concerns of the first generation of artists involved in the foundation of the movement, with an essay exploring the historical basis of conceptual art, its relationship to the dominant aesthetics of the 1960s, namely the modernist theory of Clement Greenberg and his disciples, and the influence of conceptual art on today’s art and cultural climate.


DE CHIRICO The metaphysical painter

Magdalena Holzey

Greek-born Italian painter Giorgio De Chirico (1888–1978) was hugely influential in the early years of the surrealist movement. His paintings during the teens in Paris, where he moved in 1911, caused such a stir that such important figures as Picasso and Paul Eluard immediately praised them. This phase of his work, which he later termed pittose metafisica (metaphysical painting) was marked by dramatic compositions involving sharp perspectives, striking shadows, geometrical planes, spatial voids, and a general feeling of anxiety and loneliness; the sense of absurdity evoked by the mannequin-like figures in almost nightmarish landscapes seemed to suggest a Freudian expression of the unconscious. After 1930, De Chirico turned to a more classical style of painting and continued in the same vein for the rest of his career; his later work was widely criticized, especially by the Surrealists who had so admired his early paintings.
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—Independent on Saturday Magazine, London

“Tadao Ando makes massive, seductive monuments; this book is no exception. It’s gorgeous.”
—kultureflash.com, London, on Tadao Ando

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Renzo Piano signing his XL-book at the TASCHEN Store, Paris, November 2004

Tadao Ando signing his XL-book at the TASCHEN Store, Paris, November 2004

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