Hi,

My name is Souci... sans Souci.
I am a French Bulldog.
Originally I come from the Midwest, but then I moved with my mommy Lauren to Miami; that was fun!
Then she met this German guy, who I couldn’t really figure out.
At first, I thought he would be a grumpy Kraut,
but then he turned out to be a funny dude. Holy mackerel,
let me tell you, he can be a real jackass!
And I love all the books he’s doing. My favorite one is “The Frenchman”.
Man did I laugh hard, that one cracked me up!
Now I am really close to him, and since he knows I always speak my mind, he often asks for my advice.
Well, although I am not an expert, after meeting all these crazy folks, of course I have some things to tell.
So I asked for my own web column, Bones and Pout, and I got it all. Come see me on the Taschen website starting this summer.

Now I’ll go pouty-pouty.

Peace,
Souci

*Photograph by Martin Schoeller
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Words from the wise

Insiders’ tips on how to navigate the art market like a pro

“Art is about life, the art market is about money.” — DAMIEN HIRST

Whether you’re an art fan, aficionado, or collector, this completely unique book should be on your required reading list. Like a textbook for a class given by all of the world’s leading experts, Collecting Contemporary is the one and only book to teach you everything you ever wanted to know about the contemporary art market.

The introduction explains the ABCs of buying art on the primary and secondary markets, at auction, and at art fairs, and gives an overview of the world art scene and its social circles. The main body of the book brings together tell-all interviews with the biggest players in the global art market: critics, dealers, consultants, collectors, auction house experts, and museum curators/directors. Rounding up the book are chapters on the year in art collecting—giving a timeline of the most important annual auctions, exhibitions, fairs, etc. around the world—as well as a glossary of terms every art savvy player should know. The text is illustrated by the work of the hottest artists in today’s market, including Matthew Barney, Jean-Michel Basquiat, Damien Hirst, Mike Kelley, Martin Kippenberger, Jeff Koons, Takashi Murakami, Richard Serra, Cindy Sherman, Andy Warhol, Lisa Yuskavage, and many more. These elements add up to the equivalent of an invaluable and privileged real-world collector’s education—all between the covers of one book.

The author: Adam Lindemann started collecting tribal art as well as works of artists of the 80s before turning to contemporary art, which has been his passion for the past several years. This book was conceived as a short handbook of information and advice for new collectors, but Lindemann’s research eventually led him to an international tour of the art world and personal interviews with some of its leading figures. The results are shared with the reader on these pages—along with images of over a hundred art works which help define the contemporary art market today.

Opposite: Tim Noble and Sue Webster, Toxic Schizophrenia, 1997, 516 slamps, holders, coloured UFO reflector caps, foams, aerosol paint, enryl, 51 channel multi-functional sequencer, 260 x 200 x 7 cm (102 3⁄8 x 78 3⁄4 x 2 3⁄4 in.)Courtesy of Stuart Shave/Modern Art London © Tim Noble and Sue Webster

The art critic: David Rimanelli

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Bruno Bramante and Nicole Hakim
Sadie Coles
Jeffrey Deitch
Mónica Forno
Larry Gagosian
Barbara Gladstone
Manu Glümer
Max Hollein
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Charles Saatchi

THE AUCTION HOUSE EXPERT
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Adam Lindemann / Notebook-binding, format: 17 x 22.7 cm (6.7 x 8.9 in.), 296 pp.

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| 6 | “This is an indispensable vademecum for those interested in con-
temporary art and the shape of things to come.” —THE ART NEWSPAPER, London, on Art Now! Vol. 2
You can burn a whole career on a failed sale

Amy Cappellazzo, International Co-Head of Post-War and Contemporary Art, Christie’s, New York

For example, all the best Contemporary artists: Takashi Murakami, Damien Hirst, Jeff Koons etc., when they make new work every year, the market absorbs them. I might not see them at auction right away, but I will see them at some point. The nostalgic loop of holding something gets shorter and shorter. So it’s not uncommon for me to see something a year or two after it was made. In taking charge of that new area of the market, you have to really do an extraordinary amount of homework to understand: How deep is the market? Where are things buried? How well are the other works placed? Are they likely to come up to auction, given the demand on the primary market? Who were all those people standing in line who never got a painting by that artist? Would they be buying at auction, and if so, at what price point? Are they true auction buyers or are they the kind of collectors who only buy on primary market because they get things inexpensively offered to them? You have to really study the market forces.

I probably dedicate more time than I should to watching the younger markets; I’m always interested in the younger artists because they’re the future of the market. You need them to keep growing and emerging, and you have to watch them very closely, and therefore it can be very time consuming. I am conscious of the fact that you can burn a whole career on a failed sale. For example, if you put a young artist on a very big stage and they can’t keep the stage, you run the risk of tanking the market and burning a career. I’m not sitting here in this ethical position claiming that I have to take care of young artists; it’s more a question of burning my own inventory out, too, by running it up too high.

The auction’s effect on an artist’s career

Jeff Koons was completely born and raised at auction, although his gallery, Sonnabend, does a good job in the primary market of selling his work, but the strength of his market owes everything to auction, truthfully. There are also other examples, like Richard Prince, Cindy Sherman, Takashi Murakami, etc.

On Jean-Michel Basquiat’s Profit selling for $5.5 million

Sure. That’s another one. That set the bar for a great Basquiat. What was essentially missing in the Basquiat market was that one price that happened at Christie’s—it felt a little unusual for the market because there were still so many run-of-the-mill Basquias trading for $400,000 or $500,000. That was really an extraordinary reach at the time. In Richard Prince’s own words, I think he at one time said that he owes more to auction houses than to any gallery or friend of his. He was a primary market of selling his work, but the strength of his market owes everything to auction, truthfully. There are also other examples, like Richard Prince, Cindy Sherman, Takashi Murakami, etc.

An Andreas Gursky photograph versus a Prince photograph

With the Gursky photos that tend to make the top prices, out of the edition of six, maybe four are in museum collections. Richard’s market is a little bit different. There are certain museums that own a lot of his work, like the Whitney, for example, but Richard was not as heavily and broadly collected by museums right from the get-go. With Gursky, a huge price for a certain image is possible because it is the only example not in a museum, whereas the other five examples are in museum collections.

Buying at auction

People like depth in markets. Basically, auctions bring transparency and democracy to this market. It’s an unregulated market, so there are still lots of other things that remain undisclosed. In auction, you might not know who is bidding or whether it is a dealer or a private collector, but you can count the number of telephone bidders on it, you can count the number of paddles, and you can assess the depth of the market.

On whether the market is manipulated by someone with inventory or a vested interest

I have a few stocks that I follow very closely, personally. I’m positive there are people with much more information than I have, so how do I manage to be successful in what I do in the stock market, despite the fact that I’m not getting the best inside information? I pose that same question in other markets that are supposedly regulated and transparent. Some markets, such as art, are thinly traded; a fabulous object in the many millions of dollars may never find twenty bidders. In the end, like a stock, you have to believe in the inherent quality of something.

We sold the Jackson Pollock from the Museum of Modern Art for a stunning price—$11 million and change. That was a fabulously strong price. There were actually a number of bidders for a while, but in the end, it was essentially two people, and that’s what one can expect. It’s usually down to two, even at a lower price point, but certainly, the higher you get, the thinner it gets.

Collectors who do “well” at auction

They are the ones who are focused and disciplined; the ones who are really searching for quality; the ones who can see and feel and smell an artist’s importance before the rest of the world does. Someone with a good eye; someone who is very impulsive and will bid to the end—that’s the kind of person who is successful. They buy a lot because they don’t always buy with value in mind, but they’re certainly good buyers.

On the value of a life-sized taxidermy horse hanging from the ceiling

It is a very difficult piece. That happened to be an outstanding price ($2 million) and an excellent example of the artist’s work. But the thing to consider also is that it’s a two-bidder situation, there were really two people fighting for it [reportedly Dakis Joannou and Bernard Arnault]. And that’s what auction is all about. It’s getting those people in the ring to fight, to spar with one another and really see who the winner is. […] There are always advantages and disadvantages to auctions. There is a risk that one takes when they put something up at auction—you hope that it was estimated properly, you hope that the specialist you were working with gave you the right information about the market, and that you were consulted in advance and lowered the reserve, if needed. There are a lot of factors involved, but offering something privately can be just as risky.
A collector has to have his own opinions

Dakis Joannou, voracious yet discerning collector of Contemporary Art and founder of the Deste Foundation in Athens

On art advisers
I think a collector has to have his own opinions, his own strategy, his own personality, his own character and his own vision. It’s important to get opinions from art advisers, from galleries, from other artists, from curators; information never hurt anybody. But the bottom line is: you have to make your own decisions. I would not advise any collector to buy whatever one adviser tells him. Then he won’t have his own collection; it will be something else. I have known and worked with Jeffrey Deitch for the past 23 years. I have a special relationship with Jeffrey that goes beyond the formal art adviser/collector relationship. We have organized several exhibitions together and he is one of the curators of the 2004 exhibition of works from my collection.

On large-scale or difficult-to-house works
I’m in a special situation, having the collection and the Foundation, so the scale of works isn’t something I consider so much. I give a lot of importance to living with the art, but at the same time, I don’t exclude a piece that doesn’t fit into the house. I always have the opportunity to enjoy the work in a museum, in a group show somewhere, or in an exhibition at the Deste Foundation.

Buying and selling
As you grow, so does your collection, and occasionally you re-assess and edit the collection to become more focused. I mostly buy works on the primary market, it’s the nature of my collection. I am always interested in a great Koons, a great Maurizio Cattelan, a great Noble and Webster, and a great Chris Ofili, and if the opportunity appears, I will buy on the secondary market or at auction.

Recent developments in the Contemporary Art market
I think what has happened in the past few years in the Contemporary Art world is fantastic. More and more people are getting involved. There is a better understanding and a better acceptance of Contemporary Art. People are not cracking jokes any more. The works are taken seriously. There is more engagement with culture and art. This engagement enriches one’s life, it enriches one’s psyche. There are now a great number of collectors, and the general public is more interested in art. Mainstream magazines are covering Contemporary Art in a serious way, and there is a broader awareness. It’s important that the art world escapes from the insular bubble and relates to a larger public.

The opinions that matter most in the art world
The artist’s, the artist’s opinion foremost.

When Jeff Koons created the statuaries series with Louis XIV (1986), the Italian Woman (1985) and the Rabbit (1986), Louis XIV was the highest priced piece. Today, history views the Rabbit as Koons’ most valuable and iconic work. Can the artist be wrong?
Really, I didn’t know that! I am glad to hear it. I felt the same way. I have Louis but not the Rabbit. So was it a mistake? Maybe it was. Maybe it was not. We don’t know. In the end, I think history will go on the side of the artist. Time, history, that’s much more important than the media. I really think that what remains is what the artist has put into the work.

For me, it’s important to meet the artists, especially if you consider acquiring a work from one of their first shows. It’s essential to talk to them to understand what they’re doing, to know them, to understand how they think, understand their vision and feel the energy. That helps me to relate and engage with the work on a more personal level.

“The important thing is to have respect for the art and for the artist, that’s paramount.”

Born in Cyprus, Dakis Joannou is a civil engineer and architect by training. He is the chairman of a group of privately held building and civil engineering companies. Joannou is renowned as a voracious yet discerning collector of Contemporary Art. He sits on the boards of the Guggenheim and the New Museum of Contemporary Art, and is also an international council member of MoMA and the Tate. He is often closely associated with Jeff Koons, whose work he has been diligently collecting and supporting since Tate. He is often closely associated with Jeff Koons, whose work he has been diligently collecting and supporting since Tate. Joannou is renowned as a voracious yet discerning collector of Contemporary Art.
What matters and survives is the art

Charles Saatchi—“super collector” and gallery owner, exhibitor and most enthusiastic champion of the YBAs (Young British Artists)

Charles Saatchi has been collecting art for the last thirty years and showing it, for the last twenty, in his own gallery in London. In its early days, the Saatchi Gallery mounted landmark exhibitions of American artists, including Donald Judd, Brice Marden, Sol LeWitt, Dan Flavin, Bruce Nauman, Richard Serra, Jeff Koons and Robert Gober, giving British audiences unprecedented exposure to this work. Following the stock market crash of 1989, Saatchi sold most of his blue-chip works to become Contemporary British art's most enthusiastic champion, in the process launching the careers of some of today's best known artists, collectively known as the YBAs (Young British Artists); they include Damien Hirst, Sarah Lucas, the Chapman brothers, Rachel Whiteread, Chris Ofili, Tracey Emin and Glenn Brown. He exhibited and promoted the YBAs in several shows, including the Royal Academy’s historic “Sensation” blockbuster, which travelled to the Brooklyn Museum in 1999.

Always the subject of controversy, he is renowned for buying an artist’s work in quantity and then selling the work years later at a large profit. He has been the largest and most successful art collector/speculator in the market for the past twenty years. In London, his reputation for not granting interviews and not attending his own openings, including the blockbuster “The Triumph of Painting” (2005), has served to ensure that the art world is constantly speculating on his next move.

On being a “super collector”
Who cares what I’m described as? Art collectors are pretty insignificant in the scheme of things. What matters and survives is the art. I buy art that I like. I buy it to show it off in exhibitions. Then, if I feel like it, I sell it and buy more art. As I have been doing this for thirty years, I think most people in the art world get the idea by now. It doesn’t mean I’ve changed my mind about the art that I end up selling, it just means that I don’t want to hoard everything forever.

Charles Saatchi as art patron
I don’t buy art to ingratiate myself with artists, or as an entrée to a social circle. Of course, some artists get upset if you sell their work. But it doesn’t help them whispering about it, and telling anyone who will listen. Sandro Chia, for example, is most famous for being dumped. At last count I read that I had flooded the market with 23 of his paintings. In fact, I only ever owned seven paintings by Chia. One morning I offered three of them back to Angela Westwater, his New York dealer where I had originally bought them, and four back to Bruno Bischofberger, his European dealer where, again, I had bought those. Chia’s work was tremendously desirable at the time and all seven went to big-shot collectors or museums by close of day. If Sandro Chia hadn’t had a psychological need to be rejected in public, this issue would never have been considered of much interest. If an artist is producing good work, someone selling a group of strong ones does an artist no harm at all, and in fact can stimulate their market.

The rules and advice to consider
There are no rules I know of. Nobody can give you advice after you’ve been collecting for a while. If you don’t enjoy making your own decisions, you’re never going to be much of a collector anyway.

On the right price to pay
I never think too much about the market. I don’t mind paying three or four times the market value of a work that I really want. Just ask the auction houses.

What and when to sell
There is no logic or pattern I can rely on. I don’t have a romantic attachment to what could have been. If I had kept all the work I had ever bought, it would feel like Kane sitting in Xanadu surrounded by his loot. It’s enough to know that I have owned and shown so many masterpieces of modern times.

Buying art that is not “commercial”
Lots of ambitious work by young artists ends up in a dumpster after its warehouse debut. So an unknown artist’s big glass vitrine holding a rotting cow’s head covered by maggots and swarms of buzzing flies may be pretty unsellable—until the artist becomes a star. Then he can sell anything he touches.

In short, sometimes you have to buy art that will have no value to anyone but you, because you like it and believe in it. The collector I have always admired most, Count Panza di Biumo, was commissioning large installations by Carl Andre, Donald Judd and Dan Flavin at a time when nobody but a few other oddballs were interested.

On painting
It’s true that Contemporary painting responds to the work of video makers and photographers. But it’s also true that Contemporary painting is influenced by music, writing, MTV, Picasso, Hollywood, newspapers, Old Masters. But, unlike many of the art world heavy-hitters and deep thinkers, I don’t believe painting is middle-class and bourgeois, incapable of saying anything meaningful anymore, too impotent to hold much sway. For me, and for people with good eyes who actually enjoy looking at art, nothing is as uplifting as standing before a great painting, whether it was painted in 1505 or last Tuesday.

Art as investment
There are no rules about investment. Sharks can be good. Artist’s dung can be good. Oil on canvas can be good. There’s a squad of conservators out there to look after anything an artist decides is art.

“If you don’t enjoy making your own decisions, you’re never going to be much of a collector anyway.”
Museums versus galleries
I like everything that helps Contemporary Art reach a wider audience. However, sometimes a show is so dismal it puts people off. Many curators, and even the odd Turner Prize jury, produce shows that lack much visual appeal, wearing their oh-so-deep impenetrability like a badge of honour. They undermine all efforts to encourage more people to respond to new art. So although I didn’t adore “In-A-Gadda-Da-Vida” (a 2004 show at the Tate Modern featuring Damien Hirst, Sarah Lucas and Angus Fairhurst), it was nice to see something in the Tate that was fresh from the artists’ studio. It helped make the Tate more relevant to today’s artists. Of course the work had to come direct from the artists’ dealers—it was brand new. Anyway, what’s wrong with Jay Jopling getting just a little richer?

Art collecting for posterity
I don’t buy art in order to leave a mark or to be remembered; clutching at immortality is of zero interest to anyone sane.

The greatest artists of the 20th century
General art books dated 2105 will be as brutal about editing the late 20th century as they are about almost all other centuries. Every artist other than Jackson Pollock, Andy Warhol, Donald Judd and Damien Hirst will be a footnote.

On dealers
An occupational hazard of some of my art-collector friends’ infatuation with art is their encounter with a certain type of art dealer. Pompous, power-hungry and patronizing, these doyens of good taste would seem to be better suited to manning the door of a nightclub, approving who will be allowed through the velvet ropes. Their behaviour alienates many fledgling collectors from any real involvement with the artist’s vision. These dealers like to feel that they “control” the market. But of course, by definition, once an artist has a vibrant market, it can’t be controlled. For example, one prominent New York dealer recently said that he disapproved of the strong auction market, because it allowed collectors to jump the queue of his “waiting list”. So instead of celebrating an artist’s economic success, they feel castrated by any loss to their power base. And then there are visionary dealers, without whom many great artists of our century would have slipped by unheralded.

Critics
The art critics on some of Britain’s newspapers could as easily have been assigned gardening or travel, and been cheerfully employed for life. This is because many newspaper editors don’t themselves have much time to study their “Review” section, or have much interest in art. So we now enjoy the spectacle of critics swooning with delight about an artist’s work when its respectability has been confirmed by consensus and a top-drawer show—the same artist’s work that ten years earlier they ignored or ridiculed. They must live in dread of some mean sod bringing out their old cuttings. However, when a critic knows what she or he is looking at and writes revealingly about it, it’s sublime.

On collectors
However suspect their motivation, however social-climbing their agenda, however vacuous their interest in decorating their walls, I am beguiled by the fact that rich folk everywhere now choose to collect Contemporary Art rather than racehorses, vintage cars, jewelry or yachts. Without them, the art world would be run by the State, in a utopian world of apparatchik-approved, Culture-Ministry-sanctioned art. So if I had to choose between Mr. and Mrs. Goldfarb’s choice of art or some bureaucrat who would otherwise be producing VAT forms, I’d take the Goldfarbs. Anyway, some collectors I’ve met are just plain delightful, abounding with enough energy and enthusiasm to brighten your day.

Artists
If you study a great work of art, you’ll probably find the artist was a kind of genius. And geniuses are different to you and me. So let’s have no talk of temperamental, self-absorbed and petulant babies. Being a good artist is the toughest job you could pick, and you have to be a little nuts to take it on. I love them all.

Note: This interview was first published in The Art Newspaper.

“I don’t buy art in order to leave a mark or to be remembered; clutching at immortality is of zero interest to anyone sane.”

Opposite: Ron Mueck, Mask II, 2001, mixed media, 77.15 x 118.11 x 85.09 cm (30 3⁄8 x 46 1⁄2 x 33 1⁄2 in.). Art Supporting Foundation/SFMOMA. Image courtesy of James Cohan Gallery, New York.

Below: Glenn Brown, The Hinterland, 2006, oil on wood, 148 x 122.5 cm (58 1⁄4 x 48 1⁄4 in.)
At the end of the 90s, painting became internationally important again

Max Hetzler, art dealer working from Berlin, early supporter of young German artists, including Martin Kippenberger

Working from Berlin, Max Hetzler has been presenting a consistently high level programme for over thirty years. Several of the German artists he represented in the 1980s became luminaries over a decade later. He has shown the great Martin Kippenberger, Thomas Struth, Albert Oehlen, Gunther Förg for decades, as well as bringing American stars like Christopher Wool and Jeff Koons to European audiences.

Why Berlin?
The political structure in Germany is very different from France or England. After the reunification and after the crash in the art market in the early nineties, I knew this was an opportunity for me to move ahead again and participate in a new situation, because the desire for an intellectual, cultural and political centre was obvious. It could only happen in Berlin—and after a couple of difficult years, the city improved a lot, and it replaced Cologne as the centre of the German art world. Thanks to all the artists who settled in Berlin and worked with galleries that opened here, it became one of the European centres for art. So I am very happy to be here. For artists, it makes sense to show in a capital of discourse, a capital of museums. Being in Berlin, you profit from these resources all over the country. It's a good place to be.

The difference between a German art dealer and one who is American, French or Japanese
In Europe the market certainly is dominated by London with its auction houses, international galleries, and a strong relationship to American collectors. Germany is different, here you find local art communities, and not just one concentration, like Paris or London. This helps to create collectors and exhibitions in different cities, and it also generates internationally connected museums. It's a rich market in the sense that there are many collectors in different areas who like art and support the artists. For us, this means more travelling and work to get the art to the clients and to the museums. But it's a country with a tradition of collecting and even a longer tradition of museums. In Berlin, you profit from these resources all over the country. It's a good place to be.

Are your collectors truly Europeans or are they Americans?
Both. If an artist like Christopher Wool shows in a European gallery, he expects the dealer to place the work in European collections. It wouldn't make sense for the artist or for the gallery to sell back to the United States, in European collections. It wouldn't make sense for the artist or for the gallery to sell back to the United States, it also generates internationally connected museums. It's a rich market in the sense that there are many collectors in different areas who like art and support the artists.

The difference between European collectors and American collectors
I don't see such a big difference. I mean, it's a cliché to say that European collectors are not selling or are more committed, or even to say they are more educated. I know great collectors in the United States and I always admire how educated they are, how knowledgeable I am always fascinated with collectors in America, how curious they are about art, how they want to learn about new artists and how dedicated they are. There is no big difference at all. It's an international world, with all the information you need to follow up.

Who is Martin Kippenberger?
One of the most inspiring persons I have met in my life. The first time I ran into Martin was in 1979 in Berlin. I was putting a show together, “Europe 79—art of the 80s”, at that time in Stuttgart and I wanted to invite him. He didn't have any work available, but he promised to come back with a group of works and asked me to do a gallery show. This happened two years later in 1981. It was the first show we did together, and from then on until I moved to Berlin in 1993, we did a show almost every second year. He was always special and different from the artists I knew at that time. He was not only interested in the art world, he was interested in life, and he combined his art with a personal view of how you can live as a creative person. Martin was a gesamtkunstwerk, all he did was related and inspired by art. He wouldn't separate the work and the studio from how he performed in public—it was a unity. He was a very honest person, always looking for a laugh, and a man who gave a lot of inspiration to everybody around him. It's hard to talk about someone you admire as much and spent a lot of time with.

The year he died, his age, and the number of paintings he left
He died in 1997, 44 years of age, of cirrhosis of the liver. As far as the number of works is concerned … I don't know. He was constantly working, he was publishing a lot, he was writing, at one point he had his own magazine, his own record company—everything he did was aimed at creating beautiful stuff in every respect. There are a lot of works of Kippenberger around. Whatever he

Left: Albert Oehlen, Halbnackt, 2004, oil and paper on canvas, 180 x 170 cm (70 ¾ x 67 in.) Opposite: Martin Kippenberger, Ohne Titel, 1992, oil on wood, 180 x 150 cm (70 ¾ x 59 in.)

“For an artist today, I think the most challenging thing is to be a painter and to develop a new language of painting”
touched, he changed into something unusual. He designed books, posters, he did wonderful drawings, paintings, sculptures, whatever—Kippenberger is a phenomenon, because he didn't go to the studio every day like Gerhard Richter does, for example, to only create paintings. He was always thinking about what he could do next, and he absorbed the world around him; he was inspired by people, but he gave it back, a generous man. I think the great thing about him is that he could absorb everything, but he could give as well. He was not this intellectual, creative person focusing just on one thing, going to the studio, doing paintings or sculpture or photography. He represented a different type of artist. I mean, Gerhard Richter is a painter, period; he changed painting, he let us see painting in a different way, he changed art and our understanding of art and the history of painting. Whereas Kippenberger is a new type of artist—he changed our lives, in a way, his approach was completely different, and that's what makes him special.

Who can be compared to Kippenberger?
Maybe Joseph Beuys, because Beuys also had this vision of the human being, how to influence and change it through art. Kippenberger was a missionary. He wanted to change you and not just your view of art, somewhat like Beuys.

Prices have gone from 50 000 to 1 000 000 in five years, a multiple of 20. What happened?
At the end of the 90s, painting became internationally important again through a new generation of painters. People realized that it didn't just come out of the blue, that there was a father generation, with Kippenberger and Albert Oehlen. In another field, we now have the same experience with Richard Prince: people go back in history and ask, “Where does it come from? Who influenced this new generation?” Today's artists are important for creating this new market. Then one looks back and wants to know where the art came from and who were the important figures behind it. This is what happened to the Kippenberger market in an extraordinary way. Of course, his work is limited because, unfortunately, he died so young. He can't produce, he can't continue to create work and supply the market, and when there is a limited amount of work, it's normal that the market reacts and prices go up. I think there's no end to it.

A one million dollar Kippenberger
I see him in the same league as Jeff Koons. Kippenberger is one of the major figures of the 80s and 90s; he influenced a whole generation of new artists, and the art world recognizes him just as it recognizes Koons or Prince or Robert Gober or Jean-Michel Basquiat. His career, market-wise, is maybe comparable to Basquiat.

Regarding Albert Oehlen
They are the same generation, they started around the same time in the late 70s in Berlin. Kippenberger was also a kind of impresario, who curated shows and invited Oehlen, among others, to participate in a show that he organized in his loft in Berlin. From the very beginning there was a relationship with Oehlen. I started to show both artists, first in group shows, and then they gave them solo shows from 1981 on, and after that, both were represented by the gallery. At some point, they shared a studio in Spain, they travelled and spent time together in Los Angeles and in Rio de Janeiro, and they collaborated on works. So at certain times in their careers, they were very connected and inspired each other, but at other times, they couldn't be far enough apart. Both were very demanding artists and needed room to work for themselves.

What is Albert Oehlen's artistic statement?
He is a painter. Painting is what he is interested in: how far you can go as a painter, what can you add to painting, what does it mean to be a painter within the tradition of painting? For an artist today, I think the most challenging thing is to be a painter and to develop a new language of painting. After all, look at the great painters of the 50s and 60s, like de Kooning. What can you do today, if you don't want to just fill what people expect you to do? I think Oehlen is a researcher, he tells us what painting means today, that you can go a step further, that you can add something to the history of painting. So, for me, he is the most exciting and challenging German painter of our time.

Advice for a new collector
A collector should buy, and should not hesitate to buy. What I think is most important is to build up a relationship with a dealer whom you trust, and to learn through buying.
At a time when surfing is more popular than ever, it’s fitting to look back at the years that brought the sport into the mainstream. Developed by Hawaiian islanders over five centuries ago, surfing began to peak on the mainland in the 1950s, taking America—and the world—by storm. Surfing became not just a sport, but a way of life, and the culture that surrounded it was admired and exported across the globe. One of the key image-makers from that period is LeRoy Grannis, a surfer since 1931, who began photographing the scene in California and Hawaii in the longboard Gidget era of the early 1960s.

This collection, drawn from Grannis’s personal archives, showcases an impressive selection of surf photographs—from the bliss of catching the perfect wave at San Onofre to dramatic wipeouts at Oahu’s famed North Shore. An innovator in the field, Grannis suction-cupped a waterproof box to his board, enabling him to change film in the water and stay closer to the action than other photographers of the time. Equally notable is his work covering an emerging surf lifestyle, from “surfer stumps” and boards of fans at surf contests to board-laden woody station wagons along the Pacific Coast Highway. It is in these iconic images that a sport still in its adolescence embodied the free-spirited nature of an era—a time before shortboards and celebrity endorsements, when surfing was at its bronzed best.

The photographer: LeRoy Grannis’s initial foray into surfing began at age 14 with a six-foot slab of pine, but it wasn’t until the age of 42 that he picked up a camera and made a career out of it. Under doctor’s orders to take up a hobby, Grannis built a darkroom in his garage and began shooting surfers at Hermosa Beach, selling prints for a buck apiece. His photos soon started appearing in many of the burgeoning surf magazines, and “Photo: Grannis” quickly became a hallmark of the California surf scene of the 1960s. Grannis is considered one of the most important documentarians of the sport, and was inducted into the Surfing Hall of Fame in 1966.

The editor: Jim Heimann is Executive Editor for TASCHEN America in Los Angeles and the author of numerous books on architecture, popular culture, and Hollywood history.

The author: Over the past decade working as Surfer magazine’s globe-roaming editor at large, photojournalist Steve Barilotti has made it his business to document the sport, art, and lore of surfing. His writing has also appeared in The Perfect Day and the books of renowned surf photographers Art Brewer and Ted Grambeau. Between trips, Steve lives in San Diego, California.
tomes which often end up as coffee-table adornments.” —THE GUARDIAN UNLIMITED, London
The revolution was shot in black and white, on a Sunday afternoon, at 250th of a second. October 2, 1966. World Surfing Championships, Ocean Beach, San Diego. Forty thousand spectators jammed the beach and the newly opened Ocean Beach pier. At the exact moment that eighteen-year-old Robert “Nat” Young hoisted an awkward California-shaped trophy over his head, there were more than three hundred and forty thousand U.S. troops in Vietnam, Brian Wilson was on the verge of releasing his masterpiece, “Good Vibrations,” and LSD would remain legal for three more months. Surfboards averaged ten and a half feet in length and weighed thirty pounds. Nat Young was now world champion. And the surfing world had quietly tilted ninety degrees off its axis.

A tall, brash Australian, Young was flanked on the victory dais by the soft-spoken Hawaiian Sutherland and California small-wave whiz kid Corky Carroll. A small group of local and national media, among them Newsweek and The New York Times, jostled to get close to the winners. Leroy Grannis, International Surfing magazine’s sole staff photographer, roamed the fringes of the crowd, methodically snapping off trophy shots with his salt-corroded Pentax S camera. At a key instant in the ceremony he focused and framed the jubilant Youn

generation of mainland surfers to take up the ancient sport, newly exported by Hawaiians George Freeth and Duke Kahanamoku. They were also part of surfing’s renaissance, which grew from a handful of Hawaiian beach boys in Waikiki during the late nineteenth century. Raised a block from the ocean in Hermosa Beach, Grannis began surfing at age fourteen on a borrowed redwood plank that weighed close to a hundred pounds. It was there, bobbing in the gentle swells beneath the Hermosa Beach Pier, that he met fellow surfers Lewis “Hoppy” Swarts, another Hermosa beach native, and John “Doc” Ball, an affable University of Southern California dental student who was ten years older than Grannis. The three became lifelong friends.

In the years following the war, Grannis surfed sporadically, but became increasingly absorbed in the demands of his job and raising four children. In late 1959 he was diagnosed with a stress-related stomach ulcer, and his doctor recommended a relaxing pastime. Surf photography appeared a logical choice, as Grannis lived a few blocks from the ocean and his teenage son Frank had recently begun surfing. By June 1960 Grannis had built a darkroom in his garage and developed a few rudimentary photos, their style influenced by Doc Ball. That summer, with an East German 35mm camera, he began shooting 22nd Street in Hermosa Beach, a stretch of undistinguished South Bay beach break that attracted a crew of young surfers eager to show off for his lens. The undisputed leader of the 22nd Street gang was Dewey Weber, who at twenty-three had already started in several surf films and had just opened his own surfboard shop in nearby Venice Beach. The small (five-foot-three) but powerful Weber surfed aggressively and pushed the rest of the crew, which included Henry Ford, Freddie Pfahler, and Mike Zuetell, to perform their best. By the end of 1960 Grannis had shot and developed more than twenty-five hundred frames.

Grannis’s darkroom was the closest thing to a one-hour photo lab in the South Bay, and at a time when surf magazines came out bimonthly, surfers were ravenous for current shots of themselves. “Sometimes I’d go right from shooting at 22nd Street to the darkroom, and before I knew it there’d be half a dozen guys waiting to see what I’d shot,” Grannis recalls. “And then I’d get them in the darkroom and the body heat would become terrible. There were a couple of kids, Tom and Don Craig, who lived nearby who would go through my trash to see if I threw anything away that they wanted.” From his house it was only a forty-minute drive up the then two-lane Pacific Coast Highway to Malibu, an obscure point break when Grannis surfed it in the thirties, which by 1960 was world-famous. With its perfect, tapering waves and proximity to Hollywood, “the Bu” had become a bona fide scene that drew surfing’s elite each summer. Although extremely crowded even then, the break featured surf stars such as Lance Carson, Johnny Fain, Mike Hynson, and the legendary Miki Dora dancing across the face of the swells with a quick, theatrical style that came to be known as “hotdogging.” Grannis’s photographic skills

**Above:** Pipeline, c. 1965
**Left:** Ford Woody, Redondo Beach, 1963
**Opposite:** Top: Jacobs Surfboards Advertising Shoot, Hermosa Beach, 1963
**Bottom:** San Onofre, California, 1963
were improving, and he sold his early Malibu shots to the short-lived *Reef* magazine, initiating his career in print. In November 1961 Grannis made his first trip to Hawaii, the epicenter of the surfing frontier at the time. After photographing small waves in Waikiki and Makaha for two weeks, he headed for the fabled North Shore of Oahu. By then a large swell had filled in, and Grannis was stunned by the sheer magnitude and power of Hawaiian waves. Using a 650mm telephoto lens, he captured the likes of Rick Grigg, Peter Cole, and Phil Edwards racing down the massive concave faces of the infamous "West Bowl" at Sunset Beach.

**Surf photography could be dangerous for even the most experienced waterman**

Grannis returned to California with renewed fervor. Over the next few years, he tripled his output and began shooting more color, lifestyle, contest, and advertising photos. Insular and budget-minded, early surf marketers looked to their own for graphic design and photos. Grannis had no experience as a commercial photographer; nonetheless he acquitted himself with simple, clever concepts. His photo of Hermosa Beach surfer Ricky Hatch deftly stepping to the tip in shoes and a spiffy business suit for Jacobs Surfboards is considered a surf-photography classic. In 1963 Grannis bought a Calypso water camera (invented by Jacques Cousteau, and the precursor of the Nikonsos), and produced a touchstone shot of Henry Ford executing a perfect bottom turn at 22nd Street.

Grannis found out early on, however, that surf photography could be dangerous for even the most experienced waterman. While shooting Hawaii's Sunset Beach with his Nikonsos from the water one day, a massive "West Peak Bowl" swung unexpectedly toward the channel, breaking far outside and trapping Grannis directly in its path. He looked up to see a twenty-foot wall of whitewater and three thickset eleven-foot surfboards hurtling toward his unprotected head. He dove beneath the maelstrom but managed to keep his precious camera safe. Later, with help from his old friend Doc Ball, Grannis designed and built his first rubber-lined, suction-cupped waterproof box, which allowed him to change film and shoot from the water with longer lenses and sit in the relative safety of Sunset Beach or the Waima Bay channel for hours without returning to shore.

On land, Grannis loved the clean, cool remove provided by the Century 1000 telephoto lens. Viewed from a half-mile away, artfully framed surfers appeared as heroic figures within a vast arena such as Sunset Beach. But it was his dedication to the rest of the beach scene that fills a large gap in surfing's collective memory today. Grannis's photography, especially from 1960 to 1965, caught surfing at a critical juncture between cult and culture. Upon first glance, his photos may evoke nostalgia for a simpler, more naive era, but closer inspection reveals that he was documenting surfing's rapid evolution into an iconic lifestyle. His photos captured the real thing, providing a bridge between the world of Beach Boy lyrics and the reality of the Southern California beach scene. Surf language, surf music, surf art, surf media, surf fashion—all the basic elements of what are now considered essential to modern surf culture were either conceived or codified within this brief window of time. Grannis was one of the few surf photographers to swing his camera off the wave action and record it all.
Described by Christopher Columbus as “the loveliest land ever beheld by human eyes,” Cuba’s sumptuous landscapes are marked by sun-drenched tobacco and sugar cane fields and its cities ripe with music, dancing, and jubilation. Celebrating the relics of Cuba’s revolutionary glory days, this book explores everything from the kinds of interiors seen in Buena Vista Social Club to top-notch luxury hotels and cultural heritage sites. Via a diverse selection of Cuban homes, hotels, gathering places, and more, Inside Cuba takes you on a colorful tour of Cuba’s most archetypal interiors. Just mix up a Mojito, pop in a Compay Segundo CD, and fire up a cigar—you’ll be in the perfect mood to savor these luscious Cuban gems.

The photographer: Gianni Basso is specialized in travel photography, architecture, and interiors. In 1989, he founded the photography agency Vega MG. His work has been widely published in books and magazines. He lives in Milan.

The author: Julio César Pérez Hernández, Loeb Fellow at Harvard Graduate School of Design 2001–2002 and adjunct professor at the School of Architecture in Havana, has lectured widely in the US and Europe about Cuban architecture. He is a member of the Union of Writers and Artists of Cuba and the recipient of several international and national awards. His writings have been published in the New York Times, Arquitectura Cuba and Arquitectura y Urbanismo.

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.

Highlights include:
- traditional time-worn homes bearing the patina of generations of habitation
- Modernist houses—including one by Richard Neutra—and artists’ homes
- a sugar baron’s grandiose palacio
- Partagás cigar factory, one of Havana’s oldest and finest
- the baroque building Palacio de los Capitanes Generales
- the spectacular and futuristic Mario Girona-designed ice cream haven that is Havana’s most popular hangout
- the bars Ernest Hemingway frequented, the hotel where he stayed between 1932 and 1939, and the estate near Havana he purchased in 1940, where he wrote The Old Man and the Sea
- Don Diego Velázquez’s Moorish-influenced home where gold was once processed before being shipped to Spain
ing of pectoral-stretching products for the armchair traveller.” — WALLPAPER, London, on Inside Asia
Jair Mon Pérez—A Feast of Spanish Tiles

Reproductions of several works by the famous Spanish painter Francisco de Goya and some passages from Spanish writer Miguel de Cervantes' masterpiece “Don Quixote” are found among the thousands of tiles that decorate the walls of the Casa Mon. These colorful tiles from Seville, depicting bullfighting scenes and heraldic motifs, are repeated almost ad infinitum inside the house, which was originally built in Havana’s Vedado district in 1928 for a Jewish jeweler, today it is owned by Jair Mon Pérez, inherited from his father. From the street one can see a riot of tiles on the planters in the front garden and on the steps leading to the porch. They continue along the façade where the main entrance and two windows are surrounded by tiles, which form a wainscot recalling the magnificent Alhambra palaces in Granada, the so-called “palacios nazaries.” The entry vestibule leads to the spacious dining room which is also decorated with grand wainscoting around the windows. But the star of the show is another hallway, where a marble staircase with elaborate wrought-iron railings is lit by an arched stained-glass window—a fantastic display of many jewel-like colors!

Clockwise from top left: Entrance Hall of Jair Mon Pérez House in Havana / The sober tiled walls of the kitchen contrast with the colourful mosaic of Goya’s 1792 work “Muchachos trepando a un árbol”, visible in the background / Inside, the tile wainscots also include mosaics with chivalric scenes and vignettes from works by Goya. Partial view of his work “La Vendimia/El Otoño” rendered in 1786.
Heladería Coppelia—The Hottest Spot in Town for Cuban Ice Cream

“Coppelia” is not only the name of a beautiful ballet, it is also a brand of famous, internationally acclaimed Cuban ice cream. It is the only rival in Cuba for the hedonistic trio of cigars, rum and coffee, and its quality has been compared to that of Italian “gelato.” “Heladería Coppelia” is a landmark in the heart of La Rampa, in Vedado. Since it was built in 1966, it has been the most popular spot in town, a unique gathering place where youngsters hang out, lovers date, and students and friends meet. It was the backdrop for the first scene of the Oscar-nominated 1995 Cuban film “Fresa y chocolate.” Designed by Cuban architect Mario Girona, it was conceived as a huge, lightweight concrete structure surrounded by gardens in the center of a city block. The design consists of two structures connected by a bridge: the secondary one is a service block, and the main one is a circular structure covered by a single slab and crowned with a truncated cone; this ring has a tinted-glass clerestory and anchors the exposed concrete girders that cover six drum-like dining halls subdivided by wood and glass partitions on the upper floor. The whole ambience is open and very Cuban.

Above: The transparent, open atmosphere in the building encourages communication and impersonal mingling, part of the charm of a place that skillfully assimilates Cuban idiosyncrasies. Below left: The spatial fluidity of the interior is ensured by the enormous light on the roof which has no intermediate supports. Below right: The exposed reinforced concrete structure and the solid terrazzo floors, with a design based on freeform curves, encompass a spacious, open, well-ventilated public area.
Imagine having an opulent compilation of history’s most elegant and beautiful patterns and designs at your fingertips—to use, peruse, admire, and be inspired by. The World of Ornament brings together the two greatest encyclopedic collections of ornaments from the 19th century chromo-lithographic tradition: Auguste Racinet’s L’Ornement polychrome Volumes I and II (1869/1885) and M. Dupont-Auberville’s L’Ornement des tissus (1877).

Adapted from historical items dating back to antiquity, such as jewelry, tiles, stained glass, illuminated manuscripts, textiles, and ceramics, these ornamental designs encompass a wide range of cultural aesthetics, including classic Egyptian, Greek, Roman, and Etruscan motifs, Asian and middle-Eastern patterns, as well as European designs from medieval times through the 19th century. Artists, historians, and art lovers will appreciate this lavish idea book, and interior designers and patternmakers will be delighted that all of the ornamental designs may be used and reproduced without restriction!

The author: David Batterham has been an antiquarian bookseller in London since 1965. He specializes in books and journals on the graphic arts, ornament, fashion, and caricature, particularly from France and Spain.
In The World of Ornament we bring together the work of two of the great encyclopaedic collections of ornaments from the 19th-century chromolithographic tradition, Auguste Racinet’s L’Ornement polychrome (2 volumes, 1869/1885) and A. Dupont-Auberville’s L’Ornement des tissus (1877).

Little is known about Racinet beyond the fact that he trained at first to be a painter. Fortunately for us, however, at the Ecole de la Ville de Paris he seems to have recognised at an early stage that he lacked the imagination to be an artist and instead devoted his remarkable skill as a draughtsman to recording and reproducing the decorative images of the past. In fact he was now following in his father’s footsteps, his father being a printer. He worked on a number of books during the period 1845–1865 and showed a particular understanding of and fondness for the Renaissance period. Although an encyclopaedist in the sense of attempting to bring all the accumulated knowledge of the past to the service of the present, he was more than simply a technician. As a Renaissance man, he believed in the power of art to enrich our lives. His work is re-offered to the public in the same spirit.

The need or desire for ornament and decoration in our lives appears to be a universal one

Dupont-Auberville’s background was very different. He was a rich man, a passionate and erudite collector of antiques, mainly porcelain and textiles. His textile collection was exhibited at the Musée des Arts Décoratifs in 1880, and part of his collection was offered for sale at the Hôtel Drouot, the Parisian saleroom, in a two-day sale in February 1885. Further sales followed his death in 1891. Superficially, Dupont-Auberville’s approach was similar to that of Racinet, but being concerned with textiles it was also fundamentally different in some important ways. The fact that the two works are presented in a similar format suggests that perhaps Dupont-Auberville was inspired by the earlier work to complement it with one dealing with textiles, based primarily on his own collection. Ever since Isaac gave Joseph his coat of many colours, decorated textiles have played an important part in our cultural and even our political lives, for so often they are associated with status or used in connection with symbols and ritual. In our own day, when textiles are mass-produced and we take them for granted, it is easy to forget or overlook how different things were in the past.

As a Renaissance man, Racinet believed in the power of art to enrich our lives

Dupont-Auberville shows, in his introduction and with the aid of specially commissioned drawings by Charles Kreuzberger, how materials and skills have influenced ornamental styles from the linens of ancient Egypt, silks from China and Persia, and the sumptuousness of the Renaissance to the elaborate richness of 17th and 18th-century Europe. Although each period drew upon the past, it is remarkable how fresh and distinct each one seems, and looking ahead to the 20th century we can trace this inventive force continuing with the austere ‘modern’ lines of the 1920s, the pastel shades of the 1930s, and the jazzy 1950s and 60s. Dupont-Auberville took his examples not only from his own collection but also from a great range of sources—museums and private collections and in some cases representations of fabrics in paintings and drawings, particularly from China. This extensive provenance demonstrates the thoroughness, energy, and scholarship to which we are being given access here. The notes to each plate (nearly all of which reproduce a number of examples) are particularly informative in relating one period to another, tracing for example the echoes of early Chinese and Persian motifs in subsequent eras.

Yet for all their scholarship and meticulous attention to detail, Racinet and Dupont-Auberville were undoubtedly men of their time. And ultimately this is very much a 19th-century collection—a celebration of confidence, technical achievement, and sheer enjoyment!

Above left: Greek and Greco-Roman Art—Polychrome motifs on friezes Above right: Persian Art—Ceramics

Below left: 19th Century. Fabrics and wallpapers: endless-design field Below right: Renaissance (16th and 17th Centuries)—Manuscript illumination Opposite: Chinese Art—Painted and gilded ornamental motifs on lacquered wood
Atlas. The reprint more than does justice to Blaeu’s masterpiece.” —TNT MAGAZINE, London, on Atlas Major of 1665
From the redwood forest to the Gulf Stream waters...

Highlights include:
• Blast from the past: mid-century shiny metal trailers with period interiors in Arizona
• Shrine to 60s-70s kitsch: a California inn where Liberace would have felt right at home
• Shabby-chic bungalows on Highway 1 in Big Sur, California
• Supercool hot springs resort near Los Angeles
• Cedar cabins and classic raised safari tents in California’s El Capitan Canyon
• Your own luxurious bungalow on a tiny island in the Florida Keys
• Sleek, minimalist “boutique hotel” in New Orleans’s French Quarter
• Deluxe wigwams in Arizona’s Navajo County
• Historic 1930s hotel in Texas where James Dean once stayed
• Cabin treehouse 50 feet above the ground in Washington’s Mount Rainer
• Frank Lloyd Wright house on a wooded bluff overlooking Mirror Lake, Wisconsin

The author: Daisann McLane is the author of TASCHEN’s Cheap Hotels (2003). She is a contributing editor and columnist for the National Geographic Traveler magazine. For the last six years, she has been writing the Frugal Traveler columns for the New York Times Sunday travel section. Her articles on culture, food, and travel also appear in the New York Times Magazine, and the International Herald Tribune.

The photographer: Don Freeman is a New York-based photographer whose work appears regularly in Vogue, The World of Interiors, AD France and Architektur & Wohnen. Recently, he photographed Ted Muehling’s collaborations with Nymphenburg porcelain and Stuben glass. His work appears in galleries in the United States and in the collections of the Victoria Albert Museum in London, the Getty Museum in Los Angeles and others.

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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.

Opposite: Dunton Hot Springs, Dolores, Colorado Page 28: Top left: Post Ranch Inn, Big Sur, California Top right: Parker Palm Springs, Palm Springs, California Bottom left: Rancho de la Osa, Tuscon, Arizona Bottom right: Little Palm Island, Little Torch Key, Florida Page 29: Top left: El Capitan Canyon, Santa Barbara, California Top right: Furnace Creek Inn, Death Valley, California Bottom left: Trout Point Lodge, Kemptville, Nova Scotia, Canada Bottom right: Madonna Inn, San Luis Obispo, California
some hilltop palace to herd goats for the rest of your life.” —ATTITUDE, London, on the Great Escapes series
“Not only do these books offer the full information about the most desirable
hotels, but they also feature some amazing photography.” —SCAN MAGAZINE, Malta, on the Great Escapes series
Part travel journal, part scrapbook, this unique book traces the four-year, 250,000-km journey of photographer Uwe Ommer during the making of TASCHEN’s *1000 Families*. Called a “family album of planet earth,” *1000 Families* is a vast collection of portraits taken by Ommer in over 130 countries in all corners of the world. Naturally, a voyage of such epic proportions bears its fair share of anecdotes, adventures, mishaps, and souvenirs, and *Transit* traces the experience via stories and images. From closed borders and broken bridges to late rainy seasons, curious customs officers, thieves, coups d’état, raging fevers, and a far from “unbreakable” Land Rover, Ommer found truth in the maxim “just about everything that can go wrong, will.” This amusing and original compilation paints a vivid picture of what it’s like to travel to the most remote corners of the globe for four years, meeting countless people and observing the great cultural and social similarities and differences that mark the human race.

The photographer: **Uwe Ommer** was born in Bergisch-Gladbach, Germany, in 1943. Ommer became fascinated with photography at a young age and in 1962 moved to Paris, where he initially worked as a photographer’s assistant. Within a few years, he opened his own photography studio, primarily shooting fashion and advertising photos. Quickly gaining respect for his work in Paris, Ommer began showing in local galleries and eventually published his first book *Photoedition Uwe Ommer* in 1979, a collection of personal and advertising works. In the following years, he would publish five more books, among them *Black Ladies* and *Asian Ladies* (TASCHEN). In 1996, Ommer drastically changed gears and decided to embark on an ambitious project: to document all types of families on every continent at the turn of the millennium. Armed with a Landrover, Rolleiflex camera, portable studio, and one assistant, Ommer travelled 180,000 miles overland in the following four years, interviewing and photographing 1,251 families. TASCHEN published *1000 Families* in 2000, in October 2000 at the occasion of the biggest outdoor photo-exhibition ever with 1,000 photographs presented in Cologne. Since then, the exhibition has toured the world. In 2002, Uwe Ommer was awarded an Honorary Fellowship to the Royal Photographic Society for the impact of his lifetime of work.
things that i have never imagined.” — maria mafia, Greece, on taschen.com
The world's sharpest creative minds are in high demand in the advertising world, because making effective ads takes a whole lot more than just marketing know-how. A great ad grabs the viewer's attention and gets the point across in an original, surprising, funny, touching, or even shocking way. Because ads reflect global and regional mentalities, studying them is interesting not only for their selling points but also for what they have to say about their clients and target audiences. This mega-roundup of the world's best contemporary advertisements highlights the work of designers in over 50 countries. Organized by subjects, such as socio-political, food and beverages, cars, technology, and media, the ads are dated and annotated with information on the design agencies, clients, and products. Also included are case studies illustrating, for example, how an ad campaign can be made on a small budget or how an advertisement can be adapted for different cultures. This guide is a must-have for advertising students and professionals, graphic designers, and anyone who's interested in the different ways products are advertised around the world.

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 Japanese Graphics Now!, TASCHEN's 1000 Favorite Websites, and Illustration Now!.

oppo:

DDB London for VW Polo, 2005. Cannes Silver Lion. Illustrator: Paul Slater

Highlights include:

- Top 20 creative networks in the world, including Ogilvy and Mather, TBWA, Saatchi & Saatchi, BBDO, McCann, and DDB
- Contributions from more than 200 agencies in over 50 countries
- Exclusive essays by 10 top creative directors, including members of the Cannes Festival Jury and Cannes Grand Prix Winners
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Neil French is a legend in the advertising industry. He was born in 1944 and was expelled from minor Public School at 16, which prevented him from becoming an Army-Officer, his first ambition. With eclectic experience, Neil has done a wide range of things over the last 30 year, including being a rent collector, account executive, advertising-manager, waiter, singer, pornographer, concert-promoter, nightclub owner, rock-band manager, copywriter, art-director, creative director, film director, actor, television station owner, etc; some of which were concurrent with other things. He started his own agency in 1967, and we “spectacularly bust” in his own words. After 1975, he joined a series of agencies, sometimes for a couple of years, sometimes for a couple of weeks, until he joined The Ball Partnership as Vice Chairman and Group Creative Director. In 1992 he joined Ogilvy & Mather for the second time as Regional Creative Director, where he became Worldwide Creative Director in 1997. In 2002 Neil French was named Worldwide Creative Director of WPP.

T: You always talk about the importance of copy. When you are flicking through a magazine, for example, you see a lot of images, and you keep flicking. Should a good ad be like a good book that you don’t want to stop reading?

NF: Well, the short answer is yes, of course. But while you’re flicking, you need an art-director to make you stop flicking and start reading! Only then can you concentrate on making the copy work. There’s one recent ad I wrote that many people have asked for reprints of; it’s on walls of copywriters’ offices all over the world...if not on the walls of art-directors. The headline is “Nobody reads long copy anymore. Here’s why!” And of course there are columns of copy. Basically what it says is that if you can write interestingly then people will read. And if they don’t, it’s your fault for not being interesting.

T: Would you say something about advertising today?

NF: I don’t think it has changed that much since I started. It was like being an apprentice, so when I started I looked at all the stuff that had been done before. But I think I was the first bloke to do an ad which was entirely copy. No picture at all. No, actually there was one before. The first one was written by an American chap and I think it was written for Cadillac in the 1930s or something. No picture, just text. I loved that. I fell in love with it. For years I carried it around in a folder with me to remind me what the masters do. It was the Mona Lisa of copywriting. However, in those days most ads were headline, picture copy and logo. Certainly, when Helmut Krone was the kingpin of the art directors and everything was in three columns, that became the way to do it. Just recently the whole genre has changed. I think Marcelo Cerpa’s agency changed everything. He is a really clever guy. He realized that he was not going to win a huge amount of awards at Cannes with Brazilian ads because nobody else reads Brazilian except the Portuguese. His flight of genius was not to do any words at all. No headline, no nothing. Just a picture, and astounding picture and a logo. Certainly, when Helmut Krone was the kingpin of the art directors and everything was in three columns, that became the way to do it. Just recently the whole genre has changed. I think Marcelo Cerpa’s agency changed everything. He is a really clever guy. He realized that he was not going to win a huge amount of awards at Cannes with Brazilian ads because nobody else reads Brazilian except the Portuguese. His flight of genius was not to do any words at all. No headline, no nothing. Just a picture, and astounding picture and a logo. Certainly, when Helmut Krone was the kingpin of the art directors and everything was in three columns, that became the way to do it. Just recently the whole genre has changed. I think Marcelo Cerpa’s agency changed everything. He is a really clever guy. He realized that he was not going to win a huge amount of awards at Cannes with Brazilian ads because nobody else reads Brazilian except the Portuguese. His flight of genius was not to do any words at all. No headline, no nothing. Just a picture, and astounding picture and a logo. Certainly, when Helmut Krone was the kingpin of the art directors and everything was in three columns, that became the way to do it. Just recently the whole genre has changed. I think Marcelo Cerpa’s agency changed everything. He is a really clever guy. He realized that he was not going to win a huge amount of awards at Cannes with Brazilian ads because nobody else reads Brazilian except the Portuguese. His flight of genius was not to do any words at all. No headline, no nothing. Just a picture, and astounding picture and a logo.
fact, in the WPP Annual there is only one copy-only ad... and that is because the client called up and said he wanted one. It was great fun, because when they asked me I said he doesn't need a long copy ad. What he sold was sold totally on the basis of price. His product is cheaper than any competitor's and as good as them all. We have had the client for a long time. It is a hugely successful, no-frills airline in Asia. How difficult is it to say "Everybody else 590 dollars, us 59 dollars"? It doesn't take creativity to say that. Anyway the client said, "No, you misunderstand me, Neil. I want a long copy ad." And I said, "No, you don't need one!" And he said, "Let me put it another way. Write me a long copy ad." "Ah, I see. Right. OK." It was a tough job. I sat there forever throwing bits of paper into the bin. Bad idea. Bad idea. Bad idea. And then I found a way in. I am not sure if it is a great way in, but it is amusing way in. And I wrote it, and he liked it, and it ran. I personally doubt that it put another bum on a seat, but I think the point was made and I think he just wanted to prove that you can make a long copy for a cut-price product. And he enjoyed bullying me!

**Who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide.**

**T:** So if you have a good idea you keep the client.

**NF:** If you can get the client enthusiastic about his own advertising that is fantastic. You know, clients are not always stupid. They frequently come up with good ideas themselves and I am happy to go along with that. If a client has a good idea I will say, "Oh, yes!" and steal it, and get an award, and keep the award, and give the client no credit whatsoever!

**Who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide.**

**T:** Write things for all kinds of clients. Do you think it is better to do a worldwide campaign?

**NF:** No, not really. I wish it were, because wouldn't it be wonderful to deal with the people who approved the new Honda ad, for example? I guess it is worldwide now and I would have loved to have done that. But I am not that good, I could never have done it. Everyone would love to see their advertising worldwide. I think there is only one campaign I have ever done which went world-wide and that was for the United Bank of Switzerland. Generally speaking, I tend to do everything on a local level. I have done campaigns in Brazil for Brazilians, in Mexico for Mexicans, in Spain for the Spanish and in Singapore for the Singaporeans. All over, but very rarely does it go more than regional.

**T:** Does it have to do with specific and more personalized solutions? Is it also a fact that locals can usually find a better way to tell a story?

**NF:** Yes, and also that I am a believer in global answers. I think people are so similar, and so different. Actually we are more similar than we are different, Look at a row of people from all over the world and there will be a slight change in colour, a small change in shape, but that is about it really. All the rest is the same. All the buttons that make them work are the same. But in order to get there, that is where culture comes in. That is where the different cultures operate on a different level. So for Singaporeans the way to the heart is entirely different than that for Brazilians. Germans are very different to even the Spaniards. Or the Japanese to the Americans. Talk about poles apart. They are planets apart. And that is what interests me. I know where we have to get to. It's the road that's interesting.

**Who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide.**

**T:** What is your view on advertising as a selling tool?

**NF:** Yes. Well, when I grew up in this business there was no such thing as interactive television. Interactive television is probably the only truly direct response, where you can press a button and buy a product. That is real direct sale. It always amuses me when people say this is a direct sale ad. And I say, "So what is an indirect selling ad?"

**T:** One would think that if you have a worldwide account you can solve a bigger problem easier, but in the end it might be nice also to have the pleasure to solve everything possible around you.

**NF:** I find it very much more interesting to be able to go into a town and listen to people talking about my ads. Very rarely are they talking about a worldwide campaign. Who remembers the name of the person who invented the Marlboro cowboy? Somebody invented him. It is a worldwide campaign, probably the greatest ever written, but nobody knows who did it. Buried. It is kind of sad. Who wrote "Just do it"? Who did the design for it, the swoosh? I know, but I bet not one in a thousand advertising people know. Not one in several million ordinary people. So I like the applause, I like the adulation. I am not kidding you here. It would be foolish and stupid to say I didn't like it. And you just don't get it from worldwide accounts. You might get a lot of money for your agency, but you don't get famous. Creative people don't get rich doing worldwide campaigns. Sad, but true. Because you are so powerful, they bury you quickly. It's true. I mean, who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide. Somebody wrote it. Why aren't they super famous, after all it's one of those campaigns that changed the brand. But no.

**We can't actually pick up a product, put it in your hands and take your money off you.**

**T:** What is your view on advertising as a selling tool?

**NF:** Yes. Well, when I grew up in this business there was no such thing as interactive television. Interactive television is probably the only truly direct response, where you can press a button and buy a product. That is real direct sale. It always amuses me when people say this is a direct sale ad. And I say, “So what is an indirect selling ad?”

“You've managed to re-invent the book, congratulations.” — Walter Rodgers, USA, on taschen.com
Everybody knows that brand identity is key. A good logo can glamorize just about anything, so it comes as no surprise that logo design is a crucial step in the development of a product or service. This exhaustive guide brings together diverse logos from over 30 countries, organized into chapters by theme, such as socio-political, food and beverages, technology, and consumer products. A full index provided at the end of the book lists each logo’s company, designer, and designer’s website. Also included is a case study section, concentrating on logo application and development. No graphic designer can do without this book, and anyone who’s interested in design will appreciate this diverse compendium of visual ideas. As scientist Linus Paulin once said, “In order to come up with one good idea, you must have lots of ideas.”

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 Japanese Graphics Now!, TASCHEN’s 1000 Favorite Websites, and Illustration Now!.

LOGO NOW!
Ed. Julius Wiedemann / Flexi-cover, format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 512 pp.

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“i feel butterflies in my stomach just to see your books.” --- maría, Mexico, on taschen.com
Bill Ward's long, prolific pin-up career began during World War II when he created a curvy distraction named Torchy for his fellow soldiers. His taste for impossibly buxom blondes—teetering on stiletto heels, legs encased in black nylon, torsos packed into satin gowns—precisely suited America's collective postwar sex fantasy, and the late 50s men's magazine boom made him the most popular girlie artist in the country. Through the 1960s, 70s, 80, and 90s, Ward broadened his range to embrace a variety of fetish subjects, but he never varied from his template of the Ultimate Woman—except to make her breasts a little bigger, her heels a little higher, or the satin and leather encasing her a little glossier. The art of Bill Ward (1919–1998) has become so rare and collectible that photographer and veteran TASCHEN editor Eric Kroll has had to trawl through archives across America to assemble this broad selection of Ward’s very best work. Drawn from over 600 illustrations and interviews with family, friends, employers, and even some of the women who inspired him, this 344-page, meticulously researched book is the definitive tribute to the great Bill Ward and the perfect companion piece, in size and scope, to TASCHEN’s The Art Of Eric Stanton.

The editor: Eric Kroll has worked as a photojournalist for the New York Times, Der Spiegel, and Vogue, but is best known for his fetish photography appearing in magazines including Leg Show and High Heeled Women, and for his TASCHEN monographs Fetish Girls and Beauty Parade. As a TASCHEN editor, he most recently edited Chas Ray Krider’s Motel Fetish.

THE WONDERFUL WORLD OF BILL WARD, KING OF THE GLAMOUR GIRLS
Eric Kroll / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 344 pp.
ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6,900
“Oh, Lord Molesby... I was beginning to think you’d never notice me!”
The best eye candy money can buy

The life of Bill Ward, good girl artist. By Eric Kroll

 Born in Brooklyn in 1919. Died in New Jersey in 1998. Most of the time between those years Bill Ward spent drawing women. Women with exaggerated bosoms, small-waisted, long-legged, with a healthy round ass. A fantasy woman, unless you are the actress Anita Ekberg, Veronica Lake, or the adult model Candy Samples. They were dressed, or sometimes partially dressed, to please his imagination. His imagination fed the imagination of the American male with his illustrations of women for 50 years. Bill himself conceded he probably drew more “babes” than any other illustrator of his time. After all … his last name spelled backwards is DRAW.

Born March 6, 1919, William Hess Ward moved with his prosperous family from Brooklyn, NY, to Ridgewood, NJ, where he grew up. Bill’s dad was high up in the United Fruit Company management and wanted his son to go into the business, but all Bill wanted to do was draw. He returned to Brooklyn and went to college at the Pratt Institute, graduating in 1941.

“I believe in glamour combined with sex.”

After being drafted and serving in the Army, Ward returned to Ridgewood, married twice, and lived out much of his adult life in the town where he was raised. Taken from the monologue in Reb Stout’s very fine video The Wonderful Women of Ward, Ward’s own words provide an overview: “Fans have written to me about the incredible volume of my work over the years. And it’s occurred to me that I may have had more work published than anyone in the history of the world. Now, it would have to be in the last 50 years and it would have to be in the United States. There just wasn’t the market for volume work the way there is now. There’s the comic strips, the gags, and so on. That’s where the bulk of the work would be. Now, for example, when I was in the Binder shop I laid out literally thousands of pages, seven panels per page. And this is when I was just a kid. Then all the work I did during the war and afterwards. The work in Humorama, for example, the largest purchaser of cartoons in the world. And he bought 30 a month from me from 1947 through ’67. Now that’s 20 years and that comes to a total of 7,200 drawings, just gags, for one outfit. Then there’s comic strips that I’ve done since then. And remember, each strip has seven panels. And there were 20 individual drawings each month for that. Well, I never ever could figure out how much but … There’s only one person that I can think of that may have produced as much and that’s Jack Kirby. He started out when I did and created Captain America and then he went on to later to produce Spider-Man and The Hulk. And, of course, he does seven Panels on a page and he’s been working as many years as I have. But, he’s the only one that I can think of, so there’s a good chance that I may have produced more work than anyone in the history of the world. It’s awesome.”

After college Bill got a job with Jack Binder, drawing background art for one of the first big comic book production houses. Binder moved his shop from the Bronx to Englewood, New Jersey. As his business expanded, Binder asked Ward to find other artists to help at the shop. Ward got dozens of his fraternity brothers hired which, unbeknownst to them, helped begin the ‘Golden Era’ of comic books. Ward concedes that this was one of the high points in his life. He and his co-workers got to play baseball at lunch in a nearby field. Bill was a sports nut his entire life—darts, golf, and baseball, among others. Besides, he was enjoying the camaraderie he experienced working side by side with talented artist friends, day after day. The war tore the group apart, but also opened up opportunities. Reed Crandall, creator of Blackhawk, got drafted. George Brenner, head editor at Quality Comics, hired Bill to replace him.

“One can only wonder what fertile dreams Bill Ward had. In a matter of minutes, he put every man’s dreams on paper.”

―ERIC KROLL

Then Bill got drafted into the army and stationed at a naval base in Rhode Island. To earn extra money, Ward...
began drawing for Wendell Crowley, his buddy from the Binder days, who was working for Fawcett Publications. Within a short time, Ward was approached by the military to draw a comic strip to boost morale that would appear in the local naval base newspaper. Ack-Ack-Amy was born, which later evolved into Torchy, a statuesque, curvaceous blonde bombshell that was probably the most famous paper woman to come out of World War II! After Ward got out of the army, he returned to Quality Comics to work on Romance Comics. After all, he was now well versed in drawing the female form. Soon he was recreating Torchy and by 1949, she had her own book (comic).

Several years later, comics came under attack by the Federal government and that, coupled with the advent of television, meant the Golden Age of comics including Torchy, came to an end. Ward shifted his hand to ‘girlie’ art. He found his savior in Abe Goodman, publisher of Humorama, which encompassed dozens of small gag cartoon digests. Bill favored conte crayon because he felt he could work faster. The nature of the medium necessitated big pieces of artwork. These doe-eyed, big breasted women are the signature for Bill Ward. Much of what is in The Wonderful World of Bill Ward comes from this period. The women are comely, the images humorous, or bawdy. Raunchy, yet innocent.

Dian Hanson, Ward’s editor at Juggs and Leg Show during the later period of his life, said it best: “With the Contes, Bill Ward was able to render nylon and leather in a distinctive way that made his illustrations and cartoons memorable and set him apart from the other cartoonists of the era—it really gave him his fetish edge. Fetish has to do with the flesh but with the costuming of the flesh and the Conte gave Ward that control. It gave him the ability to make the textures that were stimulating to men, to put them into the picture … The Contes were always memorable. When you saw a Conte in a magazine you may not have known what was alluring, but if you looked it was the leather and the nylon and the satin … No one else was doing fabrics. It was fetishistic. People may not have been aware that they were responding to fetishistic cues, but that’s what it was.”

Bill had a long and extensive career. He would draw anything. Besides working for Humorama, Bill drew for Bob Sproul’s Cracked magazine, Eros Goldstripe’s adult book covers, and Mavety’s Leg Show magazine when the divine Miss Dian Hanson was editor. Ward started a greeting card company, had his own mail order business like artist Eric Stanton and drew and drew and drew. He also wrote. He wrote many of the gag lines for Abe Goodman and in his later years wrote and illustrated, once a month, an article for the big-titted Mavety magazine Juggs. Towards the end of his career he drew transvestites in action and even some bdsm fetish art.

I traversed the US to make this book, photographing Ward art in basements from as far away as Detroit, Michigan, to as close as across town, in my home town, San Francisco. His work is coveted like a rare coin and difficult to find…until now. Now, upon your lap can lie a drawn woman with legs covered in nylon, heels higher than a spike, breasts the size of watermelons, gloves to the armpits and earrings dangling like mini-chandeliers. Bill Ward is a man who loved women.

It’s hard… but… a Bill Ward is a Bill Ward is a Bill Ward.

Architecture Now! 3 may be the perfect book to give to friends who are less than
ARCHITECTURE NOW! VOL. 4

Architects at the cutting edge

Volume 4 proves that the best keeps getting better, with new names from all over the world and the most exciting and unique buildings and designs. As always, easy-to-navigate illustrated A-Z entries include current and recent projects, biographies, contact information, and website addresses.

Here are just a few of the projects that are featured in the new book:
• A shelter for the needy made out of sandbags
• “Nomadic Museum” made by Shigeru Ban out of shipping containers
• A tree house in Germany
• Extraordinary museums that will never be built in Lausanne and Guadalajara
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• BMW Central Building in Leipzig by Zaha Hadid
• Allianz Arena by Herzog & de Meuron
• Wedding Chapel in Japan
• Design hotels in Berlin and Sao Paulo or Cerro Paranal, Chile
• Library in Seattle by Rem Koolhaas/OMA
• Houses in Mexico City, Sao Paulo, Corsica, Hiroshima, or Great Mackerel Beach, Australia
• Spoon des Neiges by Patrick Jouin
• A tower that will grow like a tree in New York
• With-it architects like David Adjaye, Caramel, Graftlab, Jakob-MacFarlane, Asymptote or Lewis Tsunemaki Lewis
• Artists who take on architectural space, like Frank Stella or Bill Viola, or architects who are interested in art, like Peter Eisenman
• The E-House, architecture that is greener than green
• From the minimal (David Chipperfield and John Pawson) to the decidedly exotic (Longitude 131, Uluru-Kata National Park, Northern Territory, Australia)

The author: Philip Jodidio studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal Connaissance des Arts for over two decades. He has published numerous articles and books, including TASCHEN’s Architecture Now series, Building a New Millennium, and monographs on Norman Foster, Richard Meier, Alvaro Siza, Tadao Ando, and Renzo Piano.

Opposite: Patrick Jouin, Chlösterli, Gstaad, Switzerland

savvy about established and rising architecture stars.” —THE ARCHITECT’S NEWSPAPER, New York
In Praise of Ambiguity

Slightly smaller than California, Japan has a much larger population, estimated at 127,417,244 in July 2005. Over the past decade, the population has increased by approximately two million people, but overall, the Japanese are aging. Certainly the largest modern city in the world, Tokyo, with only 0.6% of the total area of Japan, is home to 10% of its inhabitants, creating an extreme density of 5,655 persons per square kilometer. A large part of the eastern seaboard of the country, between Tokyo and Osaka, is almost a continuous urban area, while to the west, more mountainous and less densely settled areas exist. These facts, and in particular the urban density of the country, are important to understanding its architecture, particularly where residential construction is concerned. Another significant factor in Japanese architecture is the underlying sense of fragility born of catastrophes. Successive disasters, some natural and some man-made, have shaped the contemporary face of Tokyo, for example. The first of these in the 20th century was the Great Kanto Earthquake of 1923, measuring 7.9 on the Richter scale, which may have killed 200,000 and left 64% of the remaining population homeless. The second, even more radical in its destruction, was the American firebombing of the city between March and May of 1945. More people died in those months than in the instantaneous devastation of Hiroshima. By September 1945, the population which had exceeded 6.9 million in 1942, had dropped through death and emigration to 2,777,000. Incendiary devices, dropped on a city constituted mostly of wooden structures, were particularly efficient. For this reason, it can be said that the largest city on earth has been built almost entirely since 1945. At the outset, this construction went forward with limited means. As in war-torn Europe, it was essential to build cheaply and fast. In more recent times, an implacable commercial logic which has little to do with the canons of esthetics has been the dominant influence. In a sense, this tidal wave of bad architecture is the second man-made disaster in Tokyo’s recent history. It has swept before it much of the beauty of centuries-old tradition.
 ARCHITECTURE SERIES

... to the Lowlands ...

ARCHITECTURE IN THE NETHERLANDS
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
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UN STUDIO
La Defense / Almere
Theater / Leerdal

RENÉ VAN ZUUK
Arcam Architecture Center / Amsterdam

From Rembrandt to Rem
Dutch architecture and design are hot. Beneath an outward appearance of dullness or dryness lies an adventurous heart, and a willingness to go where few creators have gone before them. Rotterdam's own Rem Koolhaas (OMA) straddles the globe much like his huge new CCTV Tower will soon straddle Beijing, while his younger colleagues, such as Lars Spuybroek (NOX) imagine houses that sing and dance. Nor does Dutch inventiveness stop at pure architecture. Droog Design does furniture, and West 8 creates gardens all over the world. Though predictions are made regularly about the end of this "golden age" of Dutch architecture, each year brings a remarkable new crop of projects and completed buildings, confirming this small nation as one of the real creative leaders in Europe, if not the world.

As Aaron Betsky, the director of the Netherlands Architecture Institute in Rotterdam wrote in his recent book False Flat, Why Dutch Design is so Good, “Dutch architects such as MVRDV are exporting the lessons they learned designing social housing all over the world, and Dutch industrial, graphic and furniture designers are picking up commissions in the United States, Europe and Asia. In the recent competition for redesigning Ground Zero in New York, three of the seven teams included Dutch architects … For a small country, the Netherlands exerts amazing influence.” Nor is this positive attitude toward the Netherlands reserved to the already famous. Burton Hammelt, a Canadian who is one of the principals of S 333, a young Amsterdam firm made up almost entirely of foreigners, says, “The Netherlands was a strategic choice to open an office for us; location, work climate, an enthusiastic design culture—our mixed backgrounds made this the most interesting location to also explore the world. The Netherlands is promoted as a kind of Hollywood for architects. If you want to become an actor, you go to Hollywood; if you want to become an architect, you come here. Even though the situation is clearly different now, there is still no other country where the design culture is omnipresent.”

TASCHEN's new architecture series brings a unique perspective to world architecture, highlighting architectural trends by country. Each book features 15 to 20 architects—from the firmly established to the up-and-coming—with the focus on how they have contributed to very recent architecture in the chosen nation. Entries include contact information and short biographies in addition to copiously illustrated descriptions of the architects' or firms' most significant recent projects. Crossing the globe from country to country, this new series celebrates the richly hued architectural personality of each nation featured.

Series author: Philip Jodidio studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal Connaissance des Arts for over two decades. He has published numerous articles and books, including TASCHEN's Architecture Now series, Building a New Millennium, and monographs on Norman Foster, Richard Meier, Alvaro Siza, Tadao Ando, and Renzo Piano.
Often thought to be French, Charles-Édouard Jeanneret—portrait of Le Corbusier. It is no accident that the country’s ten-franc bill carries a face that resonates with the country’s sense of modernity more than most other European countries. Yet Switzerland appears to be more convinced of its often over-consumption. Where cow bells and chocolate occupy the tourist’s superficial vision of a charming kitsch universe, an even cursory overview of Switzerland’s contemporary architecture reveals a commitment to a strong universe, an even cursory overview of Switzerland’s contemporary architecture reveals a commitment to a strong modernity, perhaps austere vision of new buildings. Inclined to temporary architecture occupies a place apart in Europe. Though currents from France, Germany or Italy flow strongly through its designs, Swiss architecture schools, the ETH Zurich and the EPFL in particular, assure that locally produced talent will continue to form the core of its designs. The strong tradition of quality construction perhaps because of its combination of wealth and a harsh winter climate, Switzerland’s construction has also been expressed in Switzerland through its engineering and design. Though currents from France, Germany or Italy flow strongly through its designs, Swiss architecture schools, the ETH Zurich and the EPFL in particular, assure that locally produced talent will continue to form the core of its designs. The strong tradition of quality construction perhaps because of its combination of wealth and a harsh winter climate, Switzerland’s construction has also been expressed in Switzerland through its engineering and design. Though currents from France, Germany or Italy flow strongly through its designs, Swiss architecture schools, the ETH Zurich and the EPFL in particular, assure that locally produced talent will continue to form the core of its designs.

Swiss Made Architecture
Imagine a landlocked country less than twice the size of New Jersey, with a population even smaller than that of the American state (7,489,370—July 2005 est.). It shares borders with its larger and more powerful neighbors, France, Germany and Italy. This country has four official languages and a history that goes back to the year 1291. These might not seem to be ideal circumstances for the country to country, this new series celebrates the richly hued architectural personality of each nation featured.

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Swiss architecture will nurture its very special combination of audacity and innovation, allied to solidity.
Adventures in the Shire

The cover of a recent Spanish magazine featuring contemporary British architecture resembled nothing so much as an advertisement for The War of the Worlds. Haunting the austere white and gray forms of David Chipperfield's London studio for Antony Gormley, the improbable shapes of Future Systems' Selfridges store in Birmingham and Will Alsop's College of Art and Design in Toronto appeared to be doing gruesome battle over some decidedively insular territory. The Spanish photomontage gives no clue as to which style would be the victor, but it does hint at the remarkable variety seen in the contemporary architecture of the United Kingdom. Although some prestigious and creative English-based architects, ranging from Lord Norman Foster to Zaha Hadid and Foreign Office Architects (FOA), do their most important work outside the UK, a brief overview of recent building in the country shows solutions varying from minimalist rigor to pop art excess. But then few other countries manage to simultaneously nurture centuries old traditions while spawning music groups like the Sex Pistols. Or perhaps stark contrast and deeply divided aesthetics are just a sign of the times. The English fashion designer John Galliano has run roughshod over the staid lines of Dior, somehow giving new luster to a worn-out brand. Inspiration for young architects, too? And if English design triumphs abroad, just how insular can it really be?

In the image of London itself, contemporary architecture in the UK is something of a cosmopolitan melting pot. Architects featured in this book and based mostly in the capital were born in Baghdad, Dar-Es-Salaam, Shiraz, Madrid, Zlin (Czech Republic), or Poole, Dorset. The point of this volume is not to give an exhaustive evaluation of architecture in the UK, but to select a number of very recent buildings that, taken together, are something of a barometer of the situation in 2005.
TOM POULTON. THE SECRET ART OF AN ENGLISH GENTLEMAN

“TASCHEN unearths an astonishing cache of mid-century English erotica, full of sly humour, brute passion and metasexuality sophistication.”

The actual book is completely smiley-free!

The editor: Dian Hanson is a twenty-five-year veteran of men’s magazine publishing, including the titles Partner, Oui, Hooker, Juggs and Leg Show. Most recently, she authored TASCHEN’s Dian Hanson: The History of Men’s Magazines six-volume set.

The author: Jamie Maclean is co-founder of the Erotic Print Society and since 1993 has kept busy publishing limited editions of rare antique and contemporary erotic art. He lives in London, England.

Thomas Leycester Poulton was an English magazine and medical book illustrator, born in 1897. Upon his death in 1963 it was discovered he was also a prolific and imaginative erotic artist who produced hundreds of sketches and finished drawings of women proudly and exuberantly displaying themselves in ways shocking to conservative post-war Britain. Once one gets past the shock value it becomes clear that Poulton’s greatest talent was in portraying the human body in the sexual act, and since he did it with such rare insight many have argued he must have actually witnessed the orgies he put on paper. His ties to certain players in the 1963 Profumo scandal, breaking at the time of his death, hint that he may, in fact, have been the in-house artist at the parties that rocked British Parliament. Poulton’s archive remained hidden from public view until the late ’90s, when it turned up among the artifacts of an aging professional yachtsman who was dispersing his vast collection of erotica. Though Tom Poulton’s work tells us much about English society between 1948 and 1963, there is a universal quality to these images of joyful, uninhibited sexuality that transcends time and place.

FOR ADULTS ONLY!
TOM POULTON. THE SECRET ART OF AN ENGLISH GENTLEMAN
Ed. Dian Hanson / Jamie Maclean / Hardcover, format: 21 x 29.3 cm (8.3 x 11.5 in.), 224 pp.
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£ 19.99 / ¥ 5,900

Opposite: Soft graphite pencil with pen and ink on tissue, 21.6 x 27.9 cm (8.5 x 10.9 in.), c. 1962
constant changes in male desires.” —PLAYBOY, Munich on The History of Men's Magazines
In 1993, Roy Stuart began producing monthly photo stories for *Leg Show* magazine, working closely with then-editor Dian Hanson to tailor his work to the magazine's demanding audience—fetishists with many diverse interests including bare feet, high heels, all manner of modern and vintage lingerie, voyeurism, female dominance, and body hair. Some of these interests, like body hair and panties, dovetailed nicely with Stuart's own tastes, while others were a less comfortable fit, as Stuart was never actually a fan of the complex wardrobe beloved by *Leg Show* readers and provided by Hanson each month. Nevertheless, despite disagreements and outright battles, they managed to work together until August 2001, during which time Stuart produced what many consider his finest work. The five little books in this boxed set contain a selection of 34 stories created for *Leg Show* between 1995 and 2001. For the first time, each story is presented full length and complete, for a total of 960 pages of uncensored Roy Stuart. Consider it the ultimate gift of love, and remember that loving starts with loving oneself.

The editor, Dian Hanson is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan Magazine* in 1976 and went on to edit a variety of titles, including *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines. In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored *TASCHEN's Terryworld, Tom of Finland: The Comic Collection* and *Dian Hanson's History of Men's Magazines* six-volume set.
present sexuality directly and without prudery."—PENTHOUSE, London, on Roy Stuart, Vol. 3
CASE STUDY HOUSES
The pioneering project that sought to bring modernism to the masses
Elizabeth A.T. Smith
The Case Study House program (1945–1966) was an exceptional, innovative event in the history of American architecture and remains to this day unique. The program, which concentrated on the Los Angeles area and oversaw the design of 36 prototype homes, sought to make available plans for modern residences that could be easily and cheaply constructed during the postwar building boom. Highly experimental, the program generated houses that were designed to redefine the modern home, and thus had a pronounced influence on architecture—American and international—both during the program’s existence and even to this day. This compact guide includes all the projects featured in our XL version, with over 150 photos and plans and a map of where all houses are (or were) located.

LOUIS ISIDORE KAHN
The late bloomer
Joseph Rosa
Though Louis Isidore Kahn (1901–1974) started his career late in his life, the few projects he was able to undertake were realized to perfection. With the Jonas Salk Institute in La Jolla, California (1959–1965) Kahn created a workspace with superb functional and aesthetic qualities; the institute’s Minimalist elements radiate a sense of eternal beauty. The Kimbell Art Museum in Fort Worth (1966–1972) occupies the somewhat faceless city like an island of spiritual space, an effect that is achieved by simplicity in design and materials. Also, the Indian Institute of Management in Ahmedabad (1962–1974) and the Sher-e-Bangla Nagar, National Assembly of Bangladesh in Dhaka that was finished after his death are buildings of monumental importance. This book brings together 17 Kahn projects, ranging from private housing to commercial architecture, religious buildings, exhibition spaces, and government buildings.

MIES VAN DER ROHE
Less is more: finding perfection in purity
Claire Zimmerman
Ludwig Mies van der Rohe (1886–1969) was one of the founding fathers of modern architecture. He was the creator of the Barcelona Pavilion (1929), the Farnsworth House in Plano, Illinois (1945–1951) and the Seagram Building in New York (1954–1958). Well known for his motto “less is more,” he sought a kind of refined purity in architectural expression. His goal was not simply building for those of modest income (“Existenzminimum”) but building economically in terms of sustainability, both in a technical and aesthetic way; the use of industrial materials such as steel and glass were the foundation of this approach. Though the extreme reduction of form and material in his work garnered some criticism, over the years many have tried—mostly unsuccessfully—to copy his original and elegant style. This book explores more than 20 of his projects between 1906 and 1967, from his early work around Berlin to his most important American buildings.
Though he is most famous for his engravings, Albrecht Dürer (1471–1528) was also a master painter and draftsman whose work exemplifies the spirit of German art. Dürer’s importance in the German High Renaissance was such that he can be considered to embody the movement entirely. His visits to Italy (where he studied most notably with Giovanni Bellini) had a profound effect on his artistic development and enabled him to combine both German and Italian influences in his work. In his later life, Dürer’s passion for knowledge and progress led him to research and write on the subjects of art theory and mathematics, making him not only the greatest Northern European artist of his time, but also one of its leading thinkers. This overview of Dürer’s entire oeuvre—covering his oil, tempera, and watercolor paintings, copper and wood engravings, and his drawings and sketches—is the perfect introduction to his work.

Dürer
Germany’s greatest Renaissance artist
Norbert Wolf

A leading artist in the High Renaissance, Titian (Tiziano Vecelli, 1488–1576) was the Venetian school’s greatest painter and is one of the best-loved Italian artists of all time. Titian was highly regarded during his lifetime, and his renown has not diminished in the intervening centuries; so great was his ability to manipulate color, texture, and tone that he is still considered to be one of art history’s greatest technical masters. The freedom exhibited in his pictorial compositions was unprecedented and greatly influential on later artists, notably Manet, who closely studied Titian’s work at the Louvre. This book examines Titian’s evolution, from his early years training under Giovanni Bellini to his later mature work, giving a wide perspective on the life’s work of this legendary master painter.

Titian
The Venetian virtuoso
Ian G. Kennedy

“Vasarely contains the main ideas of the man, thoroughly illustrated and although philosophical texts can be dry to read, this edition, on the contrary, is accessible and hard to put down.” —COLLECTIONS MAGAZINE, London, on the Basic Art title Vasarely

extrêmement bien faits sur les architectes incontournables.” —D’ARCHITECTURES, Paris, on Basic Architecture series
VIDEO ART
Ideas in motion
Sylvia Martin

The immediacy and accessibility of video makes it an ideal medium for artists who want to work with sound and moving image; as soon as video cameras were available to the public in the 1970s, artists were already beginning to experiment with the possibilities of video.

Though it took decades for it to be widely embraced by mainstream art, video is now firmly accepted as an important medium, thanks to the work of artists such as Valie Export, Bruce Nauman, Bill Viola, and Gillian Wearing.


NEW MEDIA ART
Art in the age of digital communication
Mark Tribe / Reena Jana

Artists have always been early adopters of emerging media technologies, from Albrecht Dürer and his use of the printing press in the 16th century to Nam June Paik’s experiments with video in the 1960s. This book addresses New Media art as a specific art historical movement, focusing not only on technologies and forms but also on thematic content and conceptual strategies. New Media art often involves appropriation, collaboration, and the free sharing of ideas and expressions, and frequently addresses the political ramifications of technology around issues of identity, commercialization, privacy, and the public domain. Many New Media artists are profoundly aware of their art historical antecedents, making reference to Dada, Pop Art, Conceptual art, Performance art, and Fluxus.

Artists featured: Cory Arcangel, Jonah Brucker-Cohen and Katherine Moriwaki, Vuk Cosic, Mary Flanagan, Ken Goldberg, Paul Kaiser and Shelly Eshkar, Jennifer and Kevin Obadikie, RSG, Raqs Media Collective, ®™ark, and John F. Simon, Jr., Young-Hae Chang Heavy Industries

The editor: Uta Grosenick has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996, she has been working as a freelance editor and organizer of exhibitions. Her publications include TASCHEN’s Art at the Turn of the Millennium, Art Now, and Women Artists.

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—THE GOOD BOOK GUIDE, London, on Pop Art

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—NEW YORK MAGAZINE, on the Basic Art series
BAMBOO STYLE
The many uses of beautiful bamboo
Edited by Angelika Taschen / Photos by Reto Guntli
Besides feeding pandas and making a yummy addition to many Asian dishes, bamboo is also used as a building material, both functional and decorative, throughout countries such as China, Japan, and Indonesia. The dried stems are extremely sturdy and lend themselves to a multitude of uses. Some houses show off bamboo in more straightforward ways, lining the ceilings or floors with stems, or even forming walls. Bamboo is also used to construct furniture, lending a chair or a bed a warm, earthy feeling.

CHINA STYLE
Calling all Sinophiles
Edited by Angelika Taschen / Photos by Reto Guntli
A traditional Chinese temple mingles with a minimalist Shigeru Ban villa, a Shanghai hotel that holds the world record for the tallest hotel, and a luxurious Beijing club in this compact tour of China’s most exceptional interiors. Proposing a refreshing blend of antiquity and modernity, these images exude feelings of simplicity, Zen, and wellbeing.

NEW YORK STYLE
Among the skyscrapers: New York’s most fabulous dwellings
Edited by Angelika Taschen
Beginning with archive images of the Big Apple over the past century and blooming with gorgeous photos of the city’s most beautiful and unique interiors, this book explores the real New York inside and out. From high-rise luxury condos with stunning views to industrial lofts, art collectors’ pads, and eccentric, funky apartments, the interiors featured here—in colorful full-page photos—are as amazing and diverse as New Yorkers themselves.

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A country of contrasts
Edited by Angelika Taschen / Photos by Deidi von Schaewen
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**FASHION NOW**
Fashion designers in the spotlight
Edited by Terry Jones and Susie Rushton
Compiled by the style-savvy staff of the seminal monthly *i-D*, Fashion Now highlights the work of over 90 designers around the globe, focusing on not only the biggest names but also the most exciting new talent. A to Z designer entries include exclusive interviews, biographical information, photos of recent designs by today’s leading photographers, and current catwalk shots.

spaces, hotels and palaces that are bound to get your creative juices flowing.” —PROFESSIONAL SPA, London, on the Style series
70’s CARS
Cars in the Age of Aquarius
Tony Thacker / Edited by Jim Heimann
During a decade of tumultuous change that gave us disco
and optional 8-track tape decks, the 70s would also witness
the demise of muscle cars and the birth of the economy
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from luxury models like the Cadillac Eldorado convertible,
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a “smaller” Lincoln Versailles, to fuel-conscious subcom-

M.C. ESCHER
Labyrinths of the imagination
Edited by Marc Veldhuysen
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SIGNS
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WEB DESIGN: FLASH SITES
The power of Flash
Many of the web’s most eye-popping sites are created using Flash, a program which allows for total creative freedom and maximum interactivity. In its early years, Flash was used mostly for artistic and design sites, but more recently large corporations have turned to Flash. This guide rounds up the very best and most innovative sites using 100% Flash navigation, including Nike, Adidas, Shrek, Nintendo, Playstation, Ford, and Honda. Also featured are two case studies and an introduction by Rob Ford, the creator of Favorite Website Awards.

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The editor: Peter Gössel runs a practice for the design of museums and exhibitions. He is the editor of TASCHEN’s monographs on Julius Shulman, R. M. Schindler, John Lautner and Richard Neutra, as well as the editor of the Basic Architecture series.

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between true art and pulp treasure.” —FEMME FATALE, Los Angeles
a clear vision of El Greco’s stylistic innovations.”—LE MONDE DE LA BIBLE, Paris, on El Greco
In 1959 and 1960, photographer William Claxton and noted German musicologist Joachim 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 Joachim Berendt's original recordings has been produced and is included in this 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.

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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: Joachim E. Berendt 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.

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Below: The GOAT team, including Muhammad Ali and his wife Lonnie, Howard L. Bingham and Neil Leifer, Angelo Dundee, Hank Kaplan, Leon Gast, at the world’s largest book fair, at Frankfurt in October 2003.  
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