TASCHEN—let me unscramble those letters: Must mean something grand. Something mysterious.

“A skeleton goes into a bar and orders a drink ... and a mop.”

TASCHEN is ebonics for “in-house production.”

TASCHEN means dog food!

TASCHEN means LUST.

PUBLISHERS OF ART ANTHROPOLOGY AND APHRODESIA since 1980
Dear Bookworms,
The TASCHEN-creative team went out to lunch (and never came back). So we turn to the genius of our devoted readers to come up with some brilliant solutions. Fill in the blank balloons numbered 1-8 and email to emptyballoons@taschen.com.
First prize for the most accepted captions is your weight * in TASCHEN books. The winner will be flown to New York City and weighed in front of our new SoHo store. Deadline for submissions is December 1, 2006. The grand prizewinner will be announced in the Spring 2007 magazine.

*No entrants over 500 pounds.
Celebrating BUTT magazine’s fifth anniversary, this book is a selection of the most fantastic and the most ridiculous interviews and photos that have appeared in BUTT so far. This anthology also finally makes a lot of material from the now rare, earlier issues of BUTT available again.

For your (in)convenience, the timeline in the book runs backwards, from the here and now all the way back to the summer of 2001, when the first issue of BUTT landed with a bang. Like the magazine itself, this book offers an often amazingly realistic view on today’s homosexual man, including conversations with Michael Stipe, Gus van Sant, Rufus Wainwright, Marc Jacobs, as well as contributions from Wolfgang Tillmans, Terry Richardson, Hedi Slimane, Asianpunkboy, and Helmut Lang, just to name a few. “BUTT has single-handedly pioneered the notion of a smart, literate gay magazine yet also manages to be very dirty,” notes filmmaker Bruce LaBruce in his foreword. “BUTT matters. BUTT fills a hole.”

The editors: Journalist and editor Gert Jonkers is currently fashion editor for the Dutch daily newspaper De Volkskrant. He has also been a contributing writer for Esquire, Dutch, View on Colour, and Self Service.

Designer and editor: Jop van Bennekom established Re-Magazine as a personal platform, worked for a year as the art director for Blod, designed the architecture magazine Forum (which won the Rotterdam Design Prize in 2001). Van Bennekom is editor, designer, author, strategist, and publisher in one. Together, Jonkers and van Bennekom launched BUTT in 2001 and “menswear style journal” Fantastic Man in 2005.

“Putting the sex back into homosexuality

The best of BUTT magazine so far

With sexy pictures of, and candid interviews with:

Asianpunkboy, Bruce Benderson, Peter Berlin, AA Bronson,

The actual book is completely smiley-free!
table, TASCHEN takes the proverbial coconut cream." —ATTITUDE, London
“TASCHEN, the publisher with the foresight to combine art, architecture, and sex in its
The quintessential works of Modernism

Seven decades of domus: the best of the best in 12 volumes, 7,000 pages and 20,000 images

For over seventy-five years, domus has been hailed as the world's most influential architecture and design journal. Founded in 1928 by the great Milanese architect Gio Ponti, the magazine's central agenda has always remained that of creating a privileged insight toward identifying the style of a particular age, from Art Deco, Modern Movement, Functionalism and Postwar to Pop, Post-Modernism and Late Modern. Beautifully designed and comprehensively documented, page after page domus presents some of the most exciting design and architecture projects from around the world.

TASCHEN's twelve-volume reprint features selected highlights from the years 1928 to 1999. Reproducing the pages as they originally appeared, each volume is packed with articles that bring to light the incredible history of modern design and architecture. This set of 12 volumes reflects one-to-one the actual size of the original domus magazine. A truly comprehensive lexicon of styles and movements, the volumes are accompanied by specially commissioned introductory texts that not only outline the history of the magazine but also describe what was happening in design and architecture during each era covered. These texts have been written by many of the magazine's renowned past editors: Mario Bellini, François Burkhardt, Cesare Maria Casati, Stefano Casciani, Germano Celant, Manolo De Giorgi, Fulvio Irace, Vittorio Magnago Lampugnani, Alessandro Mendini, Lisa Licitra Ponti, Ettore Sottsass Jr., Luigi Spinelli, Deyan Sudjic. The volumes have also been thoroughly indexed, allowing the reader easy access to key articles—many of which have been translated into English for the first time.

TASCHEN's domus collection is a major publishing achievement and an important must-have for all design and architecture teaching institutions, practicing architects, designers, collectors, students, and anyone who loves design.

The editors: Charlotte and Peter Fiell run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN's 1000 Lights, 1000 Chairs, Design of the 20th Century, Industrial Design A–Z, Designing the 21st Century, Graphic Design for the 21st Century, and Scandinavian Design.
A Privileged Insight into Architecture and Design

This twelve volume reprint—covering the years 1928–1999 and including over 7,000 pages and 20,000 images—charts the extraordinary history of modern architecture and design, from the birth of the International Style to Late Modern. This project has been both an exciting collaboration between two major publishing companies, and a wonderful journey of discovery. It has allowed our editors to work as archeologists, unearthing long-forgotten gems of architecture and design from over 200,000 original pages that they have scoured for our final selection of highlights.

Gio Ponti’s Vision

Since its inception in 1928, domus has been guided by Gio Ponti’s vision of a forum that would offer a privileged insight into the style of a particular age, while also identifying and promoting the work of its “discoveries”: the most progressive designers and architects working in Italy (such as Studio BBPR and Carlo Mollino) and abroad (from Richard Neutra to Richard Rogers). The most important journal of its kind, with a national and international profile, domus has had a major influence on Italian visual culture, and on architecture and design worldwide. Moreover, the importance of what the magazine chose to feature was (and still is) matched by the cutting-edge graphic design used in its presentation. For instance, the sheer dynamism of the covers (many by famous designers/artists such as Herbert Bayer, Herbert Matter, Paul Rand, Max Bill, Paul Klee, Lucio Fontana, Le Corbusier, Charles Eames, Milton Glaser, and, of course, Gio Ponti himself) was startlingly forward-looking and placed the publication firmly within the avant-garde.

Rotation of Talent

domus originally started out as a lifestyle magazine with articles on cookery, gardening, and even animal husbandry. After the first few issues, though, it increasingly focused on its strengths: architecture, interior design, product and industrial design, and, to a lesser extent, fine art and photography. Since Ponti’s departure from the editorship in the 1960s, the publication has maintained its visual and intellectual vitality in part through its unique policy of replacing its main editor every five years. This rotation of talent has brought a variety of leading figures to the role, including Cesare Maria Casati, Alessandro Mendini, and Mario Bellini. Each newcomer is also expected to appoint an art director to implement a complete redesign of the magazine. Naturally the interest of these editors has led to different directions a philosophy rather than a theory of design that offers a practical function, spatial clarity, intellectual persuasion, and an overriding belief that these interlocking disciplines have crucial political responsibilities that should transcend the vagaries of fashion and enrich our world.

Introductory Essays by Illustrious Editors

In addition to our selection of highlights, two introductory essays accompany each volume. The first outlines the history of domus for the specific period it covers; the second, which functions more as a personal reminiscence, is written by one of domus’s illustrious ex-editors about their time at the helm, or by one of the magazine’s most important contributors, such as Lisa Licitra Ponti and Ettore Sottsass Jr. There are also newly created sublines that provide key caption data as well as information concerning text continuations, original translations, and newly translated texts, which the reader will find in the annex. Significantly, many articles have been translated into English for the very first time. Each volume has a comprehensive index, including both designers’ and manufacturers’ names. In conjunction with the master index on CD, this will prove an invaluable research tool.

An Idea Still Valid Today

Working alongside the editorial team at domus, we have come to appreciate its goal of showing the highest quality work from around the world, illustrated and explained by the best photographers and writers. Beyond this we have come to understand the journal’s search for a philosophy rather than a theory of design that offers a highly intellectual yet non-prescriptive agenda for its practice. At domus, design encompasses everything—from the spoon to the city—and to be worthy of inclusion on its pages, a project must have graceful beauty, practical function, spatial clarity, intellectual persuasion, and/or relevant originality. Gio Ponti’s vision of a forum for important design and architecture is therefore still firmly rooted in the ethos of domus. This idea has lasted because the magazine continues to be infused with both a deeply held passion for excellence in man-made objects, and an overriding belief that these interlocking disciplines have crucial political responsibilities that should transcend the vagaries of fashion and enrich our world.

Top: The publisher of domus, Gianni Mazzocchi, with Lisa Licitra Ponti and Gio Ponti in the Ponti studio, Via Dezza, Milan, 1953. Bottom: The space used in Gio Ponti’s Via Dezza studio by the small editorial staff of domus magazine. In the photo: Lisa Licitra Ponti and Enrichetta Ritter, c. 1952

“Your books on design and the cultural evolution of man are just so
amazing..i feel very enriched reading them ..thanx!!” — datta.kingshuk, India, on taschen.com

DOMUS, VOL. I (1928–1939)
Introductory essay by Fulvio Irace

DOMUS, VOL. II (1940–1949)
Introductory essay by Manolo De Giorgi

DOMUS, VOL. III (1950–1954)
Introductory essay by Lisa Licitra Ponti

DOMUS, VOL. IV (1955–1959)
Introductory essay by Ettore Sottsass Jr.

DOMUS, VOL. V (1960–1964)
Introductory essay by Stefano Casciani

DOMUS, VOL. VI (1965–1969)
Introductory essay by Deyan Sudjic

Introductory essay by Germano Celant

DOMUS, VOL. VIII (1975–1979)
Introductory essay by Cesare Maria Casati

DOMUS, VOL. IX (1980–1984)
Introductory essay by Alessandro Mendini

Introductory essay by Mario Bellini

DOMUS, VOL. XI (1990–1994)
Introductory essay by Vittorio Magnago Lampugnani

DOMUS, VOL. XII (1995–1999)
Introductory essay by François Burkhardt
“It’s a sensational reference book and is a must-have for
collectors and design friends.” —HOUSE & GARDEN, Sydney, on 1000 Lights
Lanting’s animal images from around the world convey the authentic wonder
In the year 2000, world-renowned wildlife photographer Frans Lanting set out on a personal journey to photograph the evolution of life on Earth. He made pilgrimages to true time capsules like a remote lagoon in Western Australia, spent time in research collections photographing forms of microscopic life, and even found ways to create visual parallels between the growth of organs in the human body and the patterns seen on the surface of the Earth. The resulting volume is a glorious picture book of planet Earth depicting the amazing biodiversity that surrounds us all. Lanting’s true gift lies beyond his technical mastery: it is his eye for geometry in the beautiful chaos of nature that allows him to show us the world as it has never been seen before. From crabs to jellyfish, diatoms to vast geological formations, jungles to flowers, monkeys to human embryos, LIFE is a testament to the magical beauty of life in all its forms and is Lanting’s most remarkable achievement to date.

The photographer: Dutch-born Frans Lanting has been hailed as one of the great nature photographers of our time. For the past two decades, he has documented wildlife and our relationship with nature in environments from the Amazon to Antarctica. Exhibits of his photographs have been shown at major museums in Paris, Milan, Tokyo, New York, Madrid, and Amsterdam. Lanting’s previous TASCHEN titles include Eye to Eye, Jungles, and Penguin.

The editor: Christine Eckstrom is a writer and editor specializing in natural history. She collaborates with Lanting on fieldwork, books, and other publishing projects from their home base in California.
Er ist einer der bedeutendsten Naturfotografen unserer Zeit: Frans Lanting. Seine Tierporträts
zeugen von großer Leidenschaft und großem Respekt vor der Welt der Tiere.” — NDR.DE, Hamburg, on Eye to Eye
One spring evening seven years ago I stood at the tide line of an estuary in the eastern United States watching something that took me far back in time. I saw horseshoe crabs come out of the water to spawn, an ancient ritual that goes back hundreds of millions of years. That experience made me realize that I could see the past in the present. And I wondered whether it might be possible to tell the story of life on Earth from its earliest beginnings to its present diversity by capturing images that evoke nature through time. That is how the idea for this book was born. Ever since that encounter with horseshoe crabs, I’ve been on a personal journey through time, looking for situations in the natural world that provide a window on its past.

Nature appears as a chaotic mosaic of species that live together in the present but have their origins in different times. My challenge was to untangle nature from its entwinements in the present and re-present the strands separately and chronologically. My goal was to create a sequence of images that can be viewed as slices through time. Out of necessity, this book presents a very selective interpretation of the history of life. My approach has been that of a storyteller who draws on characters for the sake of telling a larger tale. To weave my ideas together in a sequence that makes sense chronologically and thematically, I wrote a script, “A Journey Through Time,” which summarizes the main events expressed by the photographs. The book’s first chapter, “Elements,” interprets Earth’s early history, before there was life, and consists of images that show interactions among the five classical elements originally recognized by Greek and Hindu philosophers: earth, air, fire, water, and space. “Beginnings” traces life from its single-celled origins through its evolution into more complex forms in the sea. “Out of the Sea” deals with the phase when life ventured ashore but was still dependent on water as a medium for reproduction. “On Land” covers the period when plants and animals succeeded in colonizing solid ground. “Into the Air” highlights the evolutionary innovations of birds and flowering plants, a chapter that ends with the cataclysmic events that caused the demise of dinosaurs and many other life-forms. “Out of the Dark” portrays the rise of mammals, and the concluding chapter, “Planet of Life,” envisions the collective force of life as a sixth element that shapes our planet.

We are living in an extraordinary time: Our knowledge about life on Earth is growing rapidly through advances in scientific disciplines ranging from microbiology to paleontology, from geology to astrobiology. The integration of that knowledge is increasing our understanding about the interconnected nature of life, and the role it plays as a whole in influencing the conditions that make this planet hospitable to life. That realization has inspired my work.

This book is my tribute to the kinship and continuity of all life on Earth.
“As a chronicler of natural history today, Frans Lanting is a singular extraordinary talent. He has the mind of a scientist, the heart of a hunter, and the eyes of a poet.”

—NATIONAL GEOGRAPHIC, Washington, DC
The divine sky

History’s most beautiful celestial atlas

This collection of celestial maps by Dutch-German mathematician and cosmographer Andreas Cellarius (c. 1596–1665) brings back to life a masterpiece from the Golden Age of celestial cartography. First published in 1660 in the Harmonia Macrocosmica, the complete 29 double-folio maps and dozens of unusual details reproduced here depict the world systems of Claudius Ptolemy, Nicolaus Copernicus, and Tycho Brahe, the motions of the sun, the moon, and the planets, and the delineation of the constellations in various views. Cellarius’s atlas, superbly embellished with richly decorated borders depicting cherubs, astronomers, and astronomical instruments, features some of the most spectacular illustration in the history of astronomy. This reprint, based on the meticulously hand-colored copy of the first edition in the Library of the Universiteit van Amsterdam, includes a copiously illustrated introduction by Robert H. van Gent, one of the leading Cellarius experts, summarizing the history of celestial cartography from antiquity to the late 17th/early 18th century and illuminating the life and work of Andreas Cellarius. Van Gent also discusses the historical and cultural context and significance of the atlas and provides detailed descriptions of the astronomical and iconographical content of the plates, allowing modern readers to fully appreciate the masterwork of Andreas Cellarius and his publisher, Johannes Janssonius. The book’s detailed appendix includes a list of constellations with short descriptions of their origin and mythology, a list of star names found on the plates, a glossary of technical terms, and a bibliography. Though these sumptuous maps have become famous by being depicted on postcards, calendars, portfolios, and even mouse pads, they have rarely been reproduced in book form and never with such comprehensive descriptions and details as this TASCHEN edition. Cellarius’s exquisite renditions of the constellations will excite the astronomer in anyone.

The cosmographer: Born in Neuhausen, Germany, c. 1596, Andreas Cellarius studied at the University of Heidelberg before settling in Holland. Records indicate that Cellarius worked as a rector and schoolmaster, but little else is known about his life. Though he also published on the subjects of Poland and fortification, his greatest work was Harmonia Macrocosmica; indeed, during a period when cosmographical atlases flourished, his was the most spectacular.

The author: Robert H. van Gent is a collaborator on the Explokart Research Program for the History of Cartography at the University of Utrecht’s Faculty of Geosciences. He has published on the history of astronomy, celestial cartography, and astronomical instruments. Since 2005, he has been working on a cartobibliography of celestial atlases, planispheres, and related items published in the Low Countries.

ANDREAS CELLARIUS
HARMONIA MACROCOSMICA OF 1660

THE FINEST ATLAS OF THE HEAVENS

Robert H. van Gent / Hardcover, 32 x 53 cm (12.6 x 20.9 in.), 240 pp.
ONLY € 99.99 / $ 125
£ 69.99 / ¥ 15.000
to culture more than all universities together.” —José María, Spain, on taschen.com
“TASCHEN books are always stunning objects of art best displayed in
The scientific description of the heavens

We owe the first scientific description of the heavens to the Greek astronomer Hipparchus of Nicaea, who was active on the island of Rhodes around 135 BC. According to a later tradition, the appearance of a new star—a nova or a comet—in the sky was supposedly the reason behind Hipparchus’ decision to make a survey of the heavens. His original star catalogue has not survived, but can be substantially reconstructed from the surviving works of the Greek astronomer Claudius Ptolemy, who lived in Alexandria around AD 150. In his 13-volume Great mathematical handbook, later known as the Almagest, Ptolemy provides detailed instructions on how to calculate the positions of the Sun, Moon and planets along with an adapted version of Hipparchus’ star catalogue. Ptolemy lists some 1,028 stars (with three duplicates), arranged in 48 separate constellations.

Ptolemy’s world system

In addition to describing the constellations, the Almagest provides detailed information on calculating the positions of the Sun, the Moon and the planets. Ptolemy thereby proceeds from a geocentric worldview, according to which the Earth occupies a central, fixed position and the heavenly bodies revolve in circular motions around it. Since observations had already revealed that the Sun, Moon and planets did not revolve around the Earth at a uniform velocity, Ptolemy had to take refuge in a more complicated theory, developed around 200 BC by the Greek mathematician Apollonius of Perga, according to which the movements of the heavenly bodies were explained by a combination of two or more circular motions. Nevertheless Ptolemy’s treatises would continue to exercise a great deal of influence on later Islamic and European astronomers. His scheme for the distances and dimensions of the heavenly bodies would be followed almost without alteration until the late of the 16th century.

The demythologization of the heavens

With the aid of the telescope, it was possible to see stars that were not visible to the naked eye and to determine their positions with greater accuracy. As a consequence, the number of known stars rose from about 17,000 in around 1800 to some 300,000 by around 1900. The number of constellations depicted on globes and in atlases also increased—no less than 99 constellations feature in the monumental Uranographia published by Johann Elert Bode (1747–1826) in 1801, for example. Over the course of the 19th century, however, the figures illustrating the constellations would slowly disappear from professional celestial atlases. Some of the newly formed constellations fell into disuse, but it would take until the beginning of the 20th century before there was any consensus concerning the number and limits of the constellations. At a meeting of the International Astronomical Union (IAU) in 1928, the number of constellations was officially fixed at 88.

The Harmonia Macrocosmica—

Genesis, contents and appreciation

The publication of Andreas Cellarius’ Harmonia Macrocosmica in 1660 forms the final chapter of an ambitious cartographic project initiated 25 years earlier by the Amsterdam publisher Johannes Janssonius (1588–1664), namely, the publication of an atlas in several volumes which described not only the surface of the Earth but the whole of Creation, including the cosmos and its history. The seeds of this plan had been sown nearly a century earlier by the renowned cartographer Gerard Mercator. In 1569, in the foreword to his Chronologia, Mercator stated his intention to publish an all-encompassing “cosmography”, a multi-volume atlas that would describe not only ancient and modern geography, but also the seas, the cities of the world, the firmament and chronology. Mercator published the first four volumes of his atlas between 1585 and 1589, with a supplementary fifth volume being published by his son Rumold (c. 1545–1599) in 1595. Following Mercator’s death, his project was taken up by a succession of publishers, but it would be Johannes Janssonius who finally turned it into reality. In 1636 Janssonius and Henricus Hondius published the first version of their Novus Atlas, featuring some 320 maps in four languages. In 1650 Janssonius added a fifth volume, a nautical atlas with supplemental maps of the eastern hemisphere. A further volume was published between 1658 and 1662 and included the cartography of the ancient world. With the addition of Andreas Cellarius’ Harmonia Macrocosmica in 1660 and an eight-volume compilation describing a number of cities (published in 1657), Janssonius’ “description of the world”—in the meantime entitled the Novus Atlas absolutissimus—was now complete in terms of the form originally envisioned by

Opposite and right: The northern stella hemisphere with the terrestrial hemisphere lying between
Mercator almost 100 years previously. In the foreword to his celestial atlas, which he dedicates to the English king Charles II, Andreas Cellarius explains that he originally drafted the plates and celestial maps contained within it solely for his own use, and for lovers of astronomy, but that after repeated appeals from the publisher, he had decided to make them available to a wider public. Although planned over two volumes, only the first volume of the Harmonia Macrocosmica was actually published. It describes the heavens and the most important world systems, above all that of Claudius Ptolemy. In the second volume, the world systems of Nicolaus Copernicus and Tycho Brahe were to be handled in more detail, along with a discussion of solar and lunar eclipses and a description of new discoveries made since the invention of the telescope.

The work is prefaced by a poem in praise of Cellarius by Johannes Christenius (1599/1600–c. 1672), professor of law at the Athenaeum Illustre in Amsterdam. The text consists of a long Praeclarum or foreword in which the history of astronomy is presented, followed by the actual text, in which the 29 folio plates contained in the work are discussed in detail. The majority of the plates represent the Ptolemaic, geocentric world system. Just one plate (8) reflects to the alternative geocentric system proposed by the Roman author Martianus Capella (5th century AD). This plate is derived from an illustration in the Leiden Aratea and for this reason wrongly attributed to Aratus. The Copernican system is dealt with in two plates, while the worldview of Tycho Brahe is depicted in three plates. A detailed description of these last two world systems was intended for the projected second volume. The position circles of the celestial and terrestrial spheres are presented in three plates, followed by five plates illustrating various astrological concepts and the motion and phases of the moon. The final eight plates are devoted to the constellations and the fixed stars. Two plates depict the constellations of the northern and southern celestial hemispheres in the traditional forms assigned to them by the Greeks, while another two depict the stars in the “Christian” constellations following the Coelum stellatum christianum by Julius Schiller. The most spectacular plates, however, are those that show the Earth from four different perspectives, seen as if through a translucent sphere on which the constellations are drawn.
has been producing beautiful and unique books.” —MONO MAGAZINE, Tokyo
“TASCHEN is making its name as a publisher of the ultimate coffee-table books,
the latest being the encyclopaedic *The World of Ornament*.”—THE EVENING STANDARD, London
Some call it the American obsession, but men everywhere recognize the hypnotic allure of a large and shapely breast. In *The Big Book of Breasts*, Dian Hanson explores the origins of mammary madness through three decades of natural big-breasted nudes. Starting with the World War II Bosom-Mania that spawned Russ Meyer, Howard Hughes's *The Outlaw* and Frederick's of Hollywood, Dian guides you over, around, and in between the dangerous curves of infamous models, including Michelle Angelo, Candy Barr, Virginia Bell, Joan Brinkman, Lorraine Burnett, Lisa De Leeuw, Uschi Digard, Candye Kane, Jennie Lee, Sylvia McFarland, Margaret Middleton, Paula Page, June Palmer, Roberta Pedon, Rosina Revelle, Candy Samples, Tempest Storm, Linda West, June Wilkinson, Julie Wills, and dozens more, including Guinness World Record holder Norma Stitz, possessor of the World’s Largest Natural Breasts.

The 396 pages of this book contain the most beautiful and provocative black and white and color photos ever created of these iconic women, plus nine original interviews, including the first with Tempest Storm and Uschi Digard in over a decade, and the last with Candy Barr before her untimely death in 2005. In a world where silicone is now the norm, these spectacular real women stand as testament that nature knows best.

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 *The History of Men’s Magazines* six-volume set.
books. I’m tilted!" —reader comment, taschen.com
The bigger the better

By Dian Hanson

“I am a breast, a mammary gland disconnected from any human form, a mammary gland such as could only appear: one would have thought, in a dream.”

—PHILIP ROTH, The Breast, 1972

In The Breast a man is transformed into a giant disembodied boob with a hypersensitive nipple in place of his penis; most would say a uniquely American fantasy. By 1972 America’s breast fanaticism was so well known and well entrenched that for Roth’s contemporaries, men who came of age in the 1940s and ’50s, a 155-pound breast would indeed have been a dream-come-true. We accept America’s singular fascination, but how did a country come to fixate so completely on one secondary sexual characteristic, on this soft, simple mass of fat and glandular tissue? Around 1760 Swedish botanist Carolus Linnaeus coined the term “mammal,” meaning breast-bearing, to describe all furred, warm-blooded creatures. Against prevailing religious opinion, he included man among these creatures. In 1762 philosopher and author Jean-Jacques Rousseau declared French peasants the noblest of the breast-bearing beasts in his popular novel Emile. Over the next 30 years a French cult of peasant worship formed around Rousseau’s writings. Legions of French aristocrats were inspired to forsake their wet-nurses and actually suckle their own infants.

As the French revolutionaries relieved Marie Antoinette of her head, they preserved her breast bowls

Marie Antoinette was so swept up in the fad she had an elegant dairy built at Versailles so she could drink fresh milk from porcelain bowls in the shape of her own breasts; in effect, suckling herself. By 1793 Marie and the rest of the aristocrats were way over the peasant thing, but even as the French revolutionaries relieved her of her head, they preserved her breast bowls, because, while breasts, they weren’t philistines.

The French peasant revotl pinched breasts all over Europe. In 1794 Germany passed a law requiring mothers to breast-feed their children, and mandated that women receiving state aid make their breasts available to the needy. In England women adopted the gauzy, breast-revealing “peasant” dress, to the considerable delight of English men. Even the Russian aristocracy celebrated the peasant aesthetic, with the full, pendulous, maternal breast replacing the high, virginal model in art and literature.

By 1959 only a quarter of American babies were breastfed, and American men were the most breast-obsessed on earth

In 1870, a hundred years after the publication of Rousseau’s Emile, the “useful breast” cult was still the rage in Western Europe. Women of the better classes eagerly proved their solidarity with nature through public breast-feeding, and though the point of the movement was to desexualize the breast these public displays titillated many, including, perhaps, young Sigmund Freud. Freud’s oral phase of human psychosexual development cast the useful breast in an entirely new light. Prior to the French Revolution, Europe’s middle and upper class breasts were reserved for sexual titillation, while peasant breasts fed the babies. The Revolution swept the sexual breast from favor. Then along came Freud, suggesting that breast-feeding also provides sexual gratification; that an infant, in effect, makes love to its mother’s breast—with its mouth! The breast as first sex partner may have scandalized the genteel matrons of Paris and London, but it struck an undeniable chord with many men. For American men this chord would swell to become a national anthem.

The useful breast movement never took hold in the US the way it did in Northern Europe because North America had no significant history of wet nursing. American infants of all classes could count on their very own mothers breast, and they would continue to enjoy this Freudian idyll until the 1940s, when not just the mother’s, but all breasts, were abruptly snatched away. World War II emptied American factories of manpower. Women took the men’s places and left their babies at home to be fed by the bottle. When the war ended women went back to their homes, but stayed with the bottle. By 1956 only a quarter of American babies were breast-fed, and American men were the most breast-obsessed on earth. Coincidence? Ask Professor Freud. And while you’re at it, get his opinion of those WWII pin-up magazines. America’s WWII pin-up effort is unique in history. It was anecdotally a response to the thousands of men who were infected with venereal disease during World War I. When a second war loomed it was decided the only way to keep troupes safe from Europe’s carnal temptations was to distract them with pin-ups. You couldn’t just hand a boy a nudie magazine and tell him to jerk off, though. Moral standards had to be maintained, so while the photos returned to the magazines bathing suits and tight sweaters chastely covered every breast. And they had a time doing it, as these forties’ breasts were noticeably bigger than the bare breasts of the twenties and early thirties. I’ve heard conjecture that the voluptuous pin-up queens were selected as fertility symbols, to inspire soldiers to survive and propagate; sounds plausible unless you’ve met any men’s magazine publishers. Since I have, I imagine the thinking was more, “If you can’t give ‘em bare boobs, at least give ‘em big ones!” Sweaters proved the ideal environment for creative padding. And so it went from 1941 to 1945. Hoarded in footlockers and tacked to barracks’ walls, tucked into wallets and blazoned on fighter planes, big American breasts were the fighting man’s constant companions. When the war ended and the guys had to forsake their paper girlfriends and come home to real women. They dutifully married and bred and in record numbers; producing the first wave of the Baby Boom by 1946. Meanwhile, the abandoned men’s magazines struggled for survival. Clearly there was no place for War Laffs or Who’s Your Pin-Up Girl? in peacetime America. While publishers waited for the domestic bliss to fade they tinkered with their titles, seeking the hook that would bring the boys back. It turned out to be strippers, the bustier the better. In 1957 the first American magazine entirely devoted to big breasts appeared. Avi Miller’s Fling started small, but regular contributions from photographer Russ Meyer helped it grow big, glossy and bi-monthly by 1960.

From 1941 to 1945 big American breasts were the fighting man’s constant companions

Meyer was a cinematic prodigy who made his first experimental films at age twelve. In 1941 he joined the army and was sent to MGM Studios for training in newsreel photography. His big breast epiphany struck shortly thereafter, in the front row of the President’s Folies Bar- leque theater in Los Angeles. The divine messenger was
a stripper named Margie Sullivan. She had the biggest
busts Russ had ever seen and, as he later told interviewers,
she was the first woman who ever turned him on. You
have to imagine he was getting a bit nervous by age 20,
and what a great relief it was to discover he was just a
boob-man awaiting his muse.

By the late '80s breasts were viewed as an investment, a career accessory

When the war ended Meyer bought a still camera and
prolifed Southern California's burlesque theaters, chat-
ting up the dancers and getting them to pose. He sold
his first photos to a men's magazine around 1950 and
became a staff photographer for fledgling Playboy in
1955. He continued his still photography into the 1960s,
even after he'd become far more famous for his films.
Big breasts were such a valuable commodity by 1960 the
less gifted began looking for ways to increase their assets.
There had been experiments with injecting liquid sili-
cone into the breasts of prostitutes during America's post-
war occupation of Japan—supposedly to make the slen-
derer Asians more attractive to breast-loving GIs. Silicone
injection made its way to America in the 1950s and was
the most common breast enhancement technique before
Dow Chemical introduced the gel-filled implant in 1963.
Even after the advent of implants many women opted for
injections because they were cheaper and required no
convalescence, though they carried the risk of infection
and occasionally death. By 1970 direct injection of sili-
cone was outlawed in all states but Nevada, where an
additional 40,000 women risked their lives for bigger
breasts before a federal ban in 1976. Breast magazines
continued to prosper through the 1980s with surgical
enhancement an ever-bigger issue. By the late '80s, when
sex was becoming big business, breasts were viewed as an
investment, a career accessory to increase one's value at
the strip club. Some dancers "upsized" with new and big-
ger implants every year. Inevitably, the day came when
breasts went from career accessory to career necessity.

Here you can cuddle up to some of the most celebrated natural breasts
of the last 50 years

Around 1990 a Texas surgeon induced implant manufac-
turers to create custom silicone sacs of enormous size.
Where before the largest implants contained 500ccs of
liquid, roughly a pint, suddenly 1000cc, 2000cc, and even
3000cc enlargements were possible. And when 3000cc
wasn’t big enough, implants were "ganged," inserted two
at a time in a single breast. The super-size fad coincided
with the rise of "gentleman’s clubs," modern, upscale strip
temporums where a headline dancer could make three
thousand dollars a week, or a dollar for every cc of saline
or silicone in her monster implants. For several years new
and more grotesquely augmented dancers appeared each
month. Then the complications began to appear and in
the late '90s the chemical companies pulled the big sacs
off the market.

Opposite: bottom: Roberta Pedon
Left: Sylvia McFarland
Above: Janie Reynolds

America hasn’t entirely recovered from the surgical insan-
ity of the '90s, but signs are encouraging. Of the 300,000+
breast augmentations performed in the US in 2004, most
used implants of modest 300 to 400cc size. Many men's
magazines are now refusing to use models with grossly
enlarged breasts, and naturals are becoming a big draw at
the dance clubs. We'll never return to a time when big
breasts can be assumed to be real, though; not as long as
American men love D-cups and there are plastic surgeons
ready to help women even the playing field.

For that reason I dedicate this book to all who have
looked upon a spectacular rack and wondered, "Are they,
or aren’t they?” Here you can cast your doubts aside and
cuddle up to some of the most celebrated natural breasts
of the last fifty years. I’m sure you’ll find them eminently
useful. And don’t worry if you find yourself salivating;
that’s just your oral phase kicking in. If you still yearn
for Roth’s 155-pounder, just check out Annie Hawkins-
Turner, aka Norma Stitz, on page 392. According to the
Guinness Book of World Records her endowment comes
pretty damn close.
Mexican film director Alejandro González Iñárritu, along with top photographers Mary Ellen Mark, Patrick Bard, Graciela Iturbide, and Miguel Rio Branco, bring together their highly perceptive visions on cultural diversity in a book that combines seductive images and firsthand remarks on the unique experience of shooting Babel. Winner of the Best Director prize at the 2006 Cannes Film Festival, the film is the third in the director’s trilogy started by Amores Perros and 21 Grams. Shot in Morocco, Tijuana, and Tokyo, and involving a multilingual cast led by Brad Pitt, Cate Blanchett, Gael García Bernal, and Koji Yakusho, as well non-professional actors from the three countries portrayed, Babel continues the director’s quest to explore the effects of loss and grief, and seeks to relate the modern implications of ancient myth on the origins of human inability to communicate successfully.

This book is a visual recollection of the parallel stories and real-life characters that revolved around the making of Babel, and the unexpected ways in which fiction and reality collide. Photographs both from the set and the surrounding disparate landscapes are paired with the director’s personal commentary on the larger-than-life film shoot. Introduced with essays by novelist and poet Eliseo Alberto and González Iñárritu, as well as an interview with the director by Rodrigo García, the result is an engaging book that both complements Babel’s powerful statement on the barrier of language, and reveals the fascinating reality of the people and places that inspired the film.

The director: Born in Mexico City in 1963, Alejandro González Iñárritu studied filmmaking and theater and composed music for Mexican features before directing and producing his debut feature film, Amores Perros (2000), which was nominated for an Academy Award as Best Foreign Language Film and received over 53 awards from all over the world, including BAFTAs, the Golden Globes, Tokyo, São Paulo, Edinburgh, San Sebastián, and Toronto. Iñárritu’s follow-up film, 21 Grams (2003), which he directed, cowrote, and produced, starred Sean Penn, Benicio del Toro, and Naomi Watts. Both Del Toro and Watts received Oscar nominations for their roles in
the film and Penn won the Jury Prize for Best Actor at the Venice Film Festival. *Babel*, which will be released worldwide in November 2006, garnered the Best Director Prize at the 59th Cannes Film Festival. Iñárritu lives in Los Angeles with his wife and two children.

The photographers: One of Mexico’s most significant contemporary photographers, Graciela Iturbide’s images reveal her love for her native country and for its people; and, more recently, include other cultures. Whether at home or in foreign lands, her work explores cultural identity and the ways people adapt to modernization. American documentary photographer Mary Ellen Mark has achieved worldwide visibility through her numerous books, exhibitions, and editorial magazine work. For almost three decades, she has traveled extensively to make pictures that reflect a high degree of humanism. Miguel Rio Branco, a Magnum photographer since 1978, was born into a family of diplomats and grew up in Portugal, Brazil, Switzerland, and the United States. A ceaseless experimenter in expressive and lyrical color photography, he has been awarded several prizes for his work and has published numerous photography books. Patrick Bard is a journalist and a professional photographer who has written articles for the French and international press about the Mexico-United States border. Bard is also the author of several novels, some of which have been adapted for the theater.

The authors: Eliseo Alberto is an award-winning author, journalist, and filmmaker. He has written three books of poems; and his publications include the novels *Caracol Beach* and *La eternidad por fin comienza un lunes*. Born and raised in Cuba, he now lives in Mexico City. Mexican writer/director Rodrigo García’s credits include *Things you can tell just by looking at her* (Fondation Gan Award, Cannes 2000) and *Nine Lives* (Winner Locarno Film Festival, 2005).

The editor: Maria Eladia Hagerman was born and raised in Mexico City, where she received her degree in graphic design. She has designed and collaborated on several book projects.
“The book offers to both the lay reader and designer a dazzling visual
When it was completed in 1889, the Eiffel Tower was the highest structure in the world, measuring 300 meters (984 feet). Built for the World’s Fair, it was initially granted a 20-year permit; this permit was thankfully extended and now the Eiffel Tower is one of the world’s most famous structures, having become practically synonymous with Paris itself and receiving more than six million visitors annually. This XL reprint explores the design and construction of this remarkable building; published in 1900 as a large folio by Gustave Eiffel himself in a limited edition of 500 copies, the original was never sold on the market—it was exclusively given and donated by Eiffel. Featuring 53 double-page plates of technical drawings explaining the design as well as 11 photographs of the construction, the book reveals the complex and fascinating process of bringing the Eiffel Tower to life. Also included is a map depicting the entire area visible from the top of the tower. Though the technical drawing will especially appeal to designers wishing to discover the engineering genius behind Eiffel’s masterpiece, everyone can appreciate this very rare and special book about Paris’s glorious mascot.

The author: Specialist in the history of architecture, construction, and cities in the 19th and 20th centuries, Bertrand Lemoine has curated numerous exhibitions and has widely published on the subjects of architecture and the history of iron and metal structures, including several books on the subject of Gustave Eiffel. Lemoine is director of the journal Architecture Acier Construction and editor-in-chief of AMC—Le Moniteur Architecture and L’Acier pour Construire.


extravaganza on the grand scale.” —HOUSE & GARDEN, London, on The World of Ornament
“Thank you for bringing the art of everything worthy together in all of your amazing
publications, so that everyone can enjoy them.”

—Emma Coles, United Kingdom, on taschen.com
TASCHEN’s Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel’s neighborhood. Once you’re installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you’re visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

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Where to stay and what to visit in the City of Love? Among the hand-selected and sumptuously photographed accommodations included here are the Christian Lacroix-designed Le Petit Moulin, the Dokhan’s (designed by Frédéric Méchiche), the ultra-chic Hotel Costes by Jacques Garcia, the charming low-budget Le Recamier Hotel overlooking the magnificent Place Saint Sulpice, or the intimate secret hideaway of Tom Ford and a Marais apartment for rent owned and decorated by fashion designer Azzedine Alaïa. While you’re in town, enjoy the suggestions for everything from a literary café experience to a luxurious perfume boutique or a renowned cheese shop. Everything in this guide is carefully tailored by Angelika Taschen to help make your Parisian holiday as fulfilling as possible.

The editor and author: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The photographer: Swiss-born Vincent Knapp has lived and worked in Paris for the past 19 years as a freelance photographer, mainly for Condé Nast magazines such as Architectural Digest, Vogue, and The World of Interiors.

PARIS. HOTELS & MORE
Opposite: Detail of city map of Paris with featured hotels. Design © Michael Hill
vacances de luxe.” —IDÉAT, Paris, on Great Escapes North America
“This is one for the coffee table, providing more than enough material for a
London calling

Such a big, hectic, and crazy city as London isn’t easy to navigate unaided, which is why anyone planning a trip there should grab this invaluable guide. A wide selection of hotels, from classic to designer, gives a perfect variety to choose from, whether it’s the Dorchester in Mayfair, the Soho Hotel, Notting Hill’s Lennox Hotel, or Eleven Cadogan Gardens in Brompton. Antique hunters and style mavens alike will find their personal happiness in our list of must-see boutiques, restaurants, bars, and cafés; we tell you where to procure a classic English tailor-made suit and where to enjoy tea and scones while you’re wearing it. From Dickensian charm to modern cool, London has it all—and this guide will help you find it.

The editor: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

The photographer: David Crookes is a London-based travel, interior, and portrait photographer. He contributes regularly to Condé Nast publications and his work is featured in private collections in Italy, Germany, France, America, and Britain.

The author: Christine Samuelian is a writer, editor, and media consultant based in London, where she worked at Vogue, then moved on to Wallpaper* magazine. She has contributed to Condé Nast Traveller, US Vogue, Zembla, The New York Times Magazine, and The Observer Magazine.

TASCHEN’s Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel’s neighborhood. Once you’re installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you’re visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

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Photographer, collector, diarist, and author Peter Beard has fashioned his life into a work of art; the illustrated diaries he has kept from a young age evolved into a serious career as an artist and earned him a central position in the international art world. He was painted by Francis Bacon, painted on by Salvador Dalí, and made diaries with Andy Warhol; he toured with Truman Capote and the Rolling Stones, created books with Jacqueline Onassis and Mick Jagger—all of whom are brought to life, literally and figuratively, in his work. As a fashion photographer, he took *Vogue* stars like Veruschka to Africa and brought new ones—most notably Iman—to the U.S. with him. His love affair with natural history and wildlife, which informs most of his work, began when he was a teenager. He had read the books of Isak Dinesen (Karen Blixen) and after spending time in Kenya and befriending the author, bought a piece of land near hers. It was the early 1960s and the big game hunters led safaris, with all the colonial elements Beard had read about in *Out of Africa* characterizing the open life and landscape, but the times were changing. Beard witnessed the dawn of Kenya’s population explosion, which challenged finite resources and stressed animal populations—including the starving elephants of Tsavo, dying by the tens of thousands in a wasteland of eaten trees. So he documented what he saw—with diaries, photographs, and collages. He went against the wind in publishing unique and sometimes shocking books of these unsentimental observations. The corpses were laid bare; the facts were carefully written down sometimes in type, often by hand, occasionally with blood. Spilling out over the pages of this massive tome, Peter Beard’s collages are reproduced as a group for the first time at the size they have always meant to be seen, many of them as foldouts. Hundreds of smaller-scale works and diaries fill the remaining spreads—magnified to show every detail, from Beard’s meticulous handwriting and Old-Master-inspired drawings to stones and bones and bits of animals pasted to the page. Available in both Art and Collector’s editions, this opulent and beautifully crafted limited edition—complete with wooden stand—is a work of art in itself.

FEATUR ES:

– Comes with a specially fabricated wood book stand
– XXL-format: 34.5 x 50 cm (13.4 x 19.7 in.)
– Main book includes 200 pages of diaries, 294 pages of collages and 5 fold-outs
– Original essay by photo critic Owen Edwards
– Companion volume, PB2 image index with captions for all images from main book, personal photos and early work of the artist, interview with the artist by Steven M.L. Aronson, a facsimile reprint of Beard’s 1993 hand-written essay from the sold-out first issue of *Blind Spot* magazine, extensive bibliography, and a list of exhibitions
– All color illustrations are color-separated and reproduced in Pan4C, the finest reproduction technique available today, which provides unequalled intensity and color range

Opposite: Peter Beard, Aberdare Moorlands, Kenya, 1966

**FEATURES:**

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Opposite: Peter Beard, Aberdare Moorlands, Kenya, 1966
reassuringly big and weighty, they are always fantastic to look at.” — THEME MAGAZINE, Stockport
“Any store avowing the barest level of chic keeps a book by the
...Even to attempt to come to terms with what Beard does, it's essential to understand the avidity of the artist as collector. If you walk along a beach searching for bits of sea-worn glass, before long your eye will be able to spot the smallest bits of muted color hidden among the countless ordinary pebbles. After a few days of this, they will be clamoring for your attention. Once the connoisseur of connections starts looking for the coded signs that hint of order beneath chaos, they are everywhere, like the shimmering squiggles of string theory, organizing them into a manageable matrix becomes essential for getting from one day to the next.

**Models and Masai, politicians and pop icons, brassiere ads and bleached bones, lions and lunatics**

Because this book shows so many of Beard's diary pages and collages in such detail, I am spared the daunting task of trying to describe them. There has certainly never been anything quite like them this side of Bedlam, and to descend through their manic layers is to go down the rabbit hole into a world of visual puns and tantalizing parallels—models and Masai, politicians and pop icons, brassiere ads and bleached bones, lions and lunatics, crocs and self-mockery, soup cans and severed heads, private heroes and public enemies, rhinos and blood smears, strippers and starvation. In urgent fugues, themes appear, then recur again and again in seemingly endless variations. Beard, composer and conductor, constructor of contradictions, binds everything with meticulous drawings, the needlepoint of compulsive handwriting, even the mysterious intrusion of his own hands. This image-besotted world is an inchoate, alchemical psychic event powered, perhaps, by the artist's sense that some epiphany may be conjured when unrelated things are pushed together like the resistant opposite poles of magnets. Or these collisions may yield nothing but the need to press onward. It is as if every picture, every page, is an experiment in search of some single unifying theory, the unexpected answer to an unrecognized question.

With his voracious equations, Beard rushes along, piece after piece, page after page, not waiting—it would seem—to see if any secrets are revealed. He quotes his friend Francis Bacon quoting Balzac: “Le hasard c'est le plus grand artiste.” Beard is making accidents happen, and leaving the forensics to us.

With typical nonchalance, he describes his diaries, kept up at the cost of God knows how much energy, as “compost” that ferments into “archetypal kitsch.” As with compost, life goes on beneath the layers of meaning and meaninglessness. “When I open a diary years later,” he says, “things have changed.” Without doubt, the same will occur for those who delve into this book again and again...

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*Above: Every copy is individually numbered and signed by the artist, and comes with a specially fabricated wood stand. Opposite: Mick and Bianca Jagger waterskiing on Lake Montauk, 1972.*

*—The New York Times, New York*
Collector's Edition
No. 1–250

COLLECTOR'S EDITION
No. 1–250

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Above: Copies No. 1–125 are accompanied by the signed gelatin-silver print, “Fayel Tall” (1987/2006), edition of 125, 40.64 x 50.8 cm (16 x 20 in.) Above left: Copies No. 126–250 are accompanied by the signed gelatin-silver print, “965 Elephants” (1978/2006), edition of 125, 50.8 x 40.64 cm (20 x 16 in.) Below: Each copy is packed in a custom-built art shipping crate

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The artist: Born in 1938 in New York City, Peter Beard began keeping diaries and taking photographs as an adolescent. After graduating from Yale, he developed a keen interest in Africa; in the early 1960s he worked at Kenya’s Tsavo National Park, during which time he photographed and documented the demise of over 35,000 elephants and published his first book, *The End of the Game*. His first show at Blum Helman Gallery came in 1975, and was followed in 1977 by the landmark installation of elephant carcasses, burned diaries, taxidermy, African artifacts, books, and personal memorabilia at New York’s International Center for Photography. In addition to creating original artwork, Beard has also worked as a fashion photographer and collaborated on projects with Andy Warhol, Andrew Wyeth, Richard Lindner, Terry Southern, Truman Capote, and Francis Bacon. In 1996, shortly after Beard was trampled by an elephant, his first major retrospective opened at the Centre National de la Photographie in Paris, France, followed by others in Berlin, London, Toronto, Madrid, Milan, Tokyo, and Vienna. He now lives in New York City, Montauk Point, and Kenya with his wife Nejma and daughter Zara.

The editor: Nejma Beard has been Peter Beard’s agent and the director of the Peter Beard Studio since 2000. Since then she has curated and co-curated shows in Paris, London, Milan, and Los Angeles, and assisted on the publication of *Zara’s Tales*. David Fahey is co-founder of the Fahey/Klein Gallery, Los Angeles. During his 31-year career in the field, he has collaborated on over 45 fine art photography books. He is the co-vice president of the Herb Ritts Foundation and serves on the Photography Advisory Council for the J. Paul Getty Museum.

The authors: Owen Edwards has written about photography for 30 years, for the American Photographer, *New York* magazine, *The Village Voice*, *Saturday Review*, *Vogue*, *Smithsonian* magazine, and many other publications. Steven M. L. Aronson, a former book publisher, is a writer and editor. He edited and published Peter Beard’s book *Longing for Darkness* and wrote the TV special *The End of the Game*. He is the author of *HYPE* and the co-author of *Savage Grace*.
“TASCHEN is not just a publisher, but a company which dresses our lifestyle up with art,
design, pop culture or film, with a sense of humor and sexy wit.” —WOOFIN' Tokyo
Everything about TASCHEN seems a little larger than life: TASCHEN is practically

PETER BEARD

“Everything about TASCHEN seems a little larger than life: TASCHEN is practically
synonymous with elegantly designed and cleverly pitched art books.” —OCEAN DRIVE, Miami
The Atlas Maior, the cartographical masterpiece of the Baroque period, was brought out between 1662 and 1665 by the Amsterdam publisher Joan Blaeu, one of Holland’s leading cartographers. Originally appearing in Latin, the atlas comprised 594 maps in 11 volumes, which depicted the whole of the world as known to early modern Europe. It was the largest and most expensive book published during the 17th century. For more than 100 years it remained the definitive atlas of the world, and today is among the most sought-after and valuable antiquarian rarities.

This reprinted edition in six volumes is based on the hand-colored, gold-heightened copy in the Österreichische Nationalbibliothek in Vienna, thus ensuring the best possible detail and quality. Alongside Joan Blaeu’s original commentaries on the individual maps, a new text by Peter van der Krogt explains the historical and cultural associations and introduces the reader to the fascinating world of early modern cartography.

The volume entitled “Gallia” includes all 64 maps of France and the text is in French, English, and German. “Anglia, Scotia et Hibernia” features all 58 maps of England and 55 maps of Scotland and Ireland and the text is in English, French, and German. “Germania, Austria et Helvetia” includes all 97 maps of Germany, 20 maps of Austria, and 7 maps of Switzerland and the text is in German, English, and French. “Italia” features all 60 maps of Italy and the text is in Italian, English, and German. “Belgica Regia & Belgica Foederata” includes all 63 maps of Belgium and The Netherlands and the text is in Dutch, French, and English. Finally, “Hispania, Portugalia, Africa, et America” features all 28 maps of Spain and Portugal, 13 maps of Africa and 23 maps of America and the text is in Spanish, English, and Portuguese.

The authors: Joan Blaeu (1596 Alkmaar–1673 Amsterdam) was the son of Willem Blaeu and a leading Dutch cartographer. In 1620 he became a doctor of law and subsequently joined his father’s workshop. In 1635 they published the two-volume Novus Atlas (Theatrum orbis terrarum, sive, Atlas novus). Joan and his brother Cornelius took over the workshop after their father had died in 1638. Joan became the official cartographer of the Dutch East India Company. Around 1649 he published a collection of Dutch city maps entitled Tooneel der Steden (Theater of Cities). In 1651 he was voted into the Amsterdam council. In 1654 he published the first atlas of Scotland. In 1662 he reissued the atlas in 11 volumes, known as the Atlas Maior. A cosmology was planned as his next project, but a fire destroyed the workshop in 1672. Joan Blaeu died in the following year.

Since 1990, Peter van der Krogt, the leading expert in the field of Dutch atlases, has been working on Koeman’s Atlantes Neerlandici, the cartobibliography of atlases published in the Netherlands. His second project is the compilation, in cooperation with the Nijmegen University, of an illustrated and annotated catalogue of the Atlas Blaeu-Van der Hem, the most important multivolume atlas preserved in the Österreichische Nationalbibliothek, Vienna.
Atlas. The reprint more than does justice to Blaeu's masterpiece.” —TNT MAGAZINE, London, on Atlas Maior
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where, what was when and how, when the world was so often guesswork.” —VOGUE LIVING, London

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“This reproduction is at times overwhelmingly beautiful, with fold-out
sections devoted to particularly striking items.” —TIMES LITERARY SUPPLEMENT, London, on Atlas Maior
LaChapelle Heaven to Hell is the long-awaited third volume in an exhilarating trilogy that began with LaChapelle Land (1996) and continued with the infamous Hotel LaChapelle (1999). Packed with astonishing, color-saturated, and provocative images, those titles both became instant collector's items and have since gone through multiple printings. Featuring almost twice as many images as its predecessors, LaChapelle Heaven to Hell is an explosive compilation of new work by the visionary photographer. Since the publication of Hotel LaChapelle, the strength of LaChapelle's work lies in its ability to focus the lens of celebrity and fashion toward more pressing commentary of societal concern.

LaChapelle's images—of the most famous faces on the planet, and marginalized figures like transsexual Amanda Lepore or the cast of his critically acclaimed social documentary RIZE—call into question our relationship with gender, glamour, and status. Using his trademark baroque excess, LaChapelle inverts the consumption he appears to celebrate, pointing instead to apocalyptic consequences for humanity itself. While referencing and acknowledging diverse sources such as the Renaissance, art history, cinema, The Bible, pornography, and the new globalized pop culture, LaChapelle has fashioned a deeply personal and epoch-defining visual language that holds up a mirror to our times.

Sumptuously packaged in the trilogy's boxed hardcover format, LaChapelle Heaven to Hell is a must-have edition for anyone interested in contemporary photography. It is also keenly priced, especially for those who have coveted TASCHEN's limited edition LaChapelle, Artists & Prostitutes.

The artist: Barely out of high school, David LaChapelle was offered his first professional job by Andy Warhol to shoot for Interview magazine. In the years since

LaChapelle has photographed the world’s hottest celebrities for magazines ranging from Vanity Fair to Rolling Stone, Italian Vogue, and i-D. His portraits and art photographs have been exhibited at the Staley-Wise, Toni Shafrazi, and Deitch Galleries in New York, the Fahey-Klein Gallery in California, as well as internationally at Art Trend in Austria, Camerawork in Germany, Sozzani and Palazzo delle Esposizioni in Italy, and the Barbican Museum in London. LaChapelle has also directed music videos for artists such as Moby, Jennifer Lopez, Britney Spears, Christina Aguilera, Gwen Stefani. His burgeoning interest in film saw him make the short documentary Kramped, an award-winner at Sundance from which he developed RIZE, the feature film released worldwide in 2005 to huge critical acclaim. American Photo recently ranked him as one of the top ten “Most Important People in Photography.” His limited-edition book LaChapelle, Artists & Prostitutes was also published by TASCHEN.

/LACHAPELLE. HEAVEN TO HELL/

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who has the potential to be the genre’s Magritte.” —Richard Avedon, THE NEW YORK TIMES, New York
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It was the Belle Époque, a time before air travel or radio, at the brink of a revolution in photography and filmmaking, when Burton Holmes (1870–1958) began a lifelong journey to bring the world home. From the grand boulevards of Paris to China’s Great Wall, from the construction of the Panama canal to the 1906 eruption of Mount Vesuvius, Holmes delighted in finding “the beautiful way around the world” and made a career of sharing his stories, colorful photographs, and films with audiences across America. As a young man, Holmes was mentored by John L. Stoddard, a pioneer of the U.S. travel-lecture circuit, who passed on his well-established mantle when he retired. Holmes roamed the globe throughout the summer and traversed the United States all winter, transforming the staid lecture tradition into an entertaining show. He coined the term “travelogue” in 1904 to advertise his unique performance and thrilled audiences with two-hour sets of stories timed to projections of multihued hand-painted glass-Lantern slides and some of the first “moving pictures.”

Paris, Peking, Dehli, Dubrovnik, Moscow, Manila, Jakarta, Jerusalem: Burton Holmes was there. He visited every continent and nearly every country on the planet, shooting over 30,000 photographs and nearly 500,000 feet of film. This book represents the best of the Holmes archive, brimming with brilliant color photographs not published in decades. A rare window on the world of 100 years ago, Burton Holmes Travelogues will transport you to a time that has all but evaporated, and inspire you to strike out on a journey of your own.

The author: In the 1970s, New York-based photo researcher Genoa Caldwell was introduced to the work of Burton Holmes and became private archivist for the extensive and unique photographic collection. Caldwell has maintained the collection for over 30 years and has lectured and published on the life and work of Burton Holmes.

The artist: At the turn of the 20th century, Burton Holmes was for many Americans their only window on the world. The country’s number one tourist and live theatrical attraction from 1892 to 1952, Holmes photographed, filmed, wrote, and lectured about his international adventures, delivering over 8,000 illustrated “Travelogue” lectures and publishing dozens of books and magazine articles in his lifetime.
China is a colossal puzzle. The outside world has tried in vain to solve it, by means of force, railways and Christianity. To force, China opposes weakness, and weakness is victorious; to railways, she opposes unquenchable superstition, and superstition conquers; and Christianity, she opposes the weight of accumulated tradition, and thus far tradition has prevailed. The tide of Progress is sweeping the nations of the West out upon the oceans in this new century. But China, moored to the rocks of immutability, resists the modern current, despite the efforts of all Christendom to cut the cables of conservatism that bind her to the past.

Far more interesting to the traveler of 1901 was the occupation of Peking by the international forces, has been already told a hundred times from a hundred points of view. I merely wish to look upon the scene made memorable by these events and other scenes that are significant because they throw a little light upon the problem of the East—the mystery of China.

**Peking is paradoxical. It is one of the ugliest cities in the world—it is one of the most beautiful**

The city now in ruins, is policed by foreign troops. Its ramparts have been razed; smooth boulevards have been created where useless city-walls once stood. The ants look on in wonder or complaint, and those who toil in transport choose the new unobstructed road made by the “foreign devil”; but never would they have made it for themselves. Left to themselves they will in time obliterate all traces of this foreign occupation, and forget the days when European patrols marched through their streets, hindering the progress of the creaking wheelbarrows, the swinging baskets, and the green sedan-chairs of pompous mandarins.

**The mysterious enclosure which was the heart of Peking has been laid open to the gaze of the world**

Viewed from the massive towers of the City Gates, from the broad ramparts or from the once prohibited and semi-sacred artificial hills in the Imperial City, Peking reveals itself to the amazed onlooker as a splendid walled girt metropolis, perfectly preserved, fabulously elegant, incredibly artistic, unutterably superb.

**Peking is paradoxical. It is one of the ugliest cities in the world—it is one of the most beautiful**

The once invisible Peking—the Peking of the privileged and semi-sacred few, was now available to my cameras. Peking, capital of the Celestial Empire—half hidden in a haze of incandescent dust—dominated by sixteen tower ing city gates—shut in by miles of jealous walls now breached and tunneled for the invading locomotive. Here the troops of many nations quarter in her sacred places—her innermost “Forbidden City” becomes the playground of the curious—the palaces of the “Son of Heaven” are profaned and despoiled—her population cowed and embittered, regarding with mute defiance the exodus of the avengers and the rebuilding of the fortress-like legations—this is the Peking of our Lord 1901 in the aftermath of the Boxer Rebellion. The story of the Boxer outbreak, of the siege of the legations, of the relief-expeditions, and of the capture and
Of all European capitals perhaps Paris is the one best known to Americans. Everyone has heard the saying that “good Americans when they die go to Paris,” but fewer have heard the flippant remarks of one of our younger wits that “the bad ones get there while they are alive!” Good Americans—and bad—adore Paris. Paris becomes to them a sweetheart. London, a little repellent at first sight in its dingy, unlovely dignity, becomes in time a friend. One loves Paris. One admires London. I remember vividly all the incidents of my first visit to Paris. Of the London of that year, I have only a foggy souvenir. Who can resist the city’s charm? I confess that I cannot.

Good Americans—and bad—adore Paris. Paris becomes to them a sweetheart.

Whoever celebrates the famous things of Paris cannot but repeat what has been said a thousand times in praise of her museums and her monuments, her treasures of art, her incomparable avenues, and her splendid decorative spaces. There is no place in all the world like it. No city fascinates like the City by the Seine. None of the world’s great capitals is so truly the capital of the great world.

Whoever you may be, whatever things attract you, you will be at home in Paris; you will find there the very thing you seek. In a word, Paris is everything to everybody; but, above all, Paris is Paris, and whichever sight of Paris pleases you, I hope you may find a little of your Paris here.

Paris is Paris, and whichever sight of Paris pleases you, I hope you may find a little of your Paris here.

In 1900 Paris the capital was rearing the gorgeous modern palaces of the Exposition Universelle, which was to mark the close of the glorious and never-to-be-forgotten nineteenth century. The Exposition Universelle captured the attention of the entire modern world. The French had transformed a muddy wasteland into a vision of green lawns, flowers, and thousands of exhibits from nearly every nation on earth. While the wonders of the present were displayed, the main idea was to show mankind’s future. Visitors saw a moving pavement, wireless telegraphy, the first escalator, and the most powerful telescope ever built.

The Paris Expo was part of a grand tradition of international fairs, from the late 1800s until the onset of World War I. It was where motion pictures were first shown; where the world of the decorative arts was introduced to Art Nouveau; and it provided the impetus for many of Paris’s most famous buildings to be constructed, including the Grand Palais, and the Petit Palais, the Gare de Lyon, the Gare d’Orsay, and the Pont Alexandre III, as well as Eliel Saarinen’s Finnish pavilion. The Paris Metro opened to the public the same year, 1900.

I’d like to relate a story first told to me many years ago by my late manager, Louis Francis Brown, and later used many times effectively in my introductions to lectures on Paris. As it invariably seems new even to the sophisticated audiences of today, I’ll risk re-telling it. It is about a dear old British clergyman, a vicar of a country parish, who all his life had dreamed of seeing Paris. Eventually, in his seventy-second year, in failing health but still mentally alert, he found it possible to realize his dream of visiting the gay French capital. On his return, friends and parishioners gave him a reception of welcome. “And how, dear Vicar, did you enjoy your stay in the wicked city of Paris?” was the first and most frequent question. “Oh very thoroughly indeed, very thoroughly. But I must confess that my pleasure was marred from time to time, oh very slightly marred, by a vague regret—mind you, a very vague regret—that I had never been in Paris before I gave my soul to God.”

None of the world’s great capitals is so truly the capital of the great world.

But the charm of Paris did not make me overlook certain shortcomings of her civilization. I was shocked to find that in our hotel, which was one of the better class, there was not even gas light in the sleeping rooms. At night as we walked upstairs (there was an ascenseur but it worked only for the aged or infirm) we were handed neat little candle-stocks, each with a lighted candle and a box of matches. And for each candle we were charged a price that yielded a handsome profit to the management. Electric lights were then almost unknown, but gaslight displays in the public rooms, in shops and on the streets were sometimes brilliant—brilliant for those dark days or rather, nights.

Above: Gay Bar in Montmartre, Paris, 1927
Left: Biarritz, France, 1927
Seeing America is strenuous work. To see it all is out of the question. The acme of sublimity in natural scenery is reached in Arizona. The world is not aware that this is true, nor do I hope to prove that it is true except to those who, with an interest aroused by words that are inadequate and pictures that fall far short of the reality, shall someday undertake the marvelous journey that glorified for me the summer of 1898.

When I first visited the Grand Cañon in Arizona, it was inaccessible to the multitude; known to very few and had been viewed only by the Indian, the explorer, the prospector and an occasional enterprising traveler. The traveler usually enters the Grand Cañon by a first-class wagon road from Flagstaff, seventy-five miles to the Grand Cañon at Grand View. The road is open for travel in spring, summer and fall, and the trip takes two days each way by wagon. Supplies, camp outfits and teams are procurable in Flagstaff. Camping trips with pack and saddle animals, or with wagon and saddle animals, are organized, completely equipped and placed in charge of experienced guides. Horse trips over any of the Cañon trails into the Cañon are permitted only in the company of experienced guides. Horse trips over any of the Cañon trails into the Cañon are permitted only in the company of experienced guides.

The arrival of our party at Flagstaff, Arizona, the starting-point for the stage ride (to the Cañon), with cameras and chrononmatographs, almost a mile of film, and rather more than two hundred weight of plates, causes the citizens to smile and murmur to themselves, “Here come another group of sanguine photographers, doomed to disaster and defeat.” Flagstaff has been very aptly described as a nice little town with nothing Puritanical about it; nor is it hypocritical. For barefaced honest badness, all on the surface, town with nothing Puritanical about it; nor is it hypocritical. For barefaced honest badness, all on the surface, nor is it hypocritical. For barefaced honest badness, all on the surface, nor is it hypocritical. For barefaced honest badness, all on the surface, nor is it hypocritical. For barefaced honest badness, all on the surface, nor is it hypocritical. For barefaced honest badness, all on the surface.

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Hopi Land, also known as Moki Land, in Arizona is the home of the strangest of our fellow-countrymen.

Accompanied by his entourage that included Oscar B. Depue, Holmes visited northern Arizona in 1898 and 1899. They made the first movies taken in Arizona of such subjects as the Hopi Snake Dance and Captain John Hance leading tourist groups into at the Grand Cañon. While visiting the Hopis, Holmes and Depue staged a chase scene where a young white woman from Denver, “Rattlesnake Jack,” challenges the braves to catch her when she steals the Chief’s horse. Hopi Land, also known as Moki Land, in Arizona is the home of the strangest of our fellow-countrymen. Moki Land is unique; it is a changeless corner of our land of perpetual change. The Mokis are a pueblo people, differing from other tribes of the southwest in language, customs, and religion. They dwell in seven villages, each set like an acropolis upon a barren rock, high above the barren, boundless sands of the Arizona desert. How long they have lived there in the sunshine, no man knows. The Spaniards found them there in 1541, living and praying and performing their religious ceremonies, just as they had lived and prayed and worshipped for uncounted centuries. The name “Moki,” which we now erroneously apply to this little nation, means literally “dead people,” and was originally a term of derision given by the warlike Apaches and Navajos to these peaceful farmers and home-builders. Ask one of the boys whom we find playing in the Plaza of Walpi what he is, and he will say that he belongs to the “hop,” or “good people,” for Hopi is the original name by which these Pueblo-builders call themselves, although the term “Moki,” once an insult, has almost lost its derisive meaning and is not seriously resented.

Subjects of conversation, by the way, are few in Hopi Land; but never-failing topics are the lack of water, the condition of the springs, and the possibility of a copious downpour in response to the invocations of the priests. The one thought uppermost in Hopi minds is how to bring the rains down from the passing clouds upon the thirsty fields and into their empty reservoirs and cisterns. The whole complicated symbolism of their religion illustrates this never absent aspiration. The ceremonies we are soon to witness, however vague their meaning may appear, are all performed by a believing people to the end that springs may flow abundantly, that copious rains may fall, and that bounteous crops of corn and beans and melons may grow up out of the desert sands.

The whole complicated symbolism of the Hopi religion illustrates this never absent aspiration.

The Snake Dance of 1898 was performed in August at Oraibi. Though Oraibi is the largest town of Moki Land, it is at the same time the one least in touch with the white man’s civilization. In 1898, however, at least forty white visitors toiled up the trail and roamed through the broad street of the big village, peeping into Hopi houses, frightening the timid children, and affording a new subject of conversation for the elders, who so rarely see a white stranger.

The final invocation begins, this is a symbolic ceremony, not a dance. The Antelope and Snake Fraternities begin a low peculiar chant, swaying their bodies, waving their
feather wands, pointing them to the ground. The humming of ants is almost wordless; it represents the sighing of the winds, the rushing of the storm-clouds, while the accompanying rattles play an obligato as of thunder. There is in it all a mystery and dignity which cannot be described.

Do we ever really travel in America? We do travel in Europe, in Asia, in Africa—but is it not true that in our own country we are usually “just goin’” somewhere?

As the ceremony continues, you will see some of the priests take snakes of various kinds from the kisi; then, holding the neck between the teeth and the body in the hands, dance slowly round and round, followed by other priests whose duty is to aid the carrier in case of need, and to gather up the wriggling snakes and prevent their escape after they have been dropped to the ground. One by one, the snakes, about sixty in number, many of them venomous rattlers, are carried round the plaza. Meantime, women with baskets of cornmeal assemble near at hand. A priest draws with the sacred meal a circle on the ground. Into this circle all the snakes are hurled. As the ceremony continues, you will see some of the priests take snakes of various kinds from the kisi; then, holding the neck between the teeth and the body in the hands, dance slowly round and round, followed by other priests whose duty is to aid the carrier in case of need, and to gather up the wriggling snakes and prevent their escape after they have been dropped to the ground. One by one, the snakes, about sixty in number, many of them venomous rattlers, are carried round the plaza. Meantime, women with baskets of cornmeal assemble near at hand. A priest draws with the sacred meal a circle on the ground. Into this circle all the snakes are hurled.

Someone once said of California “It is our Italy.” California is more than that. Long years ago in the piny depths of the Yellowstone National Park I met a lone wanderer touring through that Northwestern wonderland with two ponies, one for himself and one for his pack. He had no tent, only a sleeping-bag, and his camp kitchen was rudimentary and extremely portable. He could mobilize in a minute. He had been on the move for many months and intended to keep on the move until he had seen all there was to see between his home town in the Middle West and his Ultima Thule—the Golden Gate. His expenses averaged just 50 cents a day. He sized up my comparatively elaborate outfit and inquired, “Are you travelin’, or just goin’ somewhere?” I did not know just how to answer him. Do we ever really travel in America? We do travel in Europe, in Asia, in Africa—but is it not true that in our own country we are usually “just goin’” somewhere—

more often than not going to the same place we went to last year and the year before? In the course of our goings to and fro at home few of us ever get that delightful sense of being otherwhere, that fascinating “foreign feel” that lends so much charm to travel abroad—in the older world of Europe or the East. Yet this travel thrill born of strangeness and difference and novelty, or inspired by the historical associations of some place or scene, is to be had in our own country if we will “go abroad at home” in the same spirit in which we go abroad—abroad.

Someone once said of California “It is our Italy.” California is more than that. It is not only our Italy with its sunshine and flowers, its volcanoes and vineyards; it is our Riviera too, with its blue skies, its rocky cliffs, its plutocratic villas looking down upon an azure sea and its costly caravansaries for the homeless rich. It is our Egypt, with its reclaimed deserts: a carefree “Bohemia” lives again in California’s colossal groves. It is our Spain, with its old churches, silent cloisters and crumbling epoch-marking missions, its liquid Castillian place-names, its barrancos and arroyos. California is today more Spanish than it has been since it became American.
The Czech Republic has long been a land of mystery and magic, home to alchemists, artists, and the original bohemians, all of them weavers of spells, creators of fantastic worlds of the imagination. Internationally famous Czech photographer Jan Saudek is no exception, and equally as uncompromising in pursuit of his own unique vision. For over four decades Saudek has created a parallel photographic universe, a two-dimensional home full of longing, peopled with the most extraordinary characters and colored by desire. The timeless strength of his hand-tinted photographs lies in their poetic compositions and their forceful—at times ribald—pictorial language, with its overtones of medieval genre pictures and Baroque mythology. Rejecting the traditional beauty in his famous nude photographs, Saudek shows the distinctively different: old women, fat women, children; real people in tableaux vivants that remind us of everything from surreal early movies to fin-de-siècle carnival nights. They exist outside time, a uniquely colored and almost mythical theater of dreams. Covering his debut in the 1950s through his lesser-known work to recent images, this dazzling collection offers us the true “velvet revolution,” fertile and unsettling images from the dreams we might still have.

The author: Daniela Mrázková, critic and editor of the Czech magazines Revue fotografie and Fotografie-Magazín, is the author of sixteen books on photography published in the Czech Republic and abroad, and the curator of around fifty photography exhibitions. She has followed Jan Saudek’s work since his early years and is the author of Saudek’s first Czech monograph, The Theater of Life.
aux antipodes du style 'Penthouse.'” —L’ACTUALITÉ, Paris, on the Basic Art title Saudek
We’ve searched far and wide, through Africa’s deserts and jungles, cities and wildlife reserves, islands and mountains, to uncover the continent’s most inspirational dwellings; our goal was to find the kind of interiors that defy description, and we think the results will definitely leave you speechless. Nestled within these pages you’ll find lush modern homes mingling with mud huts, funky artists’ studios, elegant lodges, minimalist houses, ornate traditional homes, townships, and much more—all lovingly built and decorated with sensitivity, creativity, craftsmanship, individuality, and sensuality. *Inside Africa* captures the beauty and diversity of African living.

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• Nomads’ Moorish tents in the Sahara
• A majestic mansion on a vineyard in South Africa

The photographer: Deidi von Schaewen, who has lived in Paris for thirty years, is a contributor to a range of international periodicals and a filmmaker, and has published numerous books. Her publications with TASCHEN include Indian Interiors, Fantasy Worlds, and Gardens of Provence. For Inside Africa, she made fifteen journeys in the space of four years, visiting twenty African countries.

The authors: After ten years in fashion as a stylist, Laurence Dougier discovered the world of architecture and decoration in South Africa, where she lived for three years. Returning to Paris, she became a journalist and stylist, freelancing for magazines such as A&D, Elle décoration, and Côté Sud.

After 10 years as an international correspondent for French press, Frédéric Couderc worked for the French television station Canal +. Specialized in Africa, he recently published his first novel, Prince Ebene, the story of a black prince in the court of Louis XIV. He has also contributed to Elle and Elle décoration magazines.

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.

more than simply a visual source book.” —YOUR NEW HOME, London, on Inside Africa
“An inspiring book to escape into. We know where we’re going
So rich and unique is traditional Japanese architecture that it’s hard to improve upon. Yet contemporary Japanese designers and architects keep finding new ways to refurbish and take inspiration from the ways of old. Whether it’s a pristinely preserved traditional house or a cutting-edge apartment, the best Japanese homes share a love of cleverly designed spaces and warm materials, such as wood, brick, and bamboo. From a thatched-roof farmhouse occupied by a Zen priest to Tadao Ando’s experimental 4x4 House, Shigeru Ban’s conceptual Shutter House, and a beautiful homage to bamboo in the form of a home, this book traverses the multifaceted landscape of Japanese living today. Also included is a list of addresses and a glossary of terms, such as tatami.

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

The authors: Author, art collector, calligrapher, and director of programs in traditional Asian arts, Alex Kerr has lived in Japan and Thailand since 1964. As a writer, he is known for Lost Japan (1996) and Dogs and Demons (2001). Kathy Arlyn Sokol is a Kyoto-based media professional with a background in print and broadcast journalism. An Emmy award-winning narrator and contributing editor at Kyoto Journal, she has lived in Japan for twenty-seven years.

The editor: Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.
From Tod Browning’s *Dracula* (1931) to Charlie Chaplin’s *The Great Dictator* (1940), this tome explores a diverse and fascinating era in world cinema. The stock market crash of 1929 left America—and the globe—in a devastating depression that would not begin to lift until World War II. With so many jobless, penniless, broken people singing the blues, is it any wonder that Hollywood strove to distract viewers from their misery with comedies like Chaplin’s *Modern Times* (1936), Capra’s feel-good *Mr. Deeds Goes to Town* (1936), and the Marx Brothers’ hilarious *Duck Soup* (1933), thrillers such as Hitchcock’s seminal *The 39 Steps* (1935) or Hawks’s *Scarface* (1932), or the epic romantic classic *Gone with the Wind* (1939)?

While American moviegoers flocked to the theaters to escape their troubles and find solace in the magical world of Hollywood movies, filmmakers in Europe were experimenting with new techniques in a medium that had only recently gained sound; Fritz Lang’s German Expressionist *M* (1931) and Jean Renoir’s anti-war masterpiece *The Grand Illusion* (1937) greatly enhanced cinema as an art form, while Leni Riefenstahl’s visually stunning *Olympia* (1936–38) pushed the limits of the medium’s technical capacities. It’s clear that while the 1930s was a time of poverty and struggle for many people, the world of cinema was much enriched.

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*Opposite:* Up to his eyeballs in it: Exaggerated Nazi poses make Hynkel seem like the King of Corn rather than a serious political force. 
From *The Great Dictator*, Charlie Chaplin, 1940
City Lights
Congress Dances
Dr. Jekyll and Mr. Hyde
The Public Enemy
The Blue Light
Liberty for Isis
MGM
Germinal
The Threepenny Opera
Frankenstein
Berlin
Alexandraplatz

1932
Trouble in Paradise
Bleedy Venus
Freaks
I Am a Fugitive from a Chain Gang
I Was Born, But
Scarface
Grand Hotel
Tarzan the Ape Man
The Vampire
Shanghai Express
Frightened
The Testament of
Dr. Mabuse

1933
The Private Life
of Henry VIII
42nd Street
Dark Soup
Victor and Victoria
King Kong
Queen Christina
I'm No Angel
Early

1934
Eulàlia
David Copperfield
Cleopatra
The Predilect Son
The Thin Man
It Happened One
Night
Vida Villa!

1935
Anna Karenina
Gold Diggers of 1933
The Informer
The 39 Steps
Mutiny on the
Beauitu
Top Hat
Captain Blood
Bride of
Frankenstein

1936
Desire
Modern Times
San Francisco
Forty
Things to Come
Olympia—Part One:
Festival of the
Nations
Part Two Festival
of Beauty
Mr. Deeds Goes to
Town
A Day in the
Country

1937
La Habanera
Lust of Orion
Pépé le Moko
Snow White and
the Seven Dwarfs
Think Fast, Mr. Moto
Dead End
Cradle of
Crime
The Grand Illusion

1938
The Adventures of
Robin Hood
Alexander Nevsky
The Thin Man
Bride of
Frankenstein

1939
Jesse James
The Wizard of Oz
Ninotchka
The W0men
The Roaring
Twenties
His Girl Friday
Wuthering Heights
The Hunchback of
Notre Dame
The Shop Around
the Corner
Gone with the Wind
The Rules of the
Game
Stagetect

1940
Rebecca
The Philadelphia
Story
Fantasia
The Bank Dick
The Mark of Zorro
The Grapes of Wrath
High Sierra
The Thief of Bagdad
The Great Dictator

addition to any movie buff’s book shelf.” —FIESTA MAGAZINE, London, on Movies of the 40s

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Desperately Seeking Descartes

The French say they are. René Descartes (1596–1650) was the founder of analytic geometry and also of 17th century rationalism, but he may be best known for the phrase “Cogito ergo sum” (I think therefore I am). An overview of contemporary French architecture certainly reveals a lot of thinking, a wealth of complex forms that seems to defy easy classification. What is clear is that trends like the minimalism seen in the work of English architects John Pawson or David Chipperfield has had a difficult time crossing the English Channel. At the other extreme, French architects certainly aren’t as enamored of extravagant computer-driven forms as the nearby Dutch, but it was in France that Lars Spuybroek of NOX was able to build his Maison-Folie (Lille-Wazemmes, 2001). What other country would select cutting-edge Japanese architects to build new structures for the Pompidou Center (Shigeru Ban, Metz) or the Louvre (SANAA, Sejima+Nishizawa, Lens)? In the past 25 years, France has called on foreign architects for high-profile projects such as the Louvre Pyramid (I.M. Pei), the Bastille Opera (Carlos Ott), or the Arche de la Défense (Johann Otto von Spreckelsen). The Mitterrand years (1981–95) did a great deal to reveal native talents at the same time as these major projects (Grand Travaux) were being carried out. Jean Nouvel with his Institut du Monde Arabe on the Seine in Paris, Christian de Portzamparc (Cité de la Musique, Paris), Dominique Perrault (French National Library) all came to public attention thanks to the substantial resources lavished by the government on these new facilities. Another trend emerged almost simultaneously with the rise to fame of interior or furniture designers like Philippe Starck or Jean-Michel Wilmotte who worked closely with Pei on the museum design in the Louvre. Both of these figures have also delved into architecture with some success.

More recently, a new generation of designers, many of whom were initially trained by Starck’s office, have emerged on the international stage, at the point of juncture between design and architecture. Patrick Jouin or Matali Crasset are in this category. With ups and downs often related to economic considerations and varying degrees of government intervention, France has thus succeeded in maintaining a vibrant architectural culture while opening its borders to outside designers more than most other developed countries.
... to the West Coast

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Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

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Stairway to Heaven
Change is the one immutable circumstance found in landscape. But the changes all speak or sing in union of cosmic laws, itself a nodal form of change. These cosmic laws are the physical laws of all man-built structures as well as the laws of the landscape. Man takes a positive hand in creation whenever he puts a building upon the earth beneath the sun. If he has a birthright at all, it must consist in this: that he, too, is no less a feature of the landscape than the rocks, trees, bears, or bees that nature to which he owes his being. Continuously nature shows him the science of her remarkable economy of structure in mineral and vegetable constructions to go with the unspoiled character everywhere apparent in her forms.

FRANK LLOYD WRIGHT, The Future of Architecture

The words of Frank Lloyd Wright, written near the end of his long career, speak of buildings inevitably linked to nature. Wright’s own conception of “organic” architecture surely had its followers in the United States and elsewhere, but the contemporary situation, the very future that Wright spoke of, seems more distant from the precepts of the greatest of America’s 20th century architects than he might have hoped. The format and size of this book do not allow it to pretend to be a complete overview of architecture in the United States. Rather a selection, which can serve at the very least as an exciting introduction to a world that seems to have left behind not only Wright, but also Gropius and Mies.

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, Álvaro Siza, Tadao Ando, and Renzo Piano.

“Überhaupt sollten Architekturbände nur noch im TASCHEN-Format erscheinen.” —MONOPOL, Berlin, on Piano
Designed to be a companion to the classic title *1000 Chairs*, this edition contains an awesome selection of over 1000 lights. Presented chronologically by decade are history's most interesting electric lights, from Edison's first light to Tiffany's beautiful leaded glass shades to completely outrageous designs from the late 1960s and '70s to the latest high-tech LED lamps. All major styles are represented here—Arts & Crafts, Art Nouveau, Art Deco, Modern Movement, De Stijl, Postwar, Pop, Radical, Post-Modern, and Contemporary—in 704 pages of truly illuminated works.

This definitive reference work is a must-have for collectors and design fans.

The editors **Charlotte and Peter Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN'S *1000 Chairs, Design of the 20th Century, Industrial Design A–Z, Designing the 21st Century*, *Graphic Design for the 21st Century*, and *Scandinavian Design*.

“...an illuminating encyclopedia of illumination.”
—METROPOLITAN HOME, New York

“Un bel éclairage sur l’évolution des styles et des modes.”
—DÉCO IDÉES, Belgique, on *1000 Lights*
Piet Mondrian behind his easel, Igor Stravinsky at his piano, Max Ernst sitting smoking on his throne-like chair: the photographs of Arnold Newman (1918–2006) are classics of portraiture. His subtle arrangements constituted the foundations of “environmental portraiture.” His photographs integrate the respective artist’s characteristic equipment and surroundings, thus indicating his or her field of activity. The enormous fame of Newman’s portraits can be ascribed to their daring compositions and sometimes astounding spatial structures.

The photographer’s beginnings, however, were none too promising. During the Great Depression, Newman had to abandon his art studies for financial reasons. Between 1938 and 1942 he concentrated on socio-documentary photography in the ghettos of West Palm Beach, Philadelphia, and Baltimore. One might think that being forced to earn his living in a photography studio would have stifled his artistic potential: Newman portrayed up to 70 clients a day. Yet he still succeeded in developing a very personal touch and establishing himself in the New York art scene of the early 1940s. His subjects included Marcel Duchamp, Marc Chagall, Jackson Pollock, Willem de Kooning, and Alexander Calder among many others. With his unmistakable style, Newman became the star photographer of artists, writers, and musicians.

This new edition, which includes recent work and an updated biography, provides a sweeping overview of Newman’s illustrious career.

New Orleans will never again appear as it does in these rare and stunning photographs by William Claxton taken for the book Jazzlife in 1960. While traveling around the United States with musicologist Joachim E. Berendt to record America’s original art form, Claxton met and photographed the jazz personalities in every major and minor city, capturing these musicians in their natural environment. Among the most poignant and soulful photographs are these from the colorful melting pot of New Orleans, the city where jazz was born.

The photographer, William Claxton, began his career shooting jazz record cover art. His iconic images of Chet Baker, Charlie Parker, Duke Ellington, Dizzy Gillespie, Billie Holiday and many others reflect his preeminence among photographers of jazz music. Claxton worked for many of the biggest publishers including Life, Paris Match and Vogue magazines. His work has been shown in galleries around the world, and his photographic prints are now sought after by collectors of fine art photography.

The author: The late Joachim E. Berendt first published The Jazz Book in 1953, which became the most successful history book on jazz in the world. Berendt’s contributions to jazz as a musicologist and a producer of over 250 records are internationally recognized to this day.

TASCHEN has also published Claxton’s Jazz Seen, Steve McQueen, and The Rudi Gernreich Book as well as the updated volume Jazzlife by Claxton and Berendt.

“This book is a visual feast and includes some of the most striking and expressive jazz photography ever seen.”
—JAZZWISE MAGAZINE, London, on Jazzlife

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A loveletter to the birthplace of Jazz
New Orleans highlights from William Claxton’s Jazzlife
an overwhelming and sublime volume.” —NEW YORK POST, New York, on Jazzlife
“I am America.
I am the past you won’t recognize;
but get used to me.
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My name, not yours.
My religion, not yours.
My goal, my own.
Get used to me.”
This book contains over 300 rap rhythms, witticisms, insults, wisecracks, politically incorrect quips, courageous stands, and words of inspiration from the mind, heart, and soul of the brash young Cassius Clay, as he steadily grew into the magnificent man who is Muhammad Ali. From a narcissistic self-promoter who eventually became a man of enduring spirituality through a journey of formidable tests, Ali has emerged as a true superhero in the annals of American history, and the Worldwide Ambassador of Courage and Conviction. This fresh, first-person book serves as a hilarious and moving hands-on autobiography by Muhammad Ali, the intrepid man of action who spoke in soundbites, all wittily and powerfully visualized by the provocateur graphic designer George Lois. The author: Advertising communicator George Lois is known for dozens of marketing miracles that triggered innovative and populist changes in American and world culture. His most famous work includes the “I Want My MTV” campaign, Jiffy Lube and Tommy Hilfiger ads, USA Today’s breakthrough “singing” TV campaign, and ESPN’s “In Your Face” campaign. He is also known as the legendary creator of the iconic Esquire covers of the 1960s. Lois is the author of five books of his work; his previous book is Sellebrity, dealing with his campaigns using celebrities in fresh and outrageous ways. 

Contributor: Ron Holland worked alongside George Lois in the glory days of the Creative Revolution as a pioneer copywriter of Big Idea advertising. They continue their never-really-separated lives working on their matchless kind of advertising to this day.
The pin-up report

1,000 breathtaking bombshells from 1900 to 1969

It all started around 1900, and wouldn’t you know the French were the first? Whether you call them men’s sophisticates, nudie books, or girly magazines, this long-ignored art form has a rich international history. Author Dian Hanson, a girly magazine editor for 25 years, follows the evolution of the genre from 19th century France through the Jazz Age, two world wars, the breast-centric 1950s to the end of the swinging ’60s. Along the way you’ll see hundreds of vintage magazines from Argentina, England, France, Germany, Mexico, and the US. Some covers are exquisitely painted by top pin-up artists Enoch Bolles, George Quintana, Earl Moran, and Peter Driben. Others are posed by Hollywood stars like Jane Mansfield, Tina Louise, and Marilyn Monroe. All are fascinating artifacts of their time, including La Vie Parisienne, the first men’s lifestyle magazine from 1900; jazz-infused Sex magazine from 1926; legendary fetish digest Bizarre from 1949; Hugh Hefner’s Playboy from 1953; up to hippie-inspired Nude Rebellion from 1967.

In 33 chapters and 672 pages you’ll see these and many, many more, accompanied by a fact-filled, informative text sure to give you a new appreciation for the magazines once kept hidden under the mattress.

The author: 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. She is also the author of TASCHEN’s Terryworld, Tom of Finland: The Comic Collection, and History of Men’s Magazines six-volume set.

“Dian Hanson’s The History of Men’s Magazines is a bawdy delight.”
—VANITY FAIR, New York
burlesque de ces revues de charme.” —MARIE-FRANCE, Paris
**TADAO ANDO**

Modern minimalism with a Japanese touch

Masa Furuyama

Philippe Starck describes him as a “mystic in a country which is no longer mystic.” Drew Philip calls his buildings “land art” that “struggle to emerge from the earth.” He is the only architect to have won the discipline’s four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prize. His name is Tadao Ando, and he is one of the world’s greatest living architects. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, water, light, space, and nature in a way that has never been witnessed elsewhere in architecture. This book provides the perfect introduction to Ando’s work, including private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, and in France, Italy, Spain, and the USA.

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**JEAN PROUVÉ**

Utilitarian simplicity, graceful beauty

Nils Peters

French architect and designer Jean Prouvé (1901–1984) was one of the most important constructors of the 20th century. Prouvé’s design innovations included cleverly-shaped metal parts for building prefabricated structures; he designed buildings and furniture that could be produced with economy of labor and material and efficiency in use, while maintaining high technical standards and quality materials. His simple and elegant style, while born from the desire for inexpensive production, has become an imitable aesthetic and has earned him a position as one of the century’s most influential designers. This introduction to Prouvé’s work gives a profound insight into the variety of his oeuvre and the progressive-ness of his inspirational vision.

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**LUDWIG MIES VAN DER ROHE**

Less is more: finding perfection in purity

Claire Zimmermann

Ludwig Mies van der Rohe (1886–1969) was one of the founding fathers of modern architecture and 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 that was not seen in the reduced vocabulary of other Bauhaus members. His goal was not simply building for those of modest income but building economically in terms of sustainability, both in a technical and an aesthetic way; the use of industrial materials such as steel and glass were the foundation of this approach. 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.

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GIOTTO
The renewal of painting
Norbert Wolf

According to legend, he was discovered by Cimabue as a boy, sketching his father’s sheep. Giotto di Bondone (1267–1337) was the most famous and influential painter of his generation in Italy. As the pioneer of modern painting, his impact was so enormous that his artist colleagues in Florence, however capable, were left struggling to keep up. Amongst his surviving works, his masterpieces are undoubtedly his decoration, from 1303 to 1305, of the private chapel built by the financier Enrico Scrovegni for his family in a former Roman amphitheater in Padua, the frescoes cycle in the Upper Church of Assisi, and the frescoes in side chapels of Santa Croce in Florence. The simplicity and strength of his forms, as well as the humanism he infused in his works, set him apart from his Byzantine contemporaries and at the forefront of Italian painting in the early years of the Renaissance.

JEAN-AUGUSTE-DOMINIQUE INGRES
The classical idealist
Karin H. Grimme

French Neoclassical painter Jean-Auguste-Dominique Ingres (1780–1867) was one of the 19th century’s major portrait and historical painters. First trained in drawing by Europe’s most famous classicist painter, Jacques-Louis David, Ingres went to Rome in his twenties, where he immersed himself in Greco-Roman art and the works of Raphael, Holbein, and Titian, and, while in Florence in 1819, was greatly influenced by Masaccio. He returned to Paris in 1824 and started his triumphant career. In 1825 he was awarded the Order of the Legion of Honor by King Charles X. Though renowned for his painting of Oriental nudes reclining in harems or Turkish baths, Ingres was also a master draftsman, perhaps the most significant of the 19th century, and left 4,000 sketches and drawings to his hometown of Montauban. In opposition to the Romantics, Ingres upheld classical idealism with its clarity of line.

“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

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BAROQUE
Let there be light
Andreas Prater, Hermann Bauer / Ed. Ingo F. Walther
The age of the Baroque, between absolutism and the Enlightenment, is acknowledged as the last pan-European style. Long regarded as merely an eccentric offshoot of the Renaissance, the Baroque represents a complex and dynamic variety of form and expression in stark contrast to the controlled moderation of Neoclassicism. Worldly joys and sensuality, religious spirituality and stringent asceticism, wide formal diversity and strict regulation all went hand in hand. At the same time, theatricality and stage-like settings entered the world of art with the advent of illusionism.

Examples of artists featured: Jan Breughel the Elder, Caravaggio, Annibale Carracci, Anthonis van Dyck, Luca Giordano, Frans Hals, Georges de La Tour, Claude Lorrain, Bartolome Esteban Murillo, Rembrandt, Peter Paul Rubens, Jan Steen, Diego Velázquez, Jan Vermeer

RENAISSANCE
The rebirth of culture
Manfred Wundram / Ed. Ingo F. Walther
In the painting of the Renaissance, Western art reached its absolute zenith. The new intellectual horizons opened up by the natural sciences and the great voyages of discovery, together with the religious tensions of the era and its political and social unrest—all were reflected in painting. The real and the ideal, the secular and the sacred, ecstatic mysticism and cool scepticism flourished side by side.

Examples of artists featured: Fra Angelico, Giovanni Bellini, Hieronymus Bosch, Sandro Botticelli, Pieter Breughel the Elder, Lucas Cranach the Elder, Albrecht Dürer, El Greco, Giorgione, Matthias Grünewald, Hans Holbein the Younger, Leonardo da Vinci, Lorenzo Lotto, Andrea Mantegna, Masaccio, Antonella da Messina, Michelangelo, Raphael, Tintoretto, Titian, Paolo Uccello, Veronese

GOTHIC
Mysticism of the Middle Ages
Matthias Weniger, Robert Suckale, Manfred Wundram / Ed. Ingo F. Walther
The Gothic era opened a new chapter in the history of art, one which marked the transition from the Middle Ages to the Renaissance and the beginning of secular painting. The artists of the Gothic era looked to the present for their inspiration and thereby arrived at a new realism. Their discovery of a new, material world also led them to a more joyful vision of reality, which placed greater emphasis upon feeling. With the development of court society and the rise of civic culture, the Gothic style blossomed. Art was infused with a new sophistication and elegance.

Examples of artists featured: Robert Campin, Cimabue, Duccio, Jan van Eyck, Andrea da Firenze, Jean Fouquet, Giotto, Hugo van der Goes, Stefan Lochner, Simone Martini, Hans Memling, Rogier van der Weyden

well edited, interesting contents and amazing value for money.” —VANIDAD, Madrid, on Vasarely
Got spare change? Fill your pockets with ideas!

**TOKYO STYLE**
Konichiwa cool!
Edited by Angelika Taschen / Photos by Reto Guntli
So you love sushi, sleep on a futon, drink green tea—why not take your Nippon-adoration one step further by infusing your surroundings with a few Japanese touches? The best place to start is this look book bursting with full-page color photographs of apartments, houses, and hotels throughout the city. Whether it’s a high-rise apartment overlooking Tokyo, a boutique hotel, or a house made of fiberglass, each dwelling herein will awaken the Japanese spirit within you.

**MIAMI STYLE**
Paradise city
Edited by Angelika Taschen / Photos by Eric Laignel / Production by Patricia Parinejad
Fun, happy, and sexy homes populate this dreamy seaside city, where blue sky, green palm leaves, and electric vibes provide an exotic backdrop to the fabulous and outrageous interiors we’ve selected for you. Whether they’re exploding with color and pizzazz or imploding with white minimalism, these are the crème de la crème of Miami pads.

**MINIMAL STYLE**
The presence of absence
Edited by Angelika Taschen
Ah—the purity of clean lines and the luxury of space! Such are the attractions of minimalist interiors. This homage to minimalism begins with period photos of houses by architects such as Rietveld, Gropius, van der Rohe, Eileen Grey, Neutra, and Eames—the perfect prelude to images of modern and contemporary interiors inspired by these pioneers, including houses designed by Vincent van Duysen and John Pawson and an interior designed by Tadao Ando and Kengo Kuma.

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“I guess when the hip German publisher, TASCHEN, released a title...
BRUSSELS STYLE
From Art Nouveau to modern minimalism
Edited by Angelika Taschen
One cannot visit Brussels without being struck by its impressive architecture, from the ornate traditional buildings on the Grand Place to the plethora of Art Nouveau townhouses scattered throughout the city. This style guide begins with a collection of period photos of the city and the main body features detailed photos of Brussels's loveliest interiors, including works by renowned Art Nouveau architect Victor Horta.

70s FASHION
Glitter and glam
Edited by Jim Heimann
From hippie to disco to punk, this look book relives 1970s fashion via clothing advertisements from the decade. In between its covers you’ll find bell-bottoms and feathered hair mingling with platform shoes, Diane Von Furstenberg wrap dresses and endless amounts of polyester (what were they thinking?).

WEB DESIGN: MUSIC SITES
Good vibrations: The best online music resources
Edited by Julius Wiedemann
The internet has become a major player in today’s music market, especially thanks to online sales from sources such as iTunes; while most web music sales sites boast around 40,000 songs, iTunes offers over 1.3 million—within 25,000 new songs being added each month. From online purchasing to great artist sites like Gorillaz, Lenny Kravitz, and Iggy Pop to recording companies, labels, ringtone sites, online radios, and more, this is the essential guide for researching and enjoying music online.

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• The appendix includes a list of complete or selected works, biography, bibliography and a map indicating the locations of the architect’s most famous buildings

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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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-hand-book 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 artworks that help define the contemporary art market today.

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