“Her whole body and whole gestalt are so amazing. She was the real thing and not being seen, not being recognized. A true Amazon.” —ROBERT CRUMB

Vanessa del Río: Fifty years of slightly slutty behavior

In this sumptuous oversized volume, TASCHEN celebrates a remarkably candid, confident and exuberantly sexual woman. See page 46.
Dear Bookworms,

The winners of the empty-balloons-contest are Messrs. Fischli & Weiss from Switzerland.

Can I open up a store without knowing what I want to sell?

Would I make a good Japanese!

Could I put my everlasting efforts to appear normal to better use?

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Is seven a lot?

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Should I go to another city and rent an apartment under a false name?

Is seven a lot?

Should I be taking drugs for scientific reasons?
TASCHEN PRESENTS

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Six fine young men and one foxy lady!

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Santiago Calatrava
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Mario Testino
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Vanessa del Rio
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Richard Kern
page 58

TASCHEN presents
Seven exciting major books to be launched shortly in TASCHEN-stores and other fine retailers all over the world. For details check our website.
“All free men, wherever they may live, are citizens of Berlin. Therefore, as a free man, I take pride in the words ‘Ich bin ein Berliner’.”
—JOHN F. KENNEDY, 1963

“Superbly produced books which democratize ‘world photography’ in a unique way.”
—PHOTO TECHNIK INTERNATIONAL, Hamburg
Although today it may be commonplace to travel the world and record what we see, there is nothing commonplace about the photos in this remarkable book. — THE GOOD BOOK GUIDE, London, on Travelogues

Berlin has survived two world wars, was divided by a wall during the Cold War, and after the fall of the Wall was reunited. The city emerged as a center of European power and culture. From 1860 to the present day, this book presents the story of Berlin in photographs, portraits, maps, and aerial views. With nearly 700 pages of emotional, atmospheric images, from giddy pictures of the Roaring Twenties to devastating images of war to heartwarming postwar photos of a city picking up the pieces—the Reichstag in ruins and later wrapped by Christo and Jeanne-Claude—this is the most comprehensive photographic study on Berlin ever made. More than a tribute to the city and its civic, social, and photographic history, this book especially pays homage to Berlin’s inhabitants: full of hope and strength, in their faces is reflected Berlin’s undying soul.

The author: Hans Christian Adam studied psychology, art history and communication studies in Göttingen and Vienna. As a specialist in historical pictorial material, he has published numerous articles and books, including titles on travel and war photography. For this book he has researched in public and private collections, viewed tons of thousands of images and also profited from the rich collection of written material in the Berlin State Library. He is also the author of TASCHEN’s Edward Sheriff Curtis: The North American Indian, Karl Blossfeldt, and Eugène Atget: Paris.

• Including images by Henri Cartier-Bresson, Robert Capa, Chargé d’Affaires, Helmut Newton, Willy Roner, Erich Salomon, Thomas Struth, and Heinrich Zille.
• Quotations from Berliners and Berlin connoisseurs such as Vladimir Nabokov, Alfred Döblin, Herwarth Walden, Marlene Dietrich, Billy Wilder, Max Schmeling, Willy Brandt, Helmut Newton, Simen Rattke, and David Bowie.
• All photos with detailed captions.
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Berlin: Portrait of a City
Hans Christian Adam / Hardcover, format: 25 x 34 cm (9.8 x 13.4 in.), 672 pp.
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“Berlin was a big city – productive and rich in ideas, rich in organisation – rich in ideals and at the same time practical – a combination never before achieved!”

—Marlene Dietrich

Opposite top: Anonymous. A summer’s day on a grass-topped flat roof in Berlin, 1926. Entertainment comes from the valve radio, a novelty then. Opposite bottom: Josef Hassan/Dachinger. The ruins of the Reichstag after the beginning of the renovation work in the summer of 1958. The Reichstag building was badly damaged by fire in 1933 and in the Second World War. The striking dome was blown up in 1954 because of so-called unsafe structural engineering in order to relieve the rest of the building. Between 1958 and 1971, the building was rebuilt according to plans drawn up by Paul Baumgarten.

Above: Anonymous. Still from Guy Hamilton’s spy film “Funeral in Berlin”, 1966. During the Cold War Berlin was the playground of secret agents; but the game was in earnest. Agents exposed by the other side were occasionally exchanged on Gliemser Bridge, the city border between Berlin and Potsdam—at times even in coffins. The movie scene was filmed on the Bridge of the Millions in Wedding; however.

Right: Erich Lessing. May Day demonstration outside the Reichstag, 1959. The roar of the speakers did not move words: the words read, “Berlin stays free.” A rally van being held at the same time in the eastern part of the city.

“It’s impossible to overstate TASCHEN’s devotion to promoting serious photography at an affordable price.” —British Journal of Photography, London
**JEFF KOONS**

The Post-Pop superstar

An in-depth study of Koons’s entire œuvre to date

Today’s most exciting contemporary artists in XL-format for maximum viewing pleasure

TASCHEN’s new XL-series on contemporary artists brings the fine art monograph to a new dimension. Each book takes you into the artist’s universe for an out-of-body experience that leaves you feeling like you’ve been to the studio, visited the exhibitions, followed the work from the beginning. Editor and book designer Hans Werner Holzwarth worked with the artists in their studios where the art itself is born; together they select the visual material and concentrate on the most personal aspects of the book, specifically choosing writers who can provide unique insights. Analytical essays and exhaustive reference material complement the extensive selection of images, making for tomes that are as definitive as books about living artists can be. The first title in the series is Christopher Wool, New Rauch, Albert Oehlen, Beatriz Milhazes, Glenn Brown, Richard Prince, and Mike Kelley.

From kitsch to kitsch to conceptual, Jeff Koons’ art is anything but conformist. Since he stirred up the art world establishment in the 1980s with his unapologetic basketball sculptures and stainless steel blow-ups, Koons has been known as somewhat of a bad boy—a reputation he confirmed in the early 1990s via works depicting him having sex with then-wife Cicciolina, the Italian porn star-cum-politician. But at the same time he championed the art world with Pappy, a 40-foot tall floral terrier that now resides at the Guggenheim Museum in Bilbao, Spain. Koons’ exploitation of the banal, in the aggrandizement and/or embodiment of kitsch and pop imagery, has become his trademark; detractors may dislike or disparage, but Koons’ work commands millions at auction and his position at the forefront of contemporary art is indisputable. This exhaustive monograph begins with a biographical essay by Ingrid Sischy, the artist’s work ever published. The editor, book designer and editor Hans Werner Holzwarth studied photography and communication design, then co-led his own company for corporate design. Holzwarth has collaborated with Larry Clark, Robert Frank, Nan Goldin, Rim Milek, Issey Miyake, Albert Oehlen, Richard Prince, Ed Ruscha, Kiki Smith, David Hockney, Jeff Koons, Robert Frank, Nan Goldin, Boris Mikhailov, Issey Miyake, and many others. For TASCHEN he also designed the books Tàtoué Collection and Martine Rothschild.

The authors Katy Siegel is the editor-in-chief of Interview magazine, a position she has held since December 1989. Since 1997 Siegel has also been a contributing editor to Vanity Fair, and has written profiles of artists such as Francesco Clemente, Keith Haring, David Hockney, Jeff Koons, James Rosenquist, actress Nicole Kidman, and performer Madonna. Prior to joining Interview, Siegel was the Editor in Chief of Artpress from 1979 to 1998, at which point she joined The New Yorker magazine as a staff writer and as the magazine’s photography critic; later she also became the magazine’s fashion critic. Eckhard Schneider was head of the Nordhorn Museum Gallery from 1976–1989. From 1990–2000 he was the business manager and artistic director of the Kunsthalle Hannover. In addition, he was active as advisor, designer and curator, amongst others for Expo 2000. Since October 2000 he has been Director of the Kunsthalle Bregenz.

Ingrid Sischy is the editor-in-chief of Interview magazine, a position she has held since December 1989. Since 1997 Sischy has also been a contributing editor to Vanity Fair, and has written profiles of artists such as Francesco Clemente, Keith Haring, David Hockney, Jeff Koons, James Rosenquist, actress Nicole Kidman, and performer Madonna. Prior to joining Interview, Siegel was the Editor in Chief of Artpress from 1979 to 1989. From 1990–2000 he was the business manager and artistic director of the Kunsthalle Hannover. In addition, he was active as advisor, designer and curator, amongst others for Expo 2000. Since October 2000 he has been Director of the Kunsthalle Bregenz.

Opus: Moon (Light Blue Silver), 1991–2000, from the artists’ Collection. High chromium stainless steel with transparent color coating, 330.2 x 330.2 x 107.6 cm (130 x 130 x 42 in.).

"TASCHEN has turned the publishing world on its head by producing books that are provocative, gutsy and gorgeous.” —SOUTH CHINA MORNING POST, Hong Kong
In 1992 Koons was at the height of his celebrity—or rather, his notoriety. Following the controversial Made in Heaven exhibitions, he had enjoyed a tremendous success with Puppy in Arolsen. Major U.S. and European retrospectives toured from 1992 through 1993, and were greeted with passionate criticism as well as acclaim. When his divorce from Ilona Staller turned into an extremely unpleasant and public custody battle, reaching its height (or nadir) when Staller abducted their son Ludwig, mainstream newspapers as well as the art magazines followed all of the developments. Koons had become one of the few contemporary artists to break into general public consciousness. But despite all the attention, at this very moment Koons vanished from sight as an artist for several years.

Of course, Koons hadn’t stopped working; he was planning what would become his most ambitious series ever, in terms of logistics and the scale of production. . . .

The almost decade-long tale of actually completing some of the Celebration pieces is now legendary. Obstacles included the impossibility of producing the stainless-steel sculptures the way Koons believed they needed to be done. Wobbles kept creeping in and the color was not perfect. That led to more trials and higher costs, and the cycle continued. The paintings fared better at first, but eventually overall problems held up their completion, too. To cut to the main themes: He didn’t have the right manufacturers, and apart from a few committed collectors, he didn’t have the patronage or money behind him necessary to simultaneously solve technical issues and produce enough work so he could get out of the hole. (He’d left Sonnabend Gallery by then.) It got hairy. Some of the work had been presold by dealers for way less than it was costing him, and the heat was on to finish it. “I could have made 30 dirt balls and delivered 30 dirt balls,” says Koons ruefully. Of course, he didn’t compromise the work. He held his ground about the non-negotiable importance of getting the sculptures right, and he continued to insist that the paintings live up to his, and the viewers’, expectations. It was only a matter of time that the whole enterprise went kaput. No one explains it better than Koons. He says: “It’s a tough period to talk about. I had my divorce custody going on. I was terrified of my son’s position. I felt like a dog chasing his tail, dealing with the injustice we were receiving. It was very hard to go through. It went on for years. Between the lawyers’ fees, the costs of fighting the Italian courts, and the problems with Celebration, I went completely broke. I needed to let everybody go. I had to liquidate my holdings. I was very, very depressed. I developed a reputation for being a perfectionist, for letting things linger, and for not delivering the works. But I was a realist.”

I noticed that Koons would go over and over what had gone wrong with Celebration.

And he knew that the first round of Celebration was over. By 1996 work on it had basically stopped. Koons was so overextended that he had to walk from the Upper East Side down to his studio in SoHo. Still, he went in every day, and he never threw in the towel. I dropped by occasionally during those difficult years. The unfinished Celebration paintings and sculptures that hung around were a reminder of earlier flush times. In the past, there had been about 70 assistants in the SoHo studio, which had the bustle of some kind of giant playroom-cum-art factory. Now there were mostly just Koons and Gary McConnell, his studio manager. There was always a new idea to talk about, or a new model for a new work to
“I think we live in a great time. It’s about gesture; the medium is not the message, the message is in the gesture.” —JEFF KOONS

look at, but I also noticed that Koons would go over and over what had gone wrong with Celebration, as if he was reproducing it all until he could find the solution for how to make it finally work. Essentially that’s exactly what occurred.

What is the opposite of difficult problems? Whys. Koons, of course.

Koons subdues the technical challenges with a new mantra, and with some powerful collectors and dealers behind him he finally got himself the financial backing that was required for the series to see the light of day, which is what’s been happening over the last few years, bit by bit. But before that could go on Koons had to restate his career. He did it with much Koonsian pop flair. What is the opposite of difficult problems? Whys. Koons, of course.

There was something touching about the fact that the 1999 Easyfun collage-like paintings and animal-shaped mirror wall sculptures which helped put Koons’ life back on track were produced for a show at Sonnabend, his old stomping ground, after the artists had gone back into the gallery’s embrace. Such faith showed how important the relationship had been in both the gallery and Koons. Suspense was high in the days leading up to the show. Because the delay on Celebration had been so public, doubts about the exhibition would be real. But then, they didn’t know who they were dealing with. I popped by during the marathon work sessions that took place before the opening and, hearing about him painting the chocolate chips in by during the marathon work sessions that took place before the opening and, hearing about him painting the chocolate chips in

“Congratulations! Your books are always of the highest level of quality. Please continue this way.”

—Katrin Grün, on taschen.com

“I was perhaps inevitable that he would focus on painting when he first emerged from the Celebration gridlock. He is frank about the reasons. He says “In rebuilding confidence with everybody I worked on paintings a lot because basically there’s a low overhead. It doesn’t have the same economic magnitude as sculpture. As I organized my basic support, then of course I started to work a lot with sculpture, too.” With the Pyjama series he also returned to the readymades—this time choosing objects which resonate with a sense of interior life, Duchamp, Magritte, Dalí, Warhol, Lichtenstein, and another of Koons’ favorite artists, H.C. Westermann, get many tips of the hat from Koons in this dynamic exhibition of works. While we were looking at it all, and talking about it for this book, I asked him flat out why he refers so much to other artists. His answer: “It gives me a scene of community. Art about art is really about community. It’s a dialogue about people accepting their own community and interacting with their own community. That’s what is important. Not art history but the artists for their own humanity, their own being as a people.”

There is an underlying violence, “he says. “It’s a violence of gesture and of wanting to expand. The violence isn’t directed against the victim. It’s directed outward.” As to say ‘c’m on everyone. Let’s fix this mess. And then let’s celebrate the end of all this madness with inflatable flowers, bumper, Jim Beam train, balloon dogs, naps, party hats, and puppies. Welcome to Jeff Koons’ world. It’s a nice place to wait.

“Childhood’s important, and it’s when I first came into contact with art. One of the greatest pleasures I remember is looking at a cereal box. It’s a kind of surreal experience at that age, because of the folk.” —JEFF KOONS

Opposites: Hulk | Pop, surrealism on quite an adventure in Koonsian eroticism

Often Koons has explained his concern with surface as being about not wanting to let the viewer down. He says he does not want them to lose faith in art. But the person who really believes in art is Koons himself. When the Easyfun exhibition opened, I remember thinking that it was striking how much Koons cared that other artists showed up to see it. It wasn’t because he wanted to lord his achievements over them. No, it was something much more primal—as an addition to his own immediate family, he needed the presence of an extended family that was big and reassuring. Family—nuplu and otherwise—which has always mattered to Koons, took on renewed importance around this time. It’s when he began his new family with Justine Koons, which now includes Sean, age 8, Kurt, age 5, and Blake, age nearly 1. In addition to Ludwig, Koons has another child, his daughter Shannon, who was born in the early 1970s. And the first years of the new century have also been a period in which his interest in, and affection for, artists and the art world in general has only gotten stronger. One sees this as a through line in the art that he has made in the 21st century so far. One also witnesses a body of work that could not have happened without the constant advances in computers—yet the work is not at all technocratic.

Altogether Koons went to town with Easyfun-Ethereal, which takes collage, pop, and surrealism on quite an adventure in Koonsian eroticism. The series of works, which combines found imagery with personal iconography, is rich in references to art history. Take Blue Poles, which features a snapshot of Ludwig taken by Justine at an amusement park and references Jackson Pollock’s famous work. At the top of Koons’ painting there are stacks of pancakes covered in syrupy abandon. “It’s like Jackson Pollock’s bourbon flowing,” says Koons.

The Hulk is not exactly a retiring type, but a symbol of pure testosterone, a gesture of power.

It was perhaps inevitable that he would focus on painting when he first emerged from the Celebration gridlock. He is frank about the reasons. He says “In rebuilding confidence with everybody I worked on paintings a lot because basically there’s a low overhead. It doesn’t have the same economic magnitude as sculpture. As I organized my basic support, then of course I started to work a lot with sculpture, too.” With the Pyjama series he also returned to the readymades—this time choosing objects which resonate with a sense of interior life, Duchamp, Magritte, Dalí, Warhol, Lichtenstein, and another of Koons’ favorite artists, H.C. Westermann, get many tips of the hat from Koons in this dynamic exhibition of works. While we were looking at it all, and talking about it for this book, I asked him flat out why he refers so much to other artists. His answer: “It gives me a scene of community. Art about art is really about community. It’s a dialogue about people accepting their own community and interacting with their own community. That’s what is important. Not art history but the artists for their own humanity, their own being as a people.”

What Koons is saying sounds obvious, but it is also revealing. Many people see the art world as a place of hucksters and shams. It can be that, but more often it is some-
Imagine walking into a room filled with the world’s finest contemporary erotic photographers, each with a portfolio of his or her best work. As you browse the photographs they discuss inspiration, censorship, how to find models, and how to make a living capturing beautiful women on film and in pixels.

The New Erotic Photography is the room, and 82 photographers from 14 countries are the hosts of this intimate gathering. In this 608-page volume you will meet Ralph Gibson, Jan Saudek, Terry Richardson, Natacha Merritt, Petter Hegre, Richard Kern, Bob Carlos Clarke, Thomas Karsten and the many fresh new talents currently redefining eroticism. Playful, provocative and exuberantly sexy, these aren’t your granddad’s art nudes; this is The New Erotic Photography.

The editors: Dian Hanson began her publishing career at Puritan magazine in 1976 and went on to edit a variety of adult titles, like Partner, Oui, Hooker, Juggs and Leg Show magazines. Most recently, she authored TASCHEN’s The History of Girly Magazines, Tom Poulton: The Secret Art of an English Gentleman and The Big Book of Breasts. Eric Kroll has worked as a photojournalist for the New York Times, Der Spiegel and Vogue, but is best known for his fetish photography appearing in magazines such as Leg Show and High Heeled Women, and for his TASCHEN monographs Fetish Girls and Beauty Parade. As a TASCHEN editor, he most recently edited The Wonderful World of Bill Ward.

The actual book is completely smiley-free!
Several photographers interviewed for this book said they disliked the word and didn’t want it associated with their work. “Who can blame them when porn is chic and erotic photography sounds like the art books in the back of grandfather’s closet? So how does erotic photography maintain its dignity while staying true to its sexual roots? Perhaps by embracing its potential to heighten every aspect of the visual experience that pornography was.

Eric was, after all, not just the God of love, but of sexual love, the most sublime form. Passionate love is such a diaphanous, transcendent union of heart, mind, body and soul that sexual love should be one-supplied with inspiration and, by extension, fans. Pornography’s supposed appeal of sex reduced to its physical mechanics, divorced from emotional commitment, seems faint by comparison. I say ‘supposed’ because, however my years editing a variety of porn magazines taught me that men do weave fantasies of love around models even in the sexiest pornographic films. For real hundreds of tender handwritten letters sent to women known only to the writers from their photographs in *Hef* or *Black Tail*, enough to convince me that the male ability to separate sex and love is way overrated. If anything, men are particularly vulnerable to falling for women who fulfill their sexual fantasies. Consider how often you hear of a man leaving his wife for a new woman because she makes the most sex. So if men can fall in love with hardened porn models, you’d think the fresh-faced amateurs often found in erotic photography would reduce them to jelly. And so they do, when the women are allowed to show those faces.

This is a book of faces as much as figures

Why do so many photographers think the way to invest a nude with artistic integrity is to cut her head off? Oh, they’ll tell you they love and respect women and find pornography harmful and degrading, but I can’t be the only one who sees a headless woman as most of an object than a complete woman with her legs spread. Some photographers even describe their work as “bodyscapes,” because they’re modeling the nude models, you’d think the fresh-faced amateurs often found in erotic photography would reduce them to jelly. And so they do, when the women are allowed to show those faces.

Erros was, after all, not just the God of love

Would the photographers be so at odds with the dictionary definition of erotic or of pertaining to the sexual passion” (*The Oxford Universal Dictionary*), or “arousing, or designed to arouse, feelings of sexual desire” (*Microsoft Word Dictionary*)?

For 10 years Dian Hanson was my photographer editor at *Leg* [http://www.leg.com/], until she left to join TASCHEN in 2005. “Between a man and a woman this book is more than a book. It is a collection of three words we co-edited *The New Erotic Photography*. It’s a different kind of book. There is a special power dynamic to co-editing that constantly shifts. Dian is decisive and quick. She summarizes and categorizes (sometimes). I come from a different background as a collector/editor/then becoming a book editor. For me every decision is instantaneous and for discussions I like to rewrite and sometimes leave things undone. I keep finding questions to ask. She wants it in to form and I want another take, another angle. We agreed. I said Dian and I are co-editing this book but that is a misnomer since everything pages in front of the eyes of Dian the photographer. She is the publisher. He sets the ground rules. He won’t publish anything he doesn’t like. It is really his book and Dian and I simply on the table. The question was Dian and I would both be out looking for photographers like the US. We would send Indian looks for what if we found someone on the Internet, at a gallery, in a book or recommended by another photographer, she and I would share the fate of the photographs’ work. The ground rules were: nothing explicit. No nude sex act. No modeling too young, less than 18. No heavy bondage. No hard dicks and none where the male is more than a prop for the woman. No women with penis. The work had to have a distinctive quality or style. No regular “girls” photos one might find in the home adult newsletter magazines.

Dian and I had the found the work of over 100 photographers, the editing, began. Dian began to look through the work, making notes like Fernandéz: the great French actress/comediant. He’d twist his lips and raise his eyebrows and say: "Why not?" and put it in the "keep" pile or toss it in the "exhibit" pile. He is brilliant to watch. He makes few mistakes, though I often can’t follow his logic.

Guilt

Once, at a small bookstore in Arles, France, the bookseller, who knew my books, showed me to show me a book he thought I’d like. In 1929, (Editions Illia, 1993) has poetry by Aragon and explicit photographs by Man Ray. A blooming photograph, a close-up of a penis entering a vagina, another that looks like anal sex. I felt elated. If Man Ray; the greatest photographers’ artist of the 20th Century can make explicit photography, so can I.

Free porn on the internet

After 17 years of marriage and several extended romances I am again a bachelor, but now I collect images off the web, last at night (new porn is generated after midnight on the Internet) Most of what is on free porn sites is standard fare but occasionally an image has extraordinary power. One photograph comes to mind that, although intended as porn, doesn’t trigger lustful thoughts but is art. The body positions, the human pretzel effect, the dis-associated vagina, the three persons, the woman’s expression is an image that has been on the internet ever since the technology was around. I still can’t think of how difficult it would be to duplicate this decisive moment. The size of space, the four sets of not going in all directions, the documentary feeling it has, it makes it art. There is art to be found late at night but you have to appreciate and champion the absurd
Jean Renoir (1894–1979) was, like his father Pierre-Auguste, a virtuoso in his field. From early films such as La Fille de l’Eau and La Chienne through later masterpieces like Rules of the Game and The Grand Illusion (widely considered to be two of the greatest films ever made), Renoir forged a reputation as France's most important filmmaker. Highly prolific (he directed over 40 films), Renoir worked in a multitude of genres, though social realism was his most powerful mode of expression.

The author: Christopher Faulkner is professor of film studies and director of the Institute for Comparative Studies in Literature, Art and Culture at Carleton University, Ottawa, Canada. He is the author of The Social Cinema of Jean Renoir and, with Olivier Curchod, of La Règle du jeu: scénario original de Jean Renoir, as well as numerous articles on Renoir and on French cinema.

The editor: Paul Duncan has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He edits film books for TASCHEN and wrote Alfred Hitchcock and Stanley Kubrick in the Film series.

JEAN RENOIR

The founding father of French film art

Typically excellent director series.” —EMPIRE MAGAZINE, Sydney

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The birth of cinema

From the invention of the moving picture to the first sound movies

“The selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills.”

—RAZZLE MAGAZINE, London, on Movies of the 20s

Film entries include:
• Synopsis
• Useful information on technical stuff
• Actor and director bio
• Cast/crew listings
• Actor and director bio
• Cast/crew listings

From the first moving picture (the Lumière brothers’ 1895 “Carnival d’Arles”), early westerns, fantastic pictures, and midnight movies, all the way through the golden age of silent film in the 1920s, this book covers the first three decades of the moving picture around the world.

In America, we witness the birth of Hollywood, circa 1910, where film quickly became a powerful industry. From the 1920s, the story film "talkies," often contemplative ones, brutally crushed the silent art, but by 1930 sound masterpieces such as Stroheim’s The Passion of Glenda, Lumière’s The Mountie, and Ford’s Drums along the Missouri were produced. This exploration of the founding years of cinema offers a fascinating perspective on a period in movie history that is far too often overlooked in our times.

Meanwhile, in Europe, German directors such as Ernst Lubitsch and Fritz Lang were establishing their careers and Russian films like Eisenstein and Pudovkin were already revolutionizing a nascent art form. At the end of the 1920s the story film “talkies,” often contemplative ones, brutally crushed the silent art, but by 1930 sound masterpieces such as Stroheim’s The Passion of Glenda, Lumière’s The Mountie, and Ford’s Drums along the Missouri were produced. This exploration of the founding years of cinema offers a fascinating perspective on a period in movie history that is far too often overlooked in our times.

The editor: Jürgen Müller is far too often overlooked in our times. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives. Müller is the series editor for TASCHEN’s Movies decade titles.

Movies covered:
1895–1910
– Arrival of a Train (1895), L’Arrivé d’un train)
– The Great Train Robbery (1903), The Great Train Robbery
– The Assassination of the President (1903), The Assassination of the President
– The Birth of a Nation (1915), Birth of a Nation
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1920–1929
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1930–1939
– The Passion of Joan of Arc (1928), The Passion of Joan of Arc
– The Thief of Bagdad (1924), The Thief of Bagdad
– The Trial (1931), The Trial
– Die Nazis (1938), The Nazis
– The Maltese Falcon (1941), The Maltese Falcon

1940–1949
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1950–1959
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1960–1969
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1970–1979
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1980–1989
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

1990–1999
– All Quiet on the Western Front (1919), All Quiet on the Western Front
– The Blue Angel (1930), The Blue Angel
– Metropolis (1927), Metropolis
– The Cabinet of Dr. Caligari (1920), The Cabinet of Dr. Caligari
– The Cabinet of Dr. Caligari

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This book is a joy to flick through, filled to the brim with excellent stills, a mixture of black and white and colourised images.”

—RAZZLE MAGAZINE, London, on Movies of the 20s
Window shopping

In postwar America, everything pointed to a bright, shiny future. Sheer optimism and opulence informed everything from automobile design to architecture, infusing design with larger-than-life planes and curves. Storefront design of the era is particularly indicative of this phenomenon, incarnated here in an extensive collection of hand-illustrated shop window designs from 1938 to 1950.

These spectacular, often grandiose plans for grocery stores, shoe shops, beauty salons, bakeries, and more are reminders of a time when stores were sacred shrines for the congregation of American shoppers—impressive and even slightly intimidating, just like the future itself.

Collected for this unique book, the designs viewed in retrospect recall the mindset of a unique period in history. In addition to an extensive selection of drawings are historical black and white photographs of actual shops built in a similar style. Shop America offers a rare look at mid-century commercial America as it pictured itself.

The editor: Jim Heimann is Executive Editor for TASCHEN America in Los Angeles and the author of numerous books on architecture, popular culture, and Hollywood history, including TASCHEN’s bestselling All-American Ads series.

The author: Steven Heller, a senior art director of The New York Times and co-chair of the School of Visual Arts MFA Design program, is the author of over one hundred books on design, popular culture, and satiric art. In addition to writing for over a dozen TASCHEN titles, his recent books include Design Literacy, Second Edition, Stylepedia, and The Education of a Graphic Designer.

Above: A catalog rendering for a men’s furnishings shop featured an exterior display case and floor-to-ceiling windows for maximum visibility, 1941

Opposite: A moderne look for a bookstore, 1939
the latest couture and showcased the finest products.

The barrier between the sidewalk and the store was always a window. In the 1920s, the single pane of glass interrupted the flow of goods between the shopper and product, as well as between consumer and store. The visual merchandising strategy of the 1920s was aimed at creating a seamless link between products and consumers.

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In the 1920s, Edward Hopper’s 1942 mostly master-...
SANTIAGO CALATRAVA

Master of form
Calatrava’s exquisite fusion of nature and engineering.
Complete Works 1979–2007

The good publishers over at TASCHEN have established themselves as first-rate arbiters of everything from art to architecture to sex books.” —EASYJET, London

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

The only architect ever to have his work exhibited at both the Museum of Modern Art and the Metropolitan Museum of Art in New York, he is currently designing the main transportation hub for the Ground Zero site in Manhattan as well as the tallest building in the United States: the 160-story Chicago Spire Tower. Winner of the 2004 German Olympic Games and the new railway station in Liège, Belgium, he has unarguably made his name in Europe and continues to look further ahead. Santiago Calatrava is not only one of the world’s most prominent architects, but is also an engineer, sculptor, and painter. With recent projects such as the stadium for the 2004 Athens Olympic Games and the new railway station in Liège, Belgium, he has unarguably made his name in Europe and continues to look further ahead. The only architect ever to have his work exhibited at both the Museum of Modern Art and the Metropolitan Museum of Art in New York, he is currently designing the main transportation hub for the Ground Zero site in Manhattan as well as the tallest building in the United States: the 160-story Chicago Spire Tower. Winner of the 2004 American Institute of Architects Gold Medal, Calatrava is one of the greatest and most innovative architects alive. He collaborated extensively with Philip Jodidio to create this monograph that traces his career thus far and places his architecture in the context of his art, where nature meets engineering. All of Calatrava’s work, from his astonishing suspended swimming pool at Zurich’s Federal Institute of Technology to his latest designs, is framed in this lavishly illustrated volume.
"I started out wanting to go to art school," recalls Santiago Calatrava. "Then one day, I went to buy some things in a stationary store in Valencia, and I saw a little book with beautiful colors. It had yellow and orange ellipses on a blue background, and it bought it immedi-
ately. It turned out to be about Le Corbusier, whose work was a discovery for me. I saw images of the concrete stairs-
ways in the Unité d'Habitation, and I said to myself, what an extraordinary sense of form. The point of the book was to show the artistic aspects of the architect's work. As a result of buying it, I transferred to architecture school."

Born near Valencia in 1951, Calatrava went to primary and secondary school there. Beginning in 1971, he also attended the Arts and Crafts School, where he started formal training in drawing and painting. When he was 13, his family took advantage of the recent opening of the Escuela Tècnica Superior de Arquitectura, where he got a degree in architecture and did postgraduate work in urbanism.

With simple forms he showed that it is possible to create a strong content and to elicit an emotional response. Where others might have ended their studies, Calatrava decided to continue. Attracted by the mathematical rigor that he perceived in certain works of historic architecture, and feeling that his training in Valencia had given him no clear direction, he decided to begin postgraduate studies in civil engineering and enrolled in 1973 at the ETH (Federal Institute of Technology) in Zurich. He received his PhD in 1979. This decision certainly changed his life in many ways. It was during this period that he met and married his wife, Rosermina Marangoni, who was a law student in Zurich. Professionally speaking, the keys to Santiago Calatrava's current activity are also to be found in Zurich. As he says, "The desire to start over from zero was extraordinarily strong for me. I was deter-
ded to get away from all of what I worked with in architec-
ture school and to learn to draw like an engineer and to think like one too. I was fascinated by the concept of simplicity and resolution in feeling that it was necessary to work with simple forms. I could say that my taste for sim-
plity in engineering comes from part of my observation of the work of the Swiss engineer Robert Maillart. With simple forms he showed that it is possible to create a strong content and to elicit an emotional response. With the proper combination of force and mass, you can create emotion."

Calatrava's early interest in art, and the aesthetic sense that drew him to the small book on Corbusier would make it into the Met on its own mer-
inity, as art, are mostly derivative of the works of dead masters like Brancusi, going on to a rather belated conclu-
sion, "One wishes he had left the sculpture back in his studio." This comment above all seems to show a lack of understanding of Calatrava's sculpture. "In sculpture," he says, "I have used spheres, cubes, simple forms often related to my knowledge of engineering. It is a sculpture that gave rise to the Turning Torso. (Malmo, Sweden, 1999-2005). I must admit that I greatly admire the liber-

ty of a Frank Gehry, or Frank Stella as a sculptor. There is a joy and a liberty in Stella's work that is not present in my sculpture, which is always based in the rough busi-

ness of mathematics." Calatrava is quite clear about saying that he has always disliked the art gallery circuit, almost never showing his sculpture. He also underlines the fact that "the reaction I receive from artists is very positive. Art is much finer than architecture, because, as Picasso said, some artists work with marble and others with shit." This is not to say that Santiago Calatrava is at all naive about the difficulty of his task. In 1997, he wrote, "Architecture and sculpture are two rivers in which the same water flows. Imagine that sculpture is unfettered plasticity while architecture is plasticity that must submit to function, and to the obvious notion of human scale (through function), Where sculptor ignores function, unbowed by mundane questions of use, it is superior to architecture as pure expression. But through its rapport with human scale and the environment, through its per-

osability and interiority, architecture dominates sculp-

ture in those specific areas."

Calatrava has also brought a related passion to his own very personal definition of architecture—that of movement. Calatrava goes so far as to suggest that art must be consid-
ered to be a source of ideas for architecture. "Why do I make drawings of the human figure? The artist or the architect can send his message across time by the very force of form and form and Bodin wrote, 'Humanity in liv-
ing bodies is the result of the unceasing interchange of masses that move, the Cathedral is built on the example of the liv-
ing body. Let me give you an example of the importance of art for 20th-century architecture. When Le Corbusier wrote 'Architecture is the masterly, correct, and magnifi-
cent play of mass brought together in light," in 1921, how many people knew that he was borrowing from the thought of the sculptor Auguste Rodin? In 1914, in his book Les Cathédrales de France, Rodin wrote, 'The sculptor only attains great expression when he gives all his atten-
tion to the harmonic play of light and shadow just as the architect does. The fact that one of the most famous phras-
es of modern architecture was inspired not by an architect but by a sculptor underscores the significance of art."

Aside from his consistent interest in art, Santiago Calatrava has also brought a related passion to his own very personal definition of architecture—that of move-

ment. implicit but also real, that is to say physical motion. From the early folding doors of his Ernstings Projekt (Ernstingshof, Goes/Bad Grönenbach, Germany, 1993-1997) to the more recent 115-ton Burke Brise Soleil (Milwaukee Art Museum, Milwaukee, Wisconsin, 1994-2001), he has come back again and again, in his sculpture and his architec-
ture, to the seminal concept of repetitive, physical movement. Why? "There is a cinematic element in 20th-

century art," replies Calatrava. "Artists like Alexander Calder, Naum Gabo or Moholy-Nagy created sculptures that move. I love their work and it gives me a great emo-
tion. My doctoral thesis 'On the Foldability of Frames' had to do with the fact that a geometric figure can be reduced from three dimensions to two and ultimately to just one. Take a polyhedron and collapse it, making it into a planar surface. Another transformation reduces it to a single line, a single dimension. You can view this as a problem of mathematics or topology. All the mystery of the omnipresent Platonic solids is summed up in the polyhedron. After thinking about these questions, I looked at ancient sculpture in a different light. Works such as the Displate at Mycenae create a tension based on an instant of movement, and that is how I became interested in the problem of time, time as a variable. Einstein said 'God does not play dice with the Universe,' and so it be-

came apparent to me that everything is related to math-
ematics and the unique dimension of time. Then I thought about statics (the branch of physics concerned with physical systems in static equilibrium) and realized that there is nothing static about them. Everything is in potential movement. Newton's second law of motion states that the acceleration of an object is dependent upon two variables: the net force acting upon the object and the mass of the object. Mass and acceleration are related, and thus there is no time in force. I realized that architecture is full of things that move, from doors to furniture. Architecture must move and with a little luck become a beautiful ruin. Everything changes, everything dies, and there is an existential meaning in cyclical movements. I wanted to make a door of my own, one that would have a poetic meaning and transform itself into a figure in space, and that is how the Ernstings project came about."
“... the embodiment of a profoundly influential American subculture.”

—C MAGAZINE, Los Angeles

**LEROY GRANNIS. SURF PHOTOGRAPHY OF THE 1960s AND 1970s**


The photographer: LeRoy Grannis, a surfer since 1931, who began shooting surfers at Hermosa Beach, selling prints for a buck apiece. His photos soon started appearing in surf magazines, and “Photo: Grannis” quickly became a hallmark of the California surf scene of the 1960s. Grannis is considered one of the four most prestigious photographers: the Pinhole, Carlsberg, Praemium Imperiale, and Crypto Prize. His name is Tadao Ando, and he is the world’s greatest living architect.

Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, wood, water, light, space, and nature in a way that has never been witnessed in architecture. Ando has designed award-winning private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, as well as in France, Italy, Spain, and the USA. This book, created at the height of Ando’s illustrious career, presents his complete works to date.

**ANDO. COMPLETE WORKS**


A thoughtful and provocative study of the Japanese architect whose earthen concrete buildings are both sensual and serene.

—METROPOLITAN HOME, New York

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The author: Philip Jodidio studied art history and economics at Harvard University, and was editor-in-chief of the French journal Connaissance des Arts for over two decades. He has published numerous articles and books, including TASCHEN’s Architecture Now! volumes I and II, Building a New Millennium, and monographs on Norman Foster, Richard Meier, and Álvaro Siza. Jodidio is internationally renowned as one of the most talented writers on the subject of architecture.
Though her work has often been overshadowed by that of her peers such as Le Corbusier and Marcel Breuer, Irish designer, lacquer-artist, and architect Eileen Gray (1878–1976) is now widely recognized as a designer of great talent and individuality. She first excelled in the exacting craft of lacquer, creating screens, panels, furniture, and objects of technical virtuosity and poetic strength. Eileen Gray then developed an interest in architecture, designing two houses, “E-1027” (completed 1929) and “Tempe a Pailla” (completed 1934) in the south of France, which are seminal examples of the spirit of the Modern movement. This book analyses and illustrates the full range of her furniture, interiors, and completed architectural projects. Reprint of the edition of 1993.

The author: Philippe Garner is a Director of Christie’s and is their International Head of Photographs and of 20th Century Decorative Art & Design. He is widely recognized as an authority within these fields and has written numerous essays and books on specific aspects of the history of photography and the applied arts. His books include studies of the life and work of Emile Gallé and photographers Cecil Beaton and John Cowan, as well as thematic investigations such as his Sixties Design for TASCHEN. He has also curated museum exhibitions in London, Paris and Tokyo.

The photographer: Jordi Sarrà studied photography, commercial art and painting in Barcelona. He taught at various schools for photography from 1976 to 1980. Since 1980 he has been working as a freelance fashion and architecture photographer. He is also co-editor of the periodical Papel Especial.

Josep Maria Jujol (1879–1949) developed his unusual architectural style through many years of close, creative collaboration with Antoni Gaudí. Jujol’s work is characterized by a high degree of sensibility to the forms of nature, an emphatically anti-geometric aesthetic, attention to workmanship and detail, as well as the imaginative use of old and previously utilized material. It is an eloquent expression of his affection for the Catalonian landscape, his modesty, and deep religious faith.

The author: José Llinàs studied at the Escuela de Arquitectos in Barcelona and has worked as a freelance architect since 1969. He taught at the Escuela Técnica Superior de Arquitectura in Barcelona from 1971 to 1990, and at the Escuela Técnica Superior in Vallés from 1983 to 1990. He was Technical Director of the exhibition “Josep Maria Jujol. Architect,” held in Barcelona in 1989.

The photographer: Jordi Sarrà studied photography, commercial art and painting in Barcelona. He taught at various schools for photography from 1976 to 1980. Since 1980 he has been working as a freelance fashion and architecture photographer. He is also co-editor of the periodical Papel Especial.
Diego Rivera working with paint, 1946. © Silvia Salmi/CORBIS

A veritable folk hero in Latin America and Mexico’s most important artist—along with his wife, painter Frida Kahlo—Diego Rivera (1886–1957) led a passionate life devoted to art and communism. After spending the 1910s in Europe, where he surrounded himself with other artists and embraced the Cubist movement, he returned to Mexico and began to paint the large-scale murals for which he is most famous. In his murals, he addressed social and political issues relating to the working class, earning him prophetic status among the peasants of Mexico. He was invited to create works abroad, most notably in the United States, where he stirred up controversy by depicting Lenin in his mural for the Rockefeller Center in New York City (the mural was destroyed before it was finished). Rivera’s most remarkable work is his 1932 Detroit Industry, a group of 27 frescos at the Detroit Institute of Arts in Michigan. This lavish volume—the first book to feature Rivera’s complete mural oeuvre, including newly discovered works—features numerous large-scale details of the murals, allowing their various components and subtleties to be closely examined. In addition to the murals there is a vast selection of paintings, vintage photos, documents, and drawings from public and private collections around the world, many of whose the whereabouts were previously unknown to scholars and whose inclusion here is thanks to the most intense research performed on Rivera’s work since his death. Texts include an illustrated biography and essays by prominent art historians offering interpretations of each mural. One could not ask for a more comprehensive study of Rivera’s œuvre; finally, a half-century after Rivera’s death, his work is the subject of the sweeping retrospective it deserves.

Main authors: Luis-Martín Lozano is an art historian and curator of modern and contemporary art. He is the recipient of a Fulbright scholarship to research Rivera’s and Kahlo’s oeuvre in California. Lozano has taught and lectured extensively on the subject of Mexican art and has written more than 50 essays about Mexican modernism as well as monographic essays about Diego Rivera, María Izquierdo, Frida Kahlo, Remedios Varo and many others. Since 2001 he has been director of the Museo de Arte Moderno de México. Diego Rivera’s grandson Juan Rafael Coronel Rivera has worked as editor of the magazines Punto Cero en Literatura, El Faro and M’hija, together with Carlos Jaurena. He founded Kahlo-Coronel Fotogalería, Mexico’s first private photo-gallery, in 1987. His collection of Mexican popular pottery is the world’s most extensive, including more than 15,000 pieces from the 16th century to the present day. He has curated more than 100 exhibitions for art galleries, museums, and biennials and has written 71 publications.

Contributing authors: María Estela Duarte Sanchez, Laura González Matute, Renato González Mello, Carla Paquette, Ana Isabel Pérez Gavilán Ávila, Nadia Ugalde Gómez, Marina Vázquez Ramos, James W eschler

RIVERA. THE COMPLETE MURALS
Luis-Martín Lozano / Juan Rafael Coronel Rivera / Hardcover, XL-format: 29 x 44 cm (11.4 x 17.3 in.), 800 pp.
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DIEGO RIVERA. THE COMPLETE MURALS
‘From comic book publisher to art world King. Your quality is deliciously heartbreaking.’ —SPLENDORA.COM, San Francisco
By Nadia Ugalde Gómez

Diego Rivera’s historical vision

By the early 1940s, Diego Rivera had painted murals in 15 sites in Mexico and the United States and earned an international reputation. His career as a muralist in the United States came to an end with Pro-American Unity, painted for San Francisco’s International Golden Gate Exposition. It had been a resolute and enriching experience for Rivera, beginning simultaneously in San Francisco and Detroit a decade earlier and ending dramatically in New York, with the scandal unleashed by his mural at the Rockefeller Center and his stand-off with capitalist censorship. The immediate consequence of this confrontation was the formation of Arte Povera, which Rivera had painted for New Workers’ School in New York. Rivera returned to Mexico in early 1941, newly reconciled with Frida Kahlo. The population of Mexico then stood at 24 million, with the capital accounting for three million of them. The 1940s were straddled by the presidencies of General Manuel Ávila Camacho and Miguel Alemán Valdés. When World War II broke out, the Mexican government sent Squadron 201 to the Pacific front and declared war on the Axis Powers—some 30,000 Mexican soldiers perished. Miguel Alemán, linked to the murder, was imprisoned for five months, then temporarily expelled from the country. In 1943, the Paricutín volcano erupted. Several painters were fascinated by the spectacle, including Gerardo Murillo (“Doctor Atl”) and Rivera himself, who depicted it in several murals.

The construction of a new age

The economic upturn experienced by Mexico during the World War created expectations of sustained economic development. Though the reforms put in place by Lázaro Cárdenas in the late 1930s had laid the foundations for the country’s industrialization, growth was largely attributable to the war. Ávila Camacho and Miguel Alemán’s governments promoted industrial growth in a liberal economic framework. The newly-established entrepreneurial classes began to profit from an urban society dependent on industry and supported by agriculture. One of the principal objectives of the two presidencies of the 1940s was political stabilization. They sought to internationalize the country, combining mercantilist and progressive notions with anti-Communism. This new variant of Mexican nationalism was, they thought, essential to the construction of a new age.

Cultural policy was necessarily affected. Important institutions were founded: the Seminario de Cultura Mexicana de la Secretaría de Educación Pública in 1942—followed the next year by the Instituto Mexicano del Seguro Social (Social Security) and the Colegio Nacional, whose founding members included the most prominent figures of the sciences and humanities, notably Rivera and José Clemente Orozco. In 1944, the Museo Nacional de Historia was opened in the Castillo de Chapultepec. The modernization of Mexico City accelerated: airports such as the V dialect were already in place and the first blocks of flats were built. Leon Trotsky was assassinated at his home in Coyocán in August 1940, almost four years after being allowed to take up residence in Mexico—largely thanks to Rivera’s appeal to President Cárdenas. The painter David Alfaro Siqueiros, linked to the murder, was imprisoned for five months, then temporarily expelled from the country. In 1943, the Paricutín volcano erupted. Several painters were fascinated by the spectacle, including Gerardo Murillo (“Doctor Atl”) and Rivera himself, who depicted it in several murals.

Mexican cinema began its “golden age” ushered in by directors such as Emilio “El Indio” Fernández and Julio Bracho and cinematographers such as Gabriel Figueroa. The actor Mario Moreno, “Cantinflas” (a celebrated comedian who imitated the demagogic rhetoric of politicians), starred in 84 out of 95 films; directed by Juan José arriaga, the actress Maria Felix, nicknamed “La Doña” (The Lady), made her debut in 1942 in Miguel Zacarías’s El perro de las arenas. Four years later, Luis Buñuel directed his first film in Mexico, For a cause: starting Libertad Lamarque and Jorge Negrete. In this period, too, the Instituto Nacional de la Educación recibió clear expression in the words of the composer and conductor Carlos Chávez, its first director: “The State protects art that is the expression of the national spirit.” The official attitude was thus to embrace all ideological and aesthetic variants of nationalized with the goal of “democratizing” culture. An intense campaign was therefore launched to acquaint all Mexican citizens and all the world’s major capitals with the full wealth of Mexican art of every period and tendency. The image of a modern and cultured country was to be fostered, overcoming the isolation Mexico had experienced in the aftermath of the Revolution. This international projection of Mexican art was also intended to encourage tourism and foreign investment, both of which were key aspects of Alemán’s economic policy. Alemán emphasized his commitment to modern Mexican art by classifying all existing or scheduled murals in public buildings as part of the national heritage.

Opposites The History of Medicine in Mexico: The People’s Demand for Better Health (detail), Hospital de la Raza, Mexico City. Following double page Fútbol, the Statue of Liberty (detail), Cuartel del Pilar Loma, Mexico City.
“Any store avowing the barest level of chic keeps a book by the art publisher TASCHEN in stock.” —NEW YORK TIMES, New York
The context for the attacks was the unpopular rule of Miguel Álemán, whose presidency was deemed insufficiently independent of his predecessor Lázaro Cárdenas and conducive for its corruption and cronyism. On his return from a trip to the Soviet Union, in April 1956, Rivera returned his inscription which now read: “Conference at the Academia de Letras, in the year 1836.” This dignified solution respected historical truth but ended the controversy. […] With its monumental mural works, Rivera gave a new dimension to the history of Mexico. His nationalistic epic revised the present by reclaiming the past, notably the pre-Hispanic cultures and their direct heirs, the indigenous Mexicans, whom he regarded as an invaluable part of the Mexican nation and national identity. In his murals, the history of Mexico with the concision and drama of a short story, the Mexican historical “cross section” is made up of a variety of periods and epochs. The painting is the most part frontal and shows careful attention to period detail. It is a parade of characters of all types, a gallery of documents, photographs whose sources probably included books, prints, photographs and models. "God does not exist” The third part deals with the peasant and popular movements that culminated in the Revolution of 1910. It includes the revolutionary triumvirate of soldier, worker and peasant who worked to realize Francisco Madero’s slogan: “effective voting.” It also encompasses the post-Revolutionary period. The corruption and collusion of bourgeoisie, politicians and priests are portrayed in another triumvirate: president, archbishop and a businessman from modern-day Mexico. All these characters, real and imagined, are presented on a broad, brilliantly colored backdrop framed by the stately trees of the Alameda and by architecture from the principal epochs portrayed in the colonial period, the 19th century and the modern era. A monumental figure occupies each of the three sections. Benito Juárez, Potrillo Diego Rivera and Francisco Madero. These sumptuous figures (the librarians on either side of a diorama) symbolize key moments in Mexican history. The mural was officially unveiled by President Aleman on May 26, 1946. But in June of that year Archbishop Luis María Martinez refused to bless the hotel, objecting to the words on the parchment held by Ignacio Ramírez, “El Nigromante: “God does not exist.” Rivera inscribed them in reference to the thesis of Ramírez’s speech on his induction into the Academia Mexicana de Letras in 1836. The statement again provoked the hostility of conservative church leaders and led to two physical attacks on the mural. First, a group of engineering students broke into the hotel to erase the words, which Rivera restored the same evening. Next, an anonymous hand damaged the face of the child Riviera and again erased the words “does not exist.” The history of Mexico with the concision and drama of a short story In 1946, Rivera was commissioned to execute a mural for the Hotel del Prado—which as a result of economic and administrative problems and changes in ownership —was still incomplete: 14 years after construction had begun. The building stood at the heart of Mexico City on Avenida Juárez, a short street from Alameda Park. The architect was Carlos Obregón Santacilia, with whom Rivera had worked years before. He invited Rivera to paint three works: one in the main dining room and two in the lobby of the Palacio Nacional. Rivera, having already decided to execute a large-scale mural for a European exhibition on Mexican art, was receptive to the proposal. The Palacio Nacional, the Hotel del Prado and the Teatro de los Insurgentes are key locations in Mexican history. All these characters, real and imagined, are presented in the mural: the Mexican national and its national identity. In his panels on pre-Hispanic Mexico, Rivera focused on the agricultural and trading methods and arts and artifacts of the Mesoamerican cultures. This coincided with the promotion of Mexicanism by a government anxious to recover the splendor of the indigenous past and demonstrate the relevance of its spiritual heritage. His perspective on the pre-Conquest world combines a broad knowledge of its culture and with his own ideas and interests. Lacking historical rigor, it is nevertheless realistic, even in the most details. Rich in color and shape and masterfully composed, the panels are divided into sections, by treatment and color. The lower part, resembling a frieze, presents scenes in grisaille that complement both individual episodes and the comprehensive whole. […] Colonization, the humiliation of the indigenous peoples, their feelings about the conquest and the everyday splendor of pre-Hispanic cultures: these are the governing motifs of Rivera’s unfinished “essay” about the past in the lobby of the Palacio Nacional. In these works, historical events are transformed into images, humanity and its destiny become one in their pursuit of ideals and justice. The protagonists are not simply individuals—the celebrated architects of Mexican nationalism—but native Mexicans, warriors, priests, farmers, laborers, the cultures of the past and contemporary Mexican society. The important thing for Rivera was to mould each figure, never sacrificing the part for the whole but organizing the pulling forms in perfect harmony. In all three murals, form and ideology serve to harmonize. In all three murals, form and ideology serve to harmonize. The pre-Hispanic past, which he had already depicted in the stairwell, figured as the “historical” starting point for the commission of the Mexican nation and its national identity. In his panels on pre-Hispanic Mexico, Rivera focused on the agricultural and trading methods and arts and artifacts of the Mesoamerican cultures. This coincided with the promotion of Mexicanism by a government anxious to recover the splendor of the indigenous past and demonstrate the relevance of its spiritual heritage. His perspective on the pre-Conquest world combines a broad knowledge of its culture and with his own ideas and interests. Lacking historical rigor, it is nevertheless realistic, even in the most details. Rich in color and shape and masterfully composed, the panels are divided into sections, by treatment and color. The lower part, resembling a frieze, presents scenes in grisaille that complement both individual episodes and the comprehensive whole. 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Fifty years of slightly slutty behavior

Back in 1974, the sexual revolution was in full swing and the adult entertainment business was on the verge of becoming Big Business. Deep Throat had created America’s first porn star in 1972, but by 1974 Linda Lovelace was already retired and the industry was seeking the next big thing. Vanessa del Rio should have been that thing, except in 1974 there were no ethnic sex stars. Undeterred, Vanessa took any role they’d give her, because, amazingly, she was there for the sex more than the money. Fans, awed by her ferocious onscreen sexuality, made her a top box office draw and America’s first Latina star. Retired since 1986, Vanessa del Rio remains a sexual icon who cuts across all ethnic boundaries.

What her fans don’t know is that her real life was, and is, as wild as anything she did on film. In this sumptuous oversized volume, TASCHEN celebrates a remarkably candid, confident and exuberantly sexual woman. Presented through Vanessa’s own archive, in her own words, is a life at once shocking, titillating, amusing, and inspiring. And because paper and ink can’t do justice to a personality this big, an original two-hour DVD documentary is included. If you aren’t already convinced, this book will end all doubt that there could ever be another woman like Vanessa del Rio.

The author: Dian Hanson is TASCHEN’s Sexy Book editor and long time friend of Vanessa del Rio. As a 25-year veteran of men’s magazine publishing she edited titles including Puritan, Oui, Outlaw Biker, Jugs, Big Butt, and Leg Show. Her most recent books for TASCHEN include Dian Hanson’s History of Men’s Magazines, Volume 1–4 and The Big Book of Breasts.

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Even now, when there are no film sets to get to, no photo shoots waiting, Vanessa del Rio says rashly. She says she’s afraid of missing something—a slice of life, some passing pleasure. Vanessa proudly adorns plane tickets, her life from music to massage and food, drinking, dancing, recreational medium and recreational sex—especially recreational sex. The $10-dollar word for her is ebullient, meaning “full of cheerful excitement or enthusiasm.” She’s always laughing, at herself and the absurdity of the world and her place in it. She laughs telling jaw-dropping stories about her career as an erotic pioneer. She laughs about gutter sex and obscenity bans and finding herself on the floor of a booth at some stage before 3:00 a.m. screaming with a bawled face and too-way to get up. She can even laugh about growing up lonely and the chances of a slit slapping pleasantly because at 14 she’s alight and thinning, and still eager for each new day. Profoundly female, Vanessa is not selfish. There’s something badhik in her enthusiasm, a strapping and robust arthriticism. Within this physical frame she conveying sensuality feels as natural as perspiration after a hard run. Her body is more Nuclioclytically lush than in youth. Bream hearty, thighs thicker, buttmus more. Her skin is still the same smooth stretched, her thick mane still blue-black, her lips as outrageous as ever. Vanessa proudly possesses the world’s most carnal mane still blue-black, her lips as outrageous as ever. Vanessa is ever uncensored, with all topics on the table. She was in control. Most men never even imagine they’ll have a woman who’s going to live out her life as the archetypal slut/whore—such lovely words—then you just go with it. And don’t ever deny she was a slut. Because then I’d have to get into my head and say, “Now I have to eat!” I’d be thinking too much instead of just doing it from desire. Double The Meter OK … feminism, don’t get my case, because I’m the biggest biggestest feminist there is! I believe in the freedom to do whatever the fuck you want, especially sexual- ly. Anyway … you know when it’s really crowded on the train and a guy tries to roll on your foot? Well it’s really homey to feel a hard dick rubbing on your foot on the train while it’s rocking on the tracks. I don’t give a shit what you tell me! Women will stay away in disgust, which I guess is natural, but I don’t hate that lurk … what can I tell you? I let them do it. I’d just roll back. I thought it was funny, and just liked to go on the train sometimes and get rubbed. And cab drivers, they’re acceptable. You get in the cab and they’re there! In the late ’70s there was a cab driver I picked up and I started to show him my tits in the cab and then spread my legs, and, impossibly knowing he was watching in the mirror. I told him to pull up at the Skyline Motel (a famous dive) on 9th Avenue and 42nd Street. I offered him double the meter and he paid for the room. He started calling my penis I just bought a magazine where I had an ad and I picked it up and opened it so he could look at me in the magazine as he was eating—on paper was I the Blue Blower or the Slut Superhero? I should have worn a cape! (laughing with laughter) I don’t think I ever considered the danger with cab drivers, at that moment I was just lustful wanted to do. And if I was horny, I did it. I wasn’t calculated if you’re a woman who’s going to live out her life in the archetypal slut/whore—such lovely words—you just go with it. In 1972, I met a guy who was a porn star. I was in control. But I could never imagine I’d be able to make a film like this. I mean, it’s a notorious film. But it’s a notorious film that you get paid. It’s important to have this in perspective. I mean, I’m just going to do it. In the ’70s it was a range of rebellion, to try everything. Joe had been in a concentration camp, had number tattooed on his arm and always directed dark movies coming from his experi- ences. He was a nice guy, a really nice guy, and he liked me because I could always get into what he was trying to do. I did a film called Dominative Blue Eyes. It was about women in prison and I was one of the prisoners and the guards were supposed to take advantage of us and beat us and then we’d all get together and escape and take advantage of the guards, boy came and roped us to.” What was going on inside me? This is really serious about this scene but I’m just going to get what you really need because otherwise he’s going to want to keep doing it.”
"She is a role model for every woman who wants to express and enjoy her sexuality." —TONY BROWN

The one true porn star

Black and Latin women like to strut their stuff. Historically they come from hot countries where less clothes are worn and they’re more comfortable with their bodies. Even big ethnic women think they look hot, they feel hot and therefore they are hot. They could look in the mirror and say, “I need to change this or that,” but they choose to flaunt it instead. And the men are at their feet. If you grow up held down, the one thing they can’t take from you is your inner soul, your body and sexuality. It comes from survival. These women are less afraid to get down and dirty when it comes to sex. They’re not afraid to look at moles; they want to know how to suck dick well. I think the women who like me do so because I’m able to do what they want to do without holding back. I never thought women would hate me for this, and over and over I get letters from women saying they admire that I could just let myself be who I was with no shame. It inspired them to express their sexuality rather than suppress. In a world that’s white-run they appreciate seeing one woman of color really standing out and feeling it and saying what I’ve always said about nuns and priests. So in hell there was Peter North, Marc Wallicz and a few other men wearing pig masks, screeching like pigs and fucking me like a pig. Someone was sucking my pussy. I was sucking right dick and the Dark Brothers were yelling the filthiest things the whole time, egging me on. I wound up getting Best Group Scene of 1986 from the Critics’ Adult Film Awards for that scene. Even the boom person on the set, she couldn’t believe the gangbang. She said, “How can she do that?” And my clit shocked the critics. I said, “Hey, I did my job on my last film. I shocked the porn critics!”

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Conjuring Demons

I cannot remember the years in relation to sex in my childhood. It all comes back in little pictures… in school we would play games with the boys, like tag. And the boys would grab us. Grab our breasts, grab our asses, grab our panties, and I would always like that. If I let them do it, I felt naughty, but good as well. And they would call me “bitches” whose, which bothered me, but in a way I liked it at the same time.

Because of my experiences with my uncles and cousins, I, like many women, was denied to my proper sight, and what you do with that information takes many forms. I like rubbing on a couch, like letting boys touch you, because now you’ve found your pleasure spot. If that hadn’t happened, when would I have discovered it? And with my Catholic upbringing, would I have embraced it like I did if discovered at any later? I don’t have that answer.

When the boys were grabbing as there was maybe one other girl who let them touch, the rest pushed them away. They’d grab me and I’d be giggling and then they’d grab me all over and then they’d call me a bitch. I think at that point I felt like, “OK, I’m a b**ch.” That’s when I admired I basically like doing things that feel good.

Calhoun's Magic

I was given an older black woman, who was also named Vanessa. From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They’d seen me on the news. I wound up making friends with the head dyke, who was also named Vanessa. An older black woman, who was also named Vanessa. From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They’d seen me on the news. I wound up making friends with the head dyke, who was also named Vanessa. An older black woman, who was also named Vanessa. From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They’d seen me on the news. I wound up making friends with the head dyke, who was also named Vanessa. An older black woman, who was also named Vanessa. From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They’d seen me on the news. I wound up making friends with the head dyke, who was also named Vanessa. An older black woman, who was also named Vanessa. From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They’d seen me on the news. I wound up making friends with the head dyke, who was also named Vanessa. An older black woman, who was also named Vanessa.
This compendium showcases the extraordinary cutting-edge work of 100 of the world’s most progressive graphic designers, from the hard-hitting political messages of Jonathan Barnbrook to the iconoclastic imagery of Stefan Sagmeister. Alongside the array of visually stunning and thought-provoking advertisements, CD covers, posters, packaging, websites, and corporate identities are texts by each designer expressing his or her individual approach to graphic design practice as well as personal insights into the motivations that lie behind the work. An accompanying introductory essay highlights the current issues surrounding graphic design practice, from the ascendency of digital tools to the amorality of consumerism. By presenting a provocative survey of the latest, most experimental and forward-looking graphic design from around the globe, this exciting book provides a unique and totally unforgettable snapshot of where the discipline stands today and hopefully offers directions for its future.

Contemporary Graphic Design

Eds. Charlotte & Peter Fiell / Hardcover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5,900

“Packing a powerful visual punch
Contemporary avant-garde graphic 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, and domus 1928–1999.

Opposite: Adaptive project: “I Hate You for US Army” poster
Client: Personal project, N/A

“IT’S a great flip through, fully loaded with print, Web, signage, and branding work by an international roster.” —I.D., New York, on Graphic Design Now
Surrounding us every minute of every day—from packaging, print and signage to television identities and webpages—graphic design is an omnipresent aspect of modern life. Complex and ever-changing in form, it synthesises and transmits information to the public while, at the same time, reflecting society’s cultural aspirations and moral values.

The four years since we published Graphic Design for the 21st Century (2003) have witnessed many developments in the practice of graphic design, and significant shifts of emphasis in both style and content. For example, the ever-growing interactivity of computers has transformed graphic design from an essentially static medium to one that increasingly involves movement. The greater sophistication of software solutions has also affected the nature of manipulation, and graphic designers worldwide have creatively exploited the blurring of fiction and reality that this facilitates.

Many of the younger generation of graphic designers working today grew up with computers:

Many designers—and, of course, film makers—have creatively exploited the blurring of fiction and reality that this facilitates.

This type of advanced software has led to a strong re-emergence of ornamental complexity within graphic design, and a post-modern delight in “more” rather than “less.” In the past, hard-line Modernists believed ornament itself was linked to immorality. In his 1984 design manifesto Ornament and Crime, Adolf Loos famously asserted that, “the evolution of culture marches with the elimination of ornament!” This current renaissance of the decorative regresses such strictures for an exuberant and worldly audience’s own terms. In some ways this digital ascension, the principle that, “if the ad is crap, the product must be better.” As a result of this “anti-modernist rhetoric.” Similarly, the huge impact of Dow’s Real Women campaign owes much to its pandering of “glamour” advertisements and the rigidly idealized portrayal of female beauty that they display. To this extent popular websites such as YouTube, a video-sharing portal which allows easy-to-access self-broadcasting, have fundamentally changed the nature of user participation by offering media exposure on the

For many of the designers included in this publication, graphic design is not simply a job but a way of life and a source of identity:

This is not surprising that this generation—weened on MTV, grunge and skateboarding—has a very different approach to media production than its predecessors.

Political and commercial developments, and the entrenchment of the web, have also recast the geographical and cultural configuration of graphic design. The integration of former Eastern Bloc countries into global cultural and business networks has been highly influential. This survey features designers from Russia, Slovenia, Hong Kong and Turkey alongside work from countries more traditionally associated with avant-garde design practices, namely Britain, Germany, Switzerland, Holland and France.

One of the most startling characteristics of the designers featured here is their youth—with the east majority belonging to Generation X (born between 1961 and 1980) and the younger brother, Generation Y (born between 1980 and 2000), or as it is sometimes known Gen Y. Even more striking is the fact that it is indeed possible to be a successful graphic designer without selling your soul.

In an attempt to engage the ever-shortening attention span of today’s media-savvy-yet-weary audience, many media producers are inciting their users to sell all kinds of products. The problem is that like the games junkie who becomes anesthetized to violence, the audience of potential consumers becomes so jaded with the inundation of images that images have to become more and more raucous in order to create an impact. Regrettably while many of the graphic designers featured here have conscientiously laboured to criticize the iniquities of contemporary industrial society, much of today’s media appears to be working just as energetically to extend its moral bank-


CONTEMPORARY GRAPHIC DESIGN

Ethical aesthetics

By Charlotte & Peter Fiell

The principle that “if the ad is crap, the product must be good” The almost cult success of the Cillit Bang campaigns featuring the over-enthusiastic “Barry” and his cleaning products, revisited in endless spoofs and remixes on the web, succeed precisely because of its garish “ruthlessness.” Similarly, the huge impact of Dow’s Real Women campaign owes much to its pandering of “glamour” advertisements and the rigidly idealized portrayal of female beauty that they display. To this extent popular websites such as YouTube, a video-sharing portal which allows easy-to-access self-broadcasting, have fundamentally changed the nature of user participation by offering media exposure on the

CONTEMPORARY GRAPHIC DESIGN

©VOCES, México, on Graphic Design New

“The sexiest graphic book publisher in existence.”

—ADVERTISING AGE, New York

“Skandalös, kühl, frech und sexy.” —ADVERTISING AGE, New York

"...if the ad is crap, the product must be good!"
Everybody knows that brand identity is key. A good logo can glamorize just about anything, so it comes as no surprise that logo design is a crucial step in the development of a product or service. This exhaustive guide brings together diverse logos from over 30 countries, organized into chapters by theme, such as media, retailers, events, regions, services and agencies. A full index provided at the end of the book lists each logo’s company, designer, and designer’s website. Also included is a case study section, concentrating on logo application and development. No graphic designer can do without this book, and anyone who’s interested in design will appreciate this diverse compendium of visual ideas. As scientist Linus Paulin once said, “In order to come up with one good idea, you must have lots of ideas.”

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

“Everybody knows that logo design is key. A good logo can glamorize just about anything, so it comes as no surprise that logo design is a crucial step in the development of a product or service. This exhaustive guide brings together diverse logos from over 30 countries, organized into chapters by theme, such as media, retailers, events, regions, services and agencies. A full index provided at the end of the book lists each logo’s company, designer, and designer’s website. Also included is a case study section, concentrating on logo application and development. No graphic designer can do without this book, and anyone who’s interested in design will appreciate this diverse compendium of visual ideas. As scientist Linus Paulin once said, “In order to come up with one good idea, you must have lots of ideas.”

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“This is a huge fan of your books! I collect them, and cherish them as art works. I hope you’ll keep bringing your work to Argentina!” —Mäda, Argentina, taschen.com
Richard Kern likes real women: unpretentious, unadorned, and definitely undressed. Those who love Kern know each book is an invitation to join him in his privileged world where natural young women share their most intimate moments. Richard has never lost his boyish curiosity with girls and their secrets, so instead of posing them in sterile sets he follows them through the house—or rather his New York apartment—from backyard to kitchen to bathroom to bedroom, capturing every sexy and embarrassing moment.

**Action** is his most revealing book yet. For 280 pages we careen through the life of Kern, accompanied by dozens of energetic, fun-loving, clothes-dropping exhibitionists. “Young women want to show the world they’re not like their man-hating women’s lib mothers,” a Kern model once told me, and these girls certainly get the point across. To further assist the young ladies in their rebellion, the book includes an hour-long DVD of original Kern film with an exclusive musical score by Thurston Moore of Sonic Youth. Way to stick it to the Mom, ladies! And thank you, Richard, you lucky dog.

—Dian Hanson

Richard Kern was born in North Carolina in 1954 and has lived and worked in New York City since 1979. In the 1980s, he produced a series of short films that now are recognized as the central works of the movement known as the Cinema of Transgression. In the 1990s he switched to still photography full time and occasionally directed music videos for bands including Sonic Youth and Marilyn Manson. Kern has published nine books and is a regular contributor to a variety of international publications.

The editor: Dian Hanson began her publishing career at Penthouse magazine in 1974 and went on to edit a variety of adult titles, like Partner, Oui, Hooker, Juggs and Legs magazines. Most recently she authored TASCHEN’s *The History of Girly Magazines*, *Tom Poulton: The Secret Art of an English Gentleman* and *The Big Book of Breasts*.

—Dian Hanson

**“Why is the ICA showing this nasty rubbish? Should this man be walking free?”**

—SARAH KENT, TIME OUT, London

**“Few have truly been able to say that their life has been a walk on the wild side. Richard Kern can.”**

—BUZZKEL, London
Dozens of fun-loving exhibitionists

By Richard Prince

I'm not sure anything I have to say about Richard Kern's work will turn out to be true. None of the girls in his pictures seem to be interested in getting out of their clothes again. It's only for him that they do it and it's almost like they're doing it to keep the picture themselves, maybe just a Polaroid and put in a dirty or behind the mirror up above their dressing. They all seem like they know each other: in the same grade, work part time after school or on weekends to get some money, and spend it on make-up, drinks, gas and gum. These girls don't go to the gym. They're not on a volleyball team. And they probably get 3% and don't think much about after high school... like they're not interested in careers. They all have boyfriends. They started sucking guys' cocks around fourteen. It wasn't a big deal for them. It's what the guys wanted. Their boyfriends showed them porno tapes and they said: "Sure, I can do that." Right now they live with their mothers, and the ones who don't live in Brooklyn in railroad apartments with the rug in the kitchen. When Richard takes their pictures, it's on the floor of these apartments. They use their refrigerators for air conditioners. One girl is already naked when Richard comes over to take her picture. She answers the door. She has sneaker boots on and a t-shirt up her back and she's laughing... She says she had it there for twenty minutes. She says it's OK up there but it would be better if she had some batteries.

Unperfect girls with no lies... they don't go to glee club, they go to detention.

Violent. Perverse. Offensive. That's not the way I would describe it. Beauty is better. I know Richard is more familiar with alternative and punk but when I look at his films and photographs I see things beautiful and exciting. Out in the jungle when the black men capture a white woman and take her back to the village and the black women take the white woman into the hut and work on her. Oh when the German guard has got her prisoner it's the eight millimeter film! Is that Sonic Youth rocking on stage? Sugest, Subway Slle Nose, My Nightmare... are these some of the titles to the songs I hear on the soundtrack?

“Project ISM, naked ammunition” This is an internet site that I got out of a magazine that some of Richard's photos were in. When I went to it, it was all his photos. Well, not his photos, but the same thing. They might as well be: 'Might as well be' is good. Might as well is the way to do it.

Unperfect girls with no lies... they don't go to glee club, they go to detention.

Richard Kern's girls aren't really in high school, they only look like they are: I think he mimes when they're getting a slice of pizza. In one of his books, on the last page there're four or five girls holding up documentation, like a license or a birth certificate... proof of age... like they're being carded at the door of a nightclub. I'm not sure if he makes them sign a model release but this "proof" page is protection from lawsuits. Underage, jail bait, statutory rape, robbing the cradle, statutory rape, robbing the cradle. Virginia for King Kong, Color Me Mine, Build-A-Bear, The American Girl, Sometimes Richard photographs older girls, two at a time. Girlfriends. They're big girls. Plus size... "monstrous" - Another slice of pizza. The whole pie. I think these are the mothers of the hundred legal girls. The mothers of the right young, sandy girls. Maybe Richard's in the Hells Angles.

Unperfect girls with no lies... they like to stick their asses up in the air for kicks. When school got out they don't go to glee club, they go to detention. The bears in Richard's photos are wide open and filled with fingers and surrounded with see-through panties with stenciled Disney cartoons. They smoke dope, pick their noses, pee on the floor and drink cum out of condom. I wonder if Richard fucks any of his models. I don't think so. He's there for the photograph, not for sex. The sex is in the taking. It's in the conversation between the girl and the camera. When Richard is looking through the finder and framing the view, all he wants and all he gets is thinking. It doesn't make him hard; it makes him happy. When he squeezes the shutter he's bringing the girl. He's eating her. His eye doesn't blink and the brain is washing. He's surrounding his girl and making her live. He knows what will happen after, when he gets back to his room and he's looking at his slides... when he's taking the picture now, he's looking forward to later. It's the knowing of what's going that turns him on and makes him go.

Unperfect girls with no lies... they don't go to glee club, they go to detention.

Fingered, Submit To Me Now, My Nightmare... are these of the songs that I hear on the soundtrack?

Richard Kern's previous work will find this new direction refreshing." —PENTHOUSE, London, as Richard Kern. Model Release
The summer of Summers

The Police on tour photographed by guitarist Andy Summers

"The level of power we have now is scary. Sometimes I feel as if we are a pack of satyrs on the loose..."

—ANDY SUMMERS, 1982

In the early 1980s, The Police went on tour accompanied by a photographer who documented the band behind the scenes in a series of candid and striking black and white photos. This talented photographer also happened to be the band’s guitarist, Andy Summers. No—the man responsible for the guitar lick from “Every Breath You Take” was not only the backbone of one of the most popular bands of all time, he also possessed a visual gift for composition and mood that allowed him to capture the spirit of The Police better than anyone else could have. This book, somewhere between photojournalism and an illustrated diary, follows The Police around the globe between 1980 and 1983. From the American West to Australia to Japan, Summers recorded the band working and partying—the proverbial sex, drugs, and rock and roll—including rehearsals and recording sessions with band-mates Sting and Stewart Copeland; life on the road with other groups including The Go-Go’s, XTC, and The B-52’s; and exclusive back-stage and on-stage footage from concerts including Plaza de Toros (Barcelona, 1980), Budokan (Tokyo, 1981), Wembley Stadium (London, 1981), and Shea Stadium (New York, 1983). He also photographed fans, landscapes, still-lives, and passers-by in a reportage style reminiscent of Henri Cartier-Bresson and Robert Frank. Containing over 600 photos and filled with diary-style entries, I’ll Be Watching You is a sumptuous volume beaming with musical energy, nostalgia, and atmospheric beauty. A must for photo buffs and Police fans alike.

The Police are back with a 80-city worldwide Reunion Tour in the Summer 2007

By the way: The Police are back with a 80-city worldwide Reunion Tour in the Summer 2007

The artist: While Andy Summers is best known as the guitarist of The Police (1977–86), he has since forged a successful and acclaimed solo career with contemporary instrumental music that, like his work with Sting and Stewart Copeland, draws on his love of jazz, world, classical music, and his fascination with creating sonic textures. His post-Police years have produced more than two dozen solo albums, soundtracks, and collaborations, plus hundreds of international concerts, and induction to both the Guitar Player Hall of Fame and the Rock and Roll Hall of Fame. Summers’s parallel passion for photography has led him to document subjects ranging from rural communities throughout Southeast Asia to timeless noir-style street scenes in cities around the world. His photographs have been shown in galleries in New York, Los Angeles, Tokyo, Amsterdam, Paris and London, and his books include Throb (1983), the Ralph Gibson collaboration Light Strings: Impressions of the Guitar (2004), and the memoir One Train Later (2006).
For Summers, photography is a kind of netherworld into which he escapes from the bright lights of his musical career. — *The Independent*, London

**“Being in a band is like living in a submarine.”**

_by Andy Summers_

In Arizona we are accused of playing the music of Satan. The sky here seems bigger and deeper than in England, the land more massive, more silent as it stretches away to the land more massive, more silent as it stretches away to the land more massive, more silent as it stretches away to the land more massive, more silent as it stretches away to the land more massive, more silent as it stretches away to the land more massive, more silent as it stretches away.

The sky is clouding over. It looks like rain.

Someone calls my name—it’s time for the sound check. The world presses in and the camera sucks it up. I pull the stained lace back—the camera is an island.

Road to CBGB’s, Detroit, Atlanta, and gigs with The B-52’s. Vortex, the Marquee, flying spit, black leather, and the road to CBGB’s. Detroit, Atlanta, and gigs with The B-52’s. I pull the stained lace back—the camera is an island.

The sky is clouding over. It looks like rain.
Glamorous in the Roaring Twenties, destroyed during World War II and divided afterwards, rebuilt in the 1950s, and now reunited, Berlin is a city of vibrant contrasts where diverse cultures form a multihued urban fabric. Derelict former Communist neighborhoods have been reincarnated as haunts for artists and designers, while elsewhere the city’s old traditions are also very much alive. Places Angelika Taschen recommends you stay while visiting Berlin include everything from classic hotels like the Schlosshotel im Grunewald, bed and breakfast-style pensions such as Nürnberger Eck and Askanischer Hof in Charlottenburg, or the serviced apartments Lux 11 in Berlin-Mitte. And of course none of the hotel books would be complete without a copious helping of hotspots to visit and places at which to eat and drink during your stay. Favorite recommendations for Berlin include Ludwig Mies van der Rohe’s New National Gallery, the Helmut Newton Foundation, a curry wurst stand in Prenzlauerberg where Berlin’s signature dish was invented and the sausages are out of this world, a ballroom nearly a century old, and the most exceptional swimming pool in Europe. In the book you will also find space for your personal travel notes, a hand-illustrated map of each area and one big postcard.

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, contemporary art, interiors, and travel.

The photographer: Berlin-based photographer Thorsten Klapsch has published his works in various magazines, among them *wallpaper*, *DIE ZEIT*, and *qvest*. In addition to collaborating on different book projects on the theme of architecture/interiors and on exhibitions, he works for architects and designers and advertising campaigns.
Bon appetit, les amis!

French cuisine may be one of the most refined in the world, but that doesn’t mean it’s easy to find great food in Paris. That’s why you’d be smart to carry this fabulous little guide book along with you, secure in the knowledge that your Parisian meals will be nothing but délicieux. Packed with photos, information such as opening hours, history, specialties and hotspot recommendations, this little treasure will have you eating in not only the yummiest and most chic restaurants, but also being seen in the city’s nicest bars, cafés, and beautiful tea-rooms.

Among the highlights are:
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- Elysee, the hangout of the beautiful, rich, and famous
- The most elegant bar in Paris, Bar George V

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Arm yourself with the stylish guide to style in the world’s style capital! Small enough to fit in a tiny handbag but big enough to include descriptions and photographs of Paris’s best fashion, shoe, and perfume shops, but also concept stores, bakeries, cheese and chocolate havens, and other hotspots, this little number will help you get the most out of your Parisian shopping experience. Warning: most shops accept credit cards!

Among the highlights are:
- Louis Vuitton’s amazing flagship store
- Colette, the pioneer of concept stores
- La Maison du Baccarat, a palais for French crystal brand designed by Philippe Starck
- The most elegant bar in Paris, Bar George V
- Dior’s famous perfumery

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PARIS HOTELS makes you feel as if you are already there, in Paris, staying in one of the many sumptuous hotels profiled.”

—FRANCE MAGAZINE, London
The amazing world of Tiki has never been more lovingly and thoroughly documented…

…Do the mysteries of native rituals intrigue you…does the haunting beat of savage drums fascinate you? Are you captivated by the forbidden ceremonies of primitive peoples…?

—Les Baxter, liner notes to ‘Ritual of the Savage’ LP

The author: Sven Kiesten was conceived on a freighter of his grandfather’s Hamburg-Chicago Line. Following the call of the big world, he moved to California at the age of 25. Kiesten studied at the American Film Institute in Los Angeles and began shooting music videos in the late 1980s for The Cramps, Tom Waits, Sergio Mendes and others. After years of hunting down pieces of the puzzle of Polynesian Pop, Kiesten has developed a singular insight into the Cult of Tiki and has become the country’s most eminent Tiki archaeologist.

TASCHEN’s book of Tiki provided the blueprint for the re-appreciation and revival of Tiki style. Almost completely wiped from the consciousness of Americans until recently, Sven Kiesten’s tome put Tiki on the map as a unique pop culture phenomenon. Never before had Tiki culture’s visual power and pervasiveness been revealed with such detail and insight. Not only did the book inspire the creating of many new Tiki bars from New York to London to Berlin to Prague to Waikiki, but also motivated a myriad of Tiki artisans to pick up the chisel and carry on the forgotten tradition, while spurring many others to create their own home haunts, making “Tiki” a household name again. This new follow-up book, which brings together the two recent retro trends of mid-century modernism and Tiki style, is bound to lift the Tiki craze to a new level. With his usual mixture of ironic detachment and genuine enthusiasm for the subject, Kiesten shows us how primitivism and modernism were two sides of the same coin in the 1950s and 60s. Décor deities and ersatz ancestors outrageously merged in the modern brutalist furniture from the house of Witco, a company that outfitted Elvis Presley’s Jungle Room and Hugh Hefner’s Chicago Playboy pool. This was design porn at its best.

TIKI MODERN
Sven A. Kiesten / Hardcover, format: 24.8 x 29.9 cm (9.7 x 11.7 in.), 300 pp.

Opposite: Witco gun rack and throne chair, a man’s dream come true! Left: Kiesten’s contemporary “God of Fortune,” a graven image for the modern man.

The author: Sven Kiesten was conceived on a freighter of his grandfather’s Hamburg-Chicago Line. Following the call of the big world, he moved to California at the age of 25. Kiesten studied at the American Film Institute in Los Angeles and began shooting music videos in the late 1980s for The Cramps, Tom Waits, Sergio Mendes and others. After years of hunting down pieces of the puzzle of Polynesian Pop, Kiesten has developed a singular insight into the Cult of Tiki and has become the country’s most eminent Tiki archaeologist.
“...I have decided to make beauty by contrast. I will find its complement and establish a play between crudity and finesse, between the dull and the intense, between precision and accident.”

—Le Corbusier

This simultaneously crude and intense furniture was the result of the artistic evolution of a young designer named William Westenhaver. Setting out to become a graphic artist and painter, he eventually found himself wielding the chainsaw instead of the paintbrush. He is posing here with his earliest “primitive” design, a wooden Tiki totem affectionately christened “Big Joe”. This modern effigy became a staple in the product line of his Western International Trading Company, branded WITCO for short.

Fantasy Furniture

By the late 1950s the escapist Polynesian trend in America was turning towards the primitive aesthetic of Tiki, which, as William Westenhaver put it, offered a window of opportunity without which Witco might have never gotten off the ground. With prosperity and affluence on the rise, consumption grew, and Witco expanded their product line every year, adding new products but also discontinuing those that did not sell. Getting the foot in the door with the Polynesian craze, they successfully offered primitive and modern “contemporary” décor items, and soon expanded their line to other styles, especially rustic Conquistador, or “Spanish Wood”, as Witco called it.

In the late 60s, WITCO had showrooms in all major American cities: New York; Chicago; Los Angeles; San Francisco; Dallas; and Seattle. It was their furniture-as-a-conversation-piece that impressed the man on the street as well as the post-war nouveaux riches, including prominent self-made pop culture heroes like Hugh Hefner, Elvis Presley and Roy Orbison. Following their own instincts instead of heeding common notions about good taste had made these men successful and popular, and their décor choices reflected the same attitude...

From Savage Sources

In the Admiralty Islands Bill Westenhaver had seen the natives carve ancestral images on utilitarian objects like bowls and bedposts, and he applied this concept to fit contemporary needs: Chairs, tables, lamps and magazine racks all bore the faces of imagined deities of primitive peoples. As Paul Guigou remarked about the Marquesan artifacts he saw after relocating there from Tahiti: “The basis of this art is the human body or face. The face especially you’re astonished to find a face where you thought there was a strange geometrical figure. Always the same thing and yet never the same thing”.

The Call of the Jungle

Although leopards and tigers never roamed in the Polynesian islands, they were associated by proxy. The equation here was: Native environs = teaming jungles = big cats. This kind of mixing up of stylistic influences was characteristic of the fantasy world of Tiki Modern, where the spirit of whimsical savagery reigned, leaving boring authenticity to the stuffed shirts. Anyway, most white folks didn’t know better, or cared. It might come as a surprise then that some of the offerings by WITCO also struck a chord with young African Americans who were looking for their roots during the black liberation movement of the 1960s and early 70s. Traditionally, tribal hunters had adorned themselves with the trophy skins of their game, so to decorate your bachelor pad like a 20th century hero’s den to impress the female prey you invited over seemed like a good move, for black and white macho cavemen alike...

The Contemporary Idol

The degree of modernist stylization found in WITCO’s Tiki gave them a unique place in Polynesian Pop. William Westenhaver’s wooden witnesses of America’s love affair with the South Seas exquisitely embodied the sense of whimsy and freedom from tradition that came forward in mid-century art and design. They mocked the “sacred police” then and now, very much in the spirit of Picasso’s advice:

“Good taste, what a dreadful thing! Good taste is the enemy of creativeness.”

TIKI MODERN

Wizard of Wood

Wito’s William Westenhaver, the man behind the chainsaw

By Sven Kirsten

Above: This sketch for a pool environment by WITCO artist Ron Hovde shows several items from the WITCO line. Below: William Westenhaver—artist atmosphere. Opposite: Two-story high fireplace at the Kahiki restaurant, Columbus, Ohio, 1961.

“C’est l’encyclopédie définitive de la culture tiki!”—MAX MAGAZINE, Paris
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If your boss won’t sanction a long trip to Asia this year, these books are the next best thing. In two beautifully bound, brightly colored volumes, the pages are packed with vivid photography from streets, gardens and temples across the continent.

—SUNDAY TIMES TRAVEL, London

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

The author: Sunil Sethi is a leading journalist, newspaper columnist, and television anchor based in India. His writings have appeared in a variety of publications around the world. Sethi is also the author of TASCHEN’s Indian Interiors.

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

The most innovative and influential filmmakers in the world today

“Like all art forms, film is a medium as powerful as weapons of mass destruction; the only difference is that war destroys and film inspires.” — NICOLAS WINDING REFN

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The author: Andrew Bailey is a freelance writer and cinephile based in San Francisco whose articles on film and filmmakers have appeared in The New York Times, The Boston Globe, and many other publications. His favorite works include The Last Picture Show, Vertigo, Les Enfants du Paradis, I Walked with a Zombie, and 3 Women; his cinematic heroes range from Hitchcock, Lang, and Bergman to Lynch, Haneke, and Denis. His idea of unadulterated movie bliss is the moment Ann Savage turns vituperative on Tom Neal in the front seat of his vehicle in Edgar G. Ulmer’s Detour.

The editor: Paul Duncan has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (Ark) and crime fiction (Crime Time) before launching a series of small film guides (Pocket Essentials). He then film books for TASCHEN, and wrote Alfred Hitchcock: The Complete Films and Stanley Kubrick: The Complete Films in the Film series.

Cinema Now
Ed. Paul Duncan / Andrew Bailey / Flexicon + DVD, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.

“TASCHEN’s march backwards through cinema history is probably the most essential series for movie lovers.” — EMPIRE MAGAZINE, Sydney on Movies of the 30s
As one of the 21st century’s most travelled, acclaimed, and influential fashion photographers, Mario Testino has unsurpassed access to the most magnetic stars of popular culture. For some time now he has been collecting a personal archive of off-screen moments, often snatched spontaneously before, during, and after more official sittings for Vanity Fair, Vogue, and Testino’s many clients in the world of fashion. The result is a portrait not just of a generation of the most wanted and talked-about, but an invitation to be part of the backstage parties and unstaged moments of Testino’s life. Sometimes offbeat, but always on the pulse, Let me in! with Testino’s eye for a modern kind of elegance liberated from conventional polish, is a new chapter from the photographer who has already made his mark with the books Any Objections, Front Row Backstage, Alive, Portraits, Kids, Diana Princess of Wales, and numerous exhibitions and publications worldwide.

The photographer: Peruvian-born Mario Testino is currently based in London, though he travels extensively shooting for Vanity Fair, American, British, French and Italian Vogue and GQ. Other clients include Estée Lauder, Burberry, and Versace. Galleries around the globe from Japan to Italy to the USA have featured his solo exhibitions and his work is held in collections of many institutions worldwide, including the National Portrait Gallery in London, V&A Museum in London, and New York University. Mario is an Honorary Doctor of the University of the Arts London and has recently received the Rodeo Drive Walk of Style Award for his outstanding contribution to the world of fashion and entertainment.

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Behind-the-scenes photos of celebrities by the fashion world’s favorite photographer

“Un party luccicante e variegato, che prende il via tra le pagine dell’ultimo monumentale volume di Mario Testino, dal titolo, appunto Let me in!”—VOGUE ITALIA, Milano

As one of the 21st century’s most travelled, acclaimed, and influential fashion photographers, Mario Testino has unsurpassed access to the most magnetic stars of popular culture. For some time now he has been collecting a personal archive of off-screen moments, often snatched spontaneously before, during, and after more official sittings for Vanity Fair, Vogue, and Testino’s many clients in the world of fashion. The result is a portrait not just of a generation of the most wanted and talked-about, but an invitation to be part of the backstage parties and unstaged moments of Testino’s life. Sometimes offbeat, but always on the pulse, Let me in! with Testino’s eye for a modern kind of elegance liberated from conventional polish, is a new chapter from the photographer who has already made his mark with the books Any Objections, Front Row Backstage, Alive, Portraits, Kids, Diana Princess of Wales, and numerous exhibitions and publications worldwide.

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The beauty of life is all there in a moment

Conversation between Mario Testino and Patrick Kinmonth

PK As a photographer you are given extraordinary opportunities and access. So why did you call this book “Let Me In”?  
MT It’s me, I am let into all kinds of places to photograph at special moments but I often feel amazed to be there. “Let Me In” is about bringing other people into those moments.  
PK So the book is an invitation to party with you. And to go with you where you go.  
MT Yes, in a way I see it as a diary written with a camera. This work belongs to a period of about three years. Maybe it’s because I have photographed almost everybody in here: at least once before, that now, the second or third time around, I feel ready to drop my defenses and so do they. That helps a lot. As a photographer you have to try to find something new to say about the people around you, and they allow me to do that.  
PK Are most of these pictures taken around official sittings, before and after work?  
MT Some, but a lot of the pictures are nothing to do with sittings. Many are from parties. Or sometimes I wanted to photograph somebody I was just hanging out with at home or I’ve gone over to show him or her something I have done of them and ended up taking more pictures. But often, too, taking spontaneous photographs with a little camera even with no intention of using them can break the ice before a session.  
PK So are these photographs to the magazines as well. But often, too, taking spontaneous photographs with a little camera even with no intention of using them can break the ice before a session.

PK: Are these photographs to the magazines as well. But often, too, taking spontaneous photographs with a little camera even with no intention of using them can break the ice before a session.  
MT The only problem is that usually at that stage they are not wearing the right clothes, or are getting undressed or something, so often they really are unusable images with no editorial value as such. But I was interested to put them together here and see how they add up.  
PK Some pictures here are rough, out of focus, but they have their own energy. Sometimes their beauty is unmentionable but it is still beauty. And together they make up a sort of collage that captures a world…  
MT I suppose it has come to a point where most of the people are in this book treat me when I take a photograph of them. It does not have to be in the context of perfect hair and make-up in the studio. I hope always put the person in the picture before me, by which I mean that even if the picture is in some way shocking, I am not going to ruin that picture if the person doesn’t look great. People know that when I go to photograph them I would only choose something I consider a good picture afterwards. It’s my job.

PK But which makes a picture of somebody good for you?  
MT I think when it conveys a certain kind of well-being, of endurance, sensuality, the enjoyment of a moment, collision, intelligence, humor, a glimpse of that person as they are in private: a lot of things at once. Beauty is so related to your state of mind, to your mood at that particular second…  
PK So in three spontaneous pictures you got what you might want to achieve later in a more carefully constructed way? It’s a kind of sketchbook for you?  
MT Yes, precisely. I try to take the lessons of these pictures into my work. In fact I often construct my work to look as if it just happened to be there with a camera at the right time. Like most people, I want to hide the work that goes into making pictures, because I love the idea that the beauty of life is all there in a moment, for a split second: captured in the photograph. And the reality is like that: sometimes you are sitting in a car looking out of the window, you see something beautiful, but by the time you say to your friend, “Look!” it has disappeared. I want to keep those moments.  
PK Or find them, even make them.  
MT Exactly. But I usually like the unexpected, it often has a newer kind of beauty.  
PK It is like a rehearsal that ends up being a performance. And rehearsals are genuinely often more exciting. There is an added element of uncertainty. Those photographs are mostly taken with nobody around supporting you, no assistants or your team…  
MT Many, not all, of these pictures are taken with automatic cameras. So with them I do not need assistants. I use auto-focus, the camera determines the exposure, and I can concentrate, look and shoot. In fact these cameras ARE my assistants. But my real assistants, and my collaborators, are irreplaceable to my work. Even if they are not always around when I photograph, and they usually are, they make all my work possible.  
PK Sometimes in these pictures you are aware that the person is performing for you, doing something quite intense, whether it is Robbie Williams putting on a few or somebody pulling their pants down or showing their body as a provocative way… do you encourage those moments?  
MT It is wonderful when they happen, but only if the person is happy to go on it. I want to laugh with my friends not at them, and that goes for everyone in the photograph. Its about appreciation rather than exposure. I used to go to backstage at the shows and I realized that the girls enjoyed doing something just for me. I think its about the fact that I would never ask anyone to do things that I am not prepared to do myself: they would immediately say to other photographers who might come over “no, you can’t look but you can Mario.” Let Me In is also about acknowledging that kind of special compliment. I have also had the chance to go to the party highlights of these years which are the Oscar parties in LA given by Greydon Carter of Vanity Fair and the Metropolitan Costume Institute parties in New York given by Anna Wintour of Vogue America. Wherever you look there is somebody fascinating, luminous, beautiful, talented and I was lucky enough to be there and able to record some of it. Thankfully they let me in!  

Opposite top: Gwyneth Paltrow, Stella McCartney and Tom Ford, Milan, 2002  
Opposite bottom: Anya Hindmarch and Matt Dillon, Los Angeles, 2000  

definite, inspiration, passion & creative indulgence, thanks for the pleasure.” —Darrell Bush, South Africa, on taschen.com
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INGRID BERGMAN
Pure sophistication
By Scott Eyman
Ingrid Bergman was more than the luminous image of healthy sexuality that intoxicated audiences worldwide during and immediately after World War Two in movies like Casablanca, Gaslight, Spellbound and Notorious. In later life she found continued film success with Anastasia, The Inn of the Sixth Happiness, Autumn Sonata, and a series of photo books that feature the most famous movie icons in the history of cinema. These 192-page books are visual biographies of the stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really were. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.

HUMPHREY BOGART
Here’s looking at you, kid
By James Ursini
Humphrey Bogart’s magic has not dissipated with time. The wounded tough guy image he moulded still resonates. There is a truth to Bogart’s image. Audiences sense that somehow in reality. Even if the spectators knew nothing about his personal life, they believed and still do believe which made him an icon of film noir as well, were rooted in the world-weariness, the angst, and the vulnerability, that Bogart’s image as the wounded tough guy. He’s the most self-invented man in movies. Cary Grant to be Cary Grant. “You say everybody wants to be Cary Grant! Even I want to be Cary Grant.” —Cary Grant

MARLENE DIETRICH
An icon by definition
By James Ursini
Marlene Dietrich once said, “I am not a myth.” But by referencing the term, Dietrich only reinforces the fact more emphatically. For, using almost any common dictionary definition of that word, Dietrich is a myth. Her image was fashioned by director Josef von Sternberg in films like The Blue Angel, Shangri-La Express and The Scarlet Empress, after which she maintained a Hollywood career that included Destry Rides Again, The African Queen, Blue Angel, Witness for the Prosecution, Seraphim D他就乘, Woman of the Year, The Red Blonde and the Scarlet Empress, after which she maintained a Hollywood career that included Destry Rides Again, The African Queen, Blue Angel, Witness for the Prosecution, Seraphim D

CARY GRANT
Mr. Charming
By F.X. Feeney
“Out Everybody wants to be Cary Grant! Even I want to be Cary Grant.” —Cary Grant

KATHARINE HEPBURN
Modern woman
By Alain Silver
From birth, Katharine Hepburn seemed destined to become a symbol of the modern woman on stage, on screen, and in the world. Although often paired with the greatest actors in Hollywood—Humphrey Bogart (The African Queen), Cary Grant (Bringing Up Baby), James Stewart (The Philadelphia Story), and Spencer Tracy (Adam’s Rib, Woman of the Year)—Hepburn was able to carry her own films like Little Women and Sylvia Scarlett over a stage and screen career that spanned eight decades.

STEVE McQUEEN
Life on the wild side
By Alan Silver
Steve McQueen found it hard to balance worldwide fame with a desperate need for solitude. Sometimes more comfortable racing a motorcycle than in front of a camera, twice at the height of his stardom he took more than a year off from movies. Despite this, despite dying young, he left an indelible imprint in films like The Great Escape (1963) and Bullitt (1968). Image, his own words, and the words of others chronicle his rise from juvenile delinquent to the highest paid star in Hollywood.

TASCHEN®
Stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really were. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.

Series editor: Paul Duncan

Series authors: Scott Eyman, F.X. Feeney, Glenn Hopp, Douglas Kreezy, Dominique Maiston, David Robinson, Alan Silver, James Ursini

Series editor: Paul Duncan

TSCHEN

The Movie Icons series: People talk about Hollywood glamour, about studios that had more stars than there are in heaven, about actors who weren’t actors but were icons. Other people talk about those things. TASCHEN shows you. Movie Icons is a series of photo books that feature the most famous movie icons in the history of cinema. These 192-page books are visual biographies of the stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really were. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.
TASCHEN’s Modernism Rediscovered brought to light for the first time some 300 forgotten architectural masterpieces, drawn from photographer Julius Shulman’s personal archives. Paying tribute to houses and buildings that had slipped from public view, Shulman’s stunning photographs uncovered a rarely seen side of California Modernism. This extensive, three-volume follow-up to that remarkable volume brings hundreds more architectural gems into the spotlight. The photographs, most of which are published here for the first time in a book, depict buildings by Albert Frey, Louis Kahn, John Lautner, Le Corbusier, Ludwig Mies van der Rohe, Richard Neutra, and more, as well as the work of many lesser known architects. Not just restricted to the West Coast this time, the images were taken all across the United States as well as in Mexico, Israel, and Hong Kong. Widely considered the greatest architectural photographer of our time, Julius Shulman has once again opened his archives so that we may rediscover the world’s hidden Modernist treasures.

The photographer: A resident of Los Angeles since 1920, Julius Shulman has been documenting modernist architecture in Southern California and across the globe for nearly eight decades. His images of Pierre Koenig’s Case Study House No. 22 (1960) in Los Angeles and Richard J. Neutra’s Kaufman House (1947) in Palm Springs are among the most recognizable and iconic architectural photographs of the 20th century. Shulman’s interest in photography developed into a career when he photographed Richard Neutra’s Kun Residence in Los Angeles with his Kodak Vestpocket camera in 1936. Neutra admired young Shulman’s images and continued to commission his work. Other leading architects of the time followed suit, as did hundreds of magazines, newspapers, and book publishers. Shulman’s numerous awards include the Architectural Photography Medal from the American Institute of Architects (1965), a lifetime achievement award from the International Center of Photography in New York (1998), and honorary doctorates from various academic institutions.

The author: Hunter Drohojowska-Philp writes about modern art, design and architecture. Full Bloom: The Art and Life of Georgia O’Keeffe, her first book and the most definitive biography of the artist to date, was published in 2004. She is a regular contributor to Artnews, Artnet, Western Interiors and Design, and the Los Angeles Times.
“TASCHEN books have lifted my soul and filled my spirit. As an artist needs art so I need TASCHEN books.” — Ed Guenther, United States, on taschen.com
**Julius Shulman: Modernism Rediscovered**

**The Master of Modern: An Oral History in the Making**

By Hunter Drohojowska-Philp

Shulman designed the entrance of his photography studio to be as prominent as the photography studio itself. He worked with architect Rafael Soriano to design it in just that fashion in 1950 after acquiring seven acres of land near the intersection of Mulholland Drive and Laurel Canyon in the center of Los Angeles. His dedication to his photography, his desire to match the rigor of modernist architects with a discipline of his own, is paramount. The entrance to Julius Shulman’s photography studio faces his driveway just a few feet before the front door to his house. Yet, delivery boys and novices typically walk past the open screen door of his studio to mount the stairs to his house. Shulman, who is usually in his studio, watches this parade with amazement and irritation. To draw attention to the studio entrance, he has hung an enormous banner bearing his name. It makes no difference. Visitors still bypass the door to his studio.

**“Architectural historians are not always correct,” he insists.**

There are dozens of high rises, schools and civic buildings designed by architects to shine in the future and not as parochials of recycled historical styles. Shulman’s photographs give these structures a respect they are not always accorded in life. Many were demolished or altered beyond recognition. His photographs capture their glory. Shulman remembers every building and occasionally offers a corrective to some information I have gleaned through my own research. "Architectural historians are not always correct," he insists.

It is difficult to read a paper or see a televised news program today without hearing about China, the great economic success story of the past ten years. There can be no doubt that the world’s largest country in terms of population (1.313.973.000 people according to a July 2006 CIA estimate) has awakened from its long somnolence. While more developed countries go through cyclical periods of expansion and reduction of their economic activity, China has felt a need to build anew on a historically unprecedented scale. New spending on construction and factory equipment in the five months ending May 30, 2006 was up 30% over the same period of 2005, and such investments are likely to exceed $1.3 trillion in 2006, or almost half the country’s gross domestic product (GDP). Development on this scale obviously does not often pay attention to quality, though the exceptions to that sweeping statement are frequent enough to match or exceed what is being done in any Western country. The same intelligence and hard work that are evidenced in other areas of economic activity are also becoming more obvious in architecture, in large part because of recent changes in Chinese laws governing the profession itself. It is this change, the unchaining of the architect as it were, that is the most important event in the midst of an unprecedented outpouring of construction.

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 Pian.
“Now is the time to build bridges if we want to stay connected to the world.”

A brief interview with Roger M. Buergel, artistic director of documenta 12, and Georg Schöllhammer, director and editor-in-chief of the documenta 12 magazines

RMB: People should be able to experience first hand why getting close to art matters. No one should be left feeling indifferent.

Some people are already really keen to know what this edition of documenta will show…

RMB: For those who can’t wait, we have proposed three general leitmotifs: “Is modernity our antiquity?” (dealing with the relationship of modernity and its contents); “What is here life?” (dealing with the relationship between people’s fragility and their amazing capacity to liberate themselves from the most degrading conditions); and, finally, “What is to be done?” (Lenin’s timeless question posed in relation to education).

90 magazines and journals around the world are discussing the leitmotifs of documenta 12.

The documenta 12 Magazine is another, almost autonomous platform which is laying the groundwork for the exhibition proper. Directed by Georg Schöllhammer, this editorial network of more than ninety journals, magazines, and online media initiates a planetary discussion along the three leitmotifs of the exhibition. As a journal of journals, the documenta 12 Magazine will summarize these debates with their central texts and images in three issues which will be published before the show begins.

The editors:

Roger M. Buergel, artistic director documenta 12, exhibition organizer and author, lives and works in Kassel, Germany.

Ruth Noack, curator documenta 12, luxury writer, and exhibition organizer, lives and works in Kassel, Germany.

Roger M. Buergel and Ruth Noack last curated the exhibition The Government (Kunstakademie der Westfälischen Wilhelms-Universität Münster, 2003-04).

Georg Schöllhammer, director documenta 12 magazines, editor-in-chief and founding editor of springerin – Magazine for the Aue-Pavillon by Lacaton & Vassal.

In how far will documenta 12 be different from the exhibitions before?

RMB: It’s a 2007 different from 2002 or 1997. At this point in time, it has become more than obvious that Euro-America is about to lose its status as a hegemonic force in culture. Now is the time to build bridges if we want to stay connected to the world. But of course, there are aspects of documenta, in particular its eloquent public, which deserve to be nurtured.

What role do the publications play in this context?

GS: The makers of exhibitions frequently hamper the visitors’ view of the artworks with unnecessary texts. They get in the way of the direct experience, one that’s accessible to everybody. And art is of course all too often used to illustrate a particular hypothesis, a theme or the concept behind the selection. That visi-
tors to an exhibition read wall-texts like instructions, only showing that they’re looking for orientation, to locate what they are seeing; it shows that they’re in the process of getting the picture for themselves. Good texts help to see more, they create knowledge and linkage experiences. They work on bringing to the forefront that other concealed absence comprised of relationships, movements, signs and traces specific to that art.

Consequently, what would be the best possible reaction one could have on visiting documenta 12?

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90 magazines and journals around the world are discussing the leitmotifs of documenta 12.

The documenta 12 Magazine contains these contributions, and the first issue is coming out in February. In how many languages are these magazines going to be published? Can you tell me something about the contents?

GS: You can’t write the history of contemporary art as a broad correspondent between New York and Cologne, or London and Paris anymore today. The idea of a contemporary art dominated by a couple of Western centres is luckily starting to disappear. Even New York’s scene sometimes seems a bit provincial at the moment. Today there are many art centres, where the art speaks its own dialect. That’s why we have asked experts on these different dialects—writers and critics, curators and artists who write, and who work on the staff of smaller and larger regular publications in the places concerned—to develop the key leitmu-
tifs for documenta 12 entirely independently and from their own perspectives, and then to discuss this with us. This is happening in a total over 30 la-
guages, and in over 90 publications worldwide. The texts in the documenta 12 Magazine are being writ-
ten in the places and contexts where the artists in the show work. These texts aren’t always only theoretical or art historical in approach, they don’t always refer exclusively to the expatriates but also describe how they got there and a space around this path. Literary works are included along with contributions of images and art projects. You don’t buy Vogue or Another Man if you want to find the cut of the new line by Dries van Noten.

Mr. Buergel, you once said that documenta 12 is “well positioned between the bunds of the archi-
cratic conservative blockbuster exhibitions, the vac-
uousness of the art market and hastily produced biennales” and announced that “this documenta joins its predecessors in seeking to fulfill its educational mission, the happy combination of intuition and intellect.”

RMB: You bet.

About Design for the Aue-Pavillon by Lacaton & Vassal; Montage: Tim Hage, Architektur & documenta GmbH; Photos © documenta & Museum Fridericianum Veranstaltungs-
GmbH.
Art on a budget: the best for less

JASPER JOHNS
Common symbols reinterpreted
Barbara Hess

Though his work is often categorized as Pop Art for its use of popular iconography and household objects, Jasper Johns can also be described as a Neo-Dadaist. Using non-wood paint, plaster relief, collage, and even commonplace objects such as brooms and rulers in his paintings, Johns achieves a sculptural texture in his work. He is arguably most known for his flag paintings of the 1960s (the Museum of Modern Art in New York recently paid over $20 million for White Flag), though other works are also famously recurrent. Johns is widely considered one of the most important American artists of the 20th century.

HENRY MOORE
Minimalist bodies, sensual forms
Jeremy Lewison

Moore's sculptures grace the gardens and galleries of the world's finest museums and have earned him a devoted following. Particularly beloved are his many mother-and-child compositions.

GREEK ART
The birth of the occasional concept of man
Michael Siebler / Edited by Norbert Wolf

According to author Michael Siebler, the ancient Greek sculptor Henry Moore has a distinctive brand of modernism to fine art. His cast bronze and carved marble sculptures grace the gardens and galleries of the world’s finest museums and have earned him a devoted following. Particularly beloved are his many mother-and-child compositions.

LAND ART
The earth as canvas
Michael Lailach / Edited by Uta Grosenick

In the mid-60s, artists in the USA and Europe began planning works for sites outside the narrow boundaries of art galleries and museums. It began with ephemeral enhancements or traces left in deserted landscapes, in the deserts or moors of America, or in the deserts of America. Some of which are still in the process of completion today. Distinguishing features of Land Art are its critical preoccupation with the tradition of sculpture and its emphasis on site-specific, outdoor works, setting new parameters in art production and reception.

ROMANTICISM
Harmony between man and nature
Michael Siebler / Edited by Norbert Wolf

In a revolt against Rationalism, Romanticism was characterized by a return to nature and belief in the goodness of harmony, with the artist considered to be a profoundly individual creature. Beginning in the early 19th century, Romantic ideals developed largely in opposition to the entrenchment in the traditions of Greco-Roman antiquity. Romantic styles and subjects varied throughout Europe and America, ranging from untamed contemplative scenes to spectacularly staged events, and it is precisely this diversity that lends Romantic art its fascination and influence.

Time travel the art world

ARTISTS featured, among others: Herbert Bayer, Walter De Maria, Agnes Denes, Hamish Fulton, Andy Goldsworthy, Michael Heizer, Nancy Holt, Richard Long, Robert Smithson, James Turrell

“Ces publications proposent des très belles illustrations et des textes de référence à un prix abordable.”
—ÉGAL, Paris, on the Basic Art series

ROCCO
The dramatic style of the 18th century
Eva Gesine Baur / Edited by Ingo F. Wolter

Emerging out of Baroque as a more relaxed style, Rococo was dominant in interiors, decorative art, and painting throughout Europe in the 18th century. With sentiment and emotion prevailing over reason, Rococo was a dramatic, theatrical style. In the Parisian art world, gallant scenes predominated, in Venice cityscapes. London celebrated portraits, while in Germany and Austria, images of celestial serenity spawned the church ceiling. Artists featured, among others: Francois Boucher, Canaletto, Jean-Baptiste Siméon Chardin, Jean-Honoré Fragonard, Thomas Gainsborough, Francesco Guardi, William Hogarth, Angelika Kaufmann, Maurice Quentin de La Tour, Thomas Lawrence, Giovanni Battista Tiepolo, Jean-Antoine Watteau

“La ‘petite collection Genres’ est la référence pour tous ceux qui souhaitent faire un point rapide, clair et complet sur un genre artistique.”
—AZAAR, Paris

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“TASCHEN lets you dip into the lives of architects.”

—THE INDEPENDENT, London

MARCEL BREUER
From steel tubes to reinforced concrete: the magical Modernist

Alessandra Scaletti

In 1946, Time magazine called him one of the “form- givers of the 20th century,” with his invention of steel- tube furniture, Marcel Breuer (1902–1981) made his mark in the history of design at the tender age of 23. He started his architectural career as one of the Bauhaus’s most influential architects in 1932. Even Breuer’s earliest work was marked by the search for a symbiosis between local and global, big and small, smooth and rough. His work was closely related to his own drawings of the human body, and to his sculptures of geometric forms, inspired by the dynamics of movement and tension. Winner of the 2005 American Institute of Architects Gold Medal, he has unarguably made a lasting mark on the architecture of the 20th century: from the Museum of Modern Art in New York, Calatrava is one of today’s leading figures of the Modern movement in America. PIERRE KOENIG
A leading proponent of the Case Study House program

Neil Jackson

There are few images of 20th century architecture more iconic than the nighttime view of Case Study House #22 set on its eagle’s-nest site high above the lights of Los Angeles. With his two innovative houses for the famous project of the Arts and Architecture magazine, American architect Pierre Koenig (1925–2004) became one of the leading figures of the Modern movement in America. While still a student of architecture, he designed and built his first exposed steel house in 1950, proving that the use of prefabricated materials could allow for spatial freedom in affordable houses. Koenig’s houses, like the Johnson House (1962) or the Oberman House (1962), are a direct response to Southern California’s extremely warm and dry climate. His work is deeply marked by his commitment to environmentally and socially responsible design.
“Stunningly modern examples of architectural genius grace the pages of this book to give an insight into the recent style trends in the UK.”

—HOMES & LIVING MAGAZINE, Sydney, on Architecture in the UK
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“Leftist art dealer Susan Sontag and Samir Homme, Seren 2006. Photo © Lauren Tashon

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