Variety is the spice of life

...is good for you!
Walton Ford: Pancha Tantra

Walton’s world

The beautifully savage beasts and birds of Walton Ford

“His large watercolour and gouache paintings of nature-gone-weird are irresistible. Rather than turning away, you can’t seem to take your eyes off them.” —ROBERT ENRIGHT, BORDER CROSSINGS, Canada

Walton Ford’s life-sized watercolors of animals could be mistaken for 19th-century natural-science illustrations or British colonial paintings. Except they’re not. Something strange and usually sinister is happening in each of Ford’s works, whether it’s a turkey crushing a small parrot with its claw, a collection of monkeys wreaking havoc on a formally set dinner table, or a buffalo surrounded by a pack of bloodied white wolves...in the middle of a proper French garden. Executed with the deft skill of a natural-history artist, Ford’s works vibrate with an intensity of uncanny familiarity; they are both reassuring in style and disturbing in content. With titles like Au Revoir Zaire, Dirty Dick Burton’s Aide de Camp, and Space Monkey, his paintings not only blur the lines between human and animal history, but also open the doors to a world of real-life fantasy, dreams, and nightmares.

For this hand-crafted, limited-edition volume, Ford’s paintings have been color-separated and reproduced in Pan4C, the finest reproduction technique available today, providing unparalleled intensity and color range. The book includes 12 horizontal and 4 vertical foldouts, along with dozens of details, which present the work at a scale that practically allows the viewer to enter the ancient and peopled landscapes, feel the brush of a bird’s feathers against flesh, and experience the hot breath of a wild cat about to go for the jugular.

Collected together for the first ever in-depth exploration of Walton Ford’s œuvre, Ford’s bestiary takes its name from one of the texts he frequently cites in his work: The Pancha Tantra, the ancient Indian book of animal folktales collected from the 3rd to 5th centuries B.C. that is considered to be the precursor to Aesop’s Fables.

Stories derived from many of the texts that served as the germinal seed for these paintings fill the book’s appendix; and an original essay by New Yorker staff writer Bill Buford substantiates the notion that this contemporary artist is more than just one to watch, but one who will stand the test of time. Available in an Art and a Collector’s Edition, Walton Ford: Pancha Tantra is limited to a total of 1,600 copies, signed by the artist and presented in a custom clamshell box.

Above: Vertical foldouts open to the size of a large poster
Below: One of 12 horizontal foldouts
Opposite: La Historia Me Absolvera (detail), 1999

“While the paintings themselves—flamboyantly detailed, extravagantly precise—might invite the obvious comparisons to the wildlife work of John James Audubon, the texts they are based on...revel something else at work, a writerly imagination: Bruegel by way of Borges.” —BILL BUFORD, FROM THE INTRODUCTION

“Audubon-on-Viagra...”
—NEW YORK MAGAZINE, New York
“Walton Ford’s paintings are so precisely rendered that they look as if they could fly or jump right out of their frames.”
—THE NEW YORK TIMES, New York

The artist: Walton Ford grew up in Worcester County, New York, in a family of gifted storytellers. As a child he was an amateur naturalist—collecting animals, hiking, fishing, and devoting much of his free time to examining and drawing the distances and experiments at the American Museum of Natural History in New York City. He completed his studies in filmmaking at the Rhode Island School of Design in 1982, but soon adapted his talent for storytelling to painting. His life-sized watercolors, which at first glance appear to be in the vein of 18th-century natural-history painters like John J. Audubon or Edward Lear, are actually complexly layered fantasies depicting wild animals in unnatural settings and situations, and cite textual sources ranging from the works of Benjamin Franklin to the Autobiography of Benvenuto Cellini and John James Audubon’s Ornithological Biography. Further international travels are the source for the paintings, from Vietnamese folktales and the letters of Benjamin Franklin to the Autobiography of Benvenuto Cellini and John James Audubon’s Ornithological Biography.

Collector’s Edition

—Limited to 1,500 individually numbered copies, each signed by Walton Ford
—Printed on archival-quality paper
—Finished in book cloth with a leather spine and corners with gold embossing
—Packaged in a clamshell box covered in Luxor book cloth

Both editions feature a complete professional biography as well as an appendix with substantial excerpts from the textual sources for the paintings, from Vietnamese folktales and the letters of Benjamin Franklin to the Autobiography of Benvenuto Cellini and John James Audubon’s Ornithological Biography.

“Ford seduces us with brilliant technical skill lashed to lush colors and majestic fauna, and then he forces us to look at our often vain, illogical and cruel human actions.”
—JUXTAPOZ MAGAZINE, San Francisco

WALTON FORD: PANCHA TANTRA
COLLECTOR’S EDITION, No. 101–1,600
Walton Ford / Introduction: Bill Buford / Hardcover in a clamshell box, including print Limed Blossoms, XXL-format: 37.5 x 50 cm (14.8 x 19.7 in.), 12 horizontal and 6 vertical foldouts, 320 pp.
€ 1,000 / $ 1,250
£ 750 / ¥ 150,000

Contributors: The introduction was written by Bill Buford, who was the fiction editor of the New Yorker for eight years, where he first came upon Walton Ford’s work to illustrate some of the stories he published. He is now a New Yorker staff writer. He was also the founding editor of Guanté and has written two books.

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“Walton Ford’s paintings are so precisely rendered that they look as if they could fly or jump right out of their frames.”
—THE NEW YORK TIMES, New York
“Think John James Audubon crossed with Hieronymus Bosch . . .”

—VOGUE, New York
Walton Ford’s watercolors ask you to see them as field notes, an unsettling evanescence, which, in me, at least, gave a feeling that I could tear the picture off the wall, rise to a feeling that I could tear the picture off the wall, open my mouth, with a long, pink, anatomically correct penis. The painting seems to be encouraging us to appreciate the uniqueness of the non-visual way this type of some rare creature suddenly sighted.

And then there is the bibliographic urgency. You can’t ignore that the paintings want you to think of them in the context of a specific history, almost as if they were not paintings, but documents or literary works. (Nila, in this regard, is exceptional because it has so little commentary. Many have an actual script written round the margins, often half-rubbed-out, a diary entry, or a favourite passage from a book, something essential to the initial composition, possibly scrawled there to help keep the artist focused.) Almost all of these paintings owe a debt to their conception to a piece of text. The journals of Richard Burton, the nineteenth-century British explorer who became convinced that he could speak to monkeys in their own language, inspire: De Sivenurum. The sculpture of an elephant’s trampling, say, or a herd’s charging, or a herd's charging, or an elephant's charging, opened mouthed, with a long, pink, anatomically correct penis. The painting is gigantic, literally as big as an elephant painting would suggest an essay by Orwell—a literary imagination involves literary associations—even though the essay itself probably didn’t inspire the painting. That inspiration, typically, was found in a much more obscure text, an ancient elephant-training manual, translated from the Sanskrit in 1985, that includes an explanation of the origins of must, which, according to the anonymous author, was invented at the beginning of the world and distributed among all of Brahma’s creations, half of it going to every living thing on the planet, except the elephant, which then got all of the rest.

And that’s what you see in Nila—a unique animal madness, the energy of a wild, frightening, self-parody. The louche explorer’s imperative, perhaps, to capture an animal in the invention of the paintbrush to find his images not from the world, in all its color and clutter and shapes, but from books. I exaggerate but the exaggeration seems to describe the uniqueness of the non-visual way this type of some rare creature suddenly sighted.
Sebastião Salgado is one of the most respected photographers working today. His reputation is forged by decades of dedication and powerful black-and-white images of dispossessed and distressed people taken in places where most wouldn’t dare to go. Although he has photographed throughout South America and around the globe, his work most heavily concentrates on Africa, where he has shot more than 40 reportage works over a period of 30 years. From the Dinka tribes in Sudan and the Himba in Namibia to gorillas and volcanoes in the lakes region to displaced peoples throughout the continent, Salgado shows us all facets of African life today. Whether he’s documenting refugees or vast landscapes, Salgado knows exactly how to grab the essence of a moment so that when one sees his images one is involuntarily drawn into them. His images artfully teach us the disastrous effects of war, poverty, disease, and hostile climatic conditions.

This stunning book is not only a sweeping document of Africa but an homage to the continent’s history, people, and natural phenomena.

The photographer: Sebastião Salgado was born in Aimorés, state of Minas Gerais, Brazil. A former economist, Salgado began his career in Paris as a professional photographer in 1973 and subsequently worked with the photo agencies Sygma, Gamma, and Magnum Photos. In 1994, Lélia Wanick Salgado and Sebastião Salgado created Amazonas images, an agency that handles exclusively his work. Salgado travels throughout the world for his photographic projects which have been featured in numerous international periodicals as well as books, including Other Americas (1986), Sahel: l’homme en détresse (1986), Borderline (1993), Time (1997), Migration (2000), and The Chirco (2000). Exhibitions of his bodies of work tour internationally. Salgado has been awarded numerous major photographic prizes in recognition of his accomplishments and is a UNICEF Goodwill Ambassador. Together Lélia and Sebastião have been working since 1991 on the restoration of a small part of the Brazilian Atlantic Rainforest, in the Rio Doce Valley, where they created Instituto Terra, a natural reserve and environmental educational center. Salgado’s current photographic project is Genesis, a series of black-and-white photographs of landscapes, wildlife, and human communities around the globe that represents a search for nature in its original state.

The editor: Lélia Delius Wanick Salgado, born in Vitoria, Brazil, studied Architecture and Urban Planning in Paris. Her interest in photography started in the early 1970s and she moved on to conceiving and designing photography books and organizing exhibitions, among which were numerous books and exhibitions by Sebastião Salgado. In 1994, Lélia and Sebastião Salgado created Amazonas images, a press agency in Paris handling only Salgado’s work. Lélia is the director of the agency.

The author: Translated in more than 20 languages, Mia Couto is Mozambique’s most celebrated author. His first novel, Sleepwalking Land, was chosen by an international jury as one of twelve best African books published in the 20th century. He lives in Maputo (Mozambique) and works as an ecologist.
Sebastião Salgado visited Africa during both the days of tears and the time of the spark. He witnessed dramatic events, the unfolding of a tragedy and also the fine glimmer of hope. He spent time in my country and in Angola and was able to record the earliest steps on the path to liberty, in the wake of five centuries of colonial rule. When Sebastião Salgado asked me to write about these photographs, I accepted with the enthusiasm of a teenager. I already knew all about the brilliance of the Brazilian photographer’s work. I have his books at home and they lured me into resuming my travels.

The Africa revealed here is an example of hope won by force of arms, the troubled birth of an age emerging from the womb of time. The overthrow of apartheid, the collapse of the colonial regimes, the victorious guerrilla war, the promise of a new start: that is what Sebastião Salgado’s lens has captured, revealing that after the mourning comes the struggle, after the darkness come the seeds of dawn, pathways heading towards a new future. Some of these images relate specifically to my own country, Mozambique, and illustrate moments of euphoria which I lived through. The hoisting of new flags in the constellation of Africa opened up, at that time, a chink of light and heralded the end of the cycle of suffering. That promise was smashed to fragments in Angola and Mozambique, as they subsequently spiralled downward into civil wars. But once again, with the advent of peace, hope was rekindled. Sebastião Salgado captured on film the return of the exiled farmers and people, a return of their grand achievements and our many sorrows. We’re here, all of us, making a statement via these portraits.

We look at these photographs as we would at a window, seeing through it an infinite number of horizons which vacillate between being inside us and outside of us. Photographers in Africa are fundamentally distinguished by the way they catch time unawares. Forever chasing instants in time, they come to understand that there is a circularity to mankind squaring up to the geography of the Sahel and man at war with himself in the Great Lakes, and he caught a glimpse of the seeds of hope being sown as nations were healing in the aftermath of violence, as happened in southern Africa.

In short, Salgado revealed conflicts and illusions from a time of transition in a continent searching for its own path. He caught all of us, Africans and non-Africans, recording our grand achievements and our many sorrows. He spent time in my country and in Angola and Mozambique as they subsequently spiralled downward into civil wars. But once again, with the advent of peace, hope was rekindled. Sebastião Salgado captured on film the return of the exiled farmers and people, a return of their grand achievements and our many sorrows. We’re here, all of us, making a statement via these portraits. We entered the lens, were developed and made a statement via these portraits. We entered the lens, were developed and made a statement via these portraits. We entered the lens, were developed and made a statement via these portraits. We entered the lens, were developed and made a statement via these portraits.

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“He has filled more magazine pages and had more exhibitions than anyone else alive today. In short, Salgado is an institution.” —THE TIMES, London

“Salgado’s images are successors to the lost tradition of history painting.” —TIME MAGAZINE, New York
Michelangelo’s achievements as a sculptor, painter, draughtsman and architect are unique. No artist before or after him has ever produced such a vast, multi-faceted and wide-ranging oeuvre. Only a handful of other painters and sculptors have attained a comparable social status and enjoyed a similar artistic freedom. This is demonstrated not only by the frescoes of the Sistine Chapel but also by Michelangelo’s monumental sculptures and his unconventional architectural designs, whose forms went far beyond the accepted vocabulary of his day.

This book attempts to present Michelangelo’s enormous oeuvre in a truly comprehensive fashion in words and images. The biographical main text, with its abundant illustrations, is accompanied by four catalogues—also copiously illustrated—devoted to a complete analytical inventory of Michelangelo’s sculptures, paintings, buildings and drawings. Never before has Michelangelo’s oeuvre been presented and discussed in such a systematic and thorough fashion.

The present publication also takes account, to a previously unseen extent, of Michelangelo’s more personal traits and circumstances, such as his solitary nature, his thirst for money and commissions, his tight-fistedness, his immense wealth and his skill as a property investor. The book also tackles the controversial issue of the attribution of Michelangelo drawings, an area in which decisions continue to be steered by the interests of the art market and the major collections. The book presents a new foundation for future debate.

The authors: Frank Zöllner wrote his doctoral theses on art and architectural theory (1987) and Leonardo da Vinci (1996). He has written numerous publications on the art and art theory of the Renaissance and on Paul Klee. Since 1996 he has been Professor of Renaissance and Modern Art at Leipzig University. He is also the author of TASCHEN’s XL monograph Leonardo da Vinci.

Christof Thoenes studied art history in Berlin. For many years he has worked for the Bibliotheca Hertziana (Max-Planck-Institute), and is honorary professor in Hamburg. He has contributed to numerous publications on Italian art, particularly on architecture and architectural theory of the 15th to 18th centuries.

Thomas Pöpper wrote his doctoral theses on 15th century Italian Renaissance sculpture. He has been a fellow of the Bibliotheca Hertziana (Rome); and has worked as a curator for contemporary art at the Schloss-Erlösschen Landesmuseum. Pöpper is the author of a range of publications on Italian Medieval, Renaissance, and Baroque art as well as on 19th and 20th century German painting and sculpture.

Il divino
A glorious exploration of Michelangelo’s complete works

Opposite: Ignudo, detail from the Sistine Ceiling, 1511.
© Archivio fotografico Musei Vaticani. Per gentile concessione dei Musei Vaticani, Roma

Michelangelo. Complete Works
Frank Zöllner / Christof Thoenes / Thomas Pöpper
Hardcover, XL-format: 29 x 44 cm (11.4 x 17.3 in.), 9 foldouts, 768 pp.
ONLY € 150 / $ 200
£ 120 / ¥ 25,000

Detail let us explore the paintings freshly for the first time.”—THE FINANCIAL TIMES, London, on Leonardo da Vinci.
Michelangelo, complete works

The artist as God

“When one has seen the Sistine Chapel it is impossible to form an intuitive concept of what one person is capable of doing.”
—JOHANN WOLFGANG VON GOETHE

Michelangelo was able, like no other artist before him, to liberate himself from tradition and contractual constraints and to follow his own creative impulses.

Michelangelo achieved this status through his creation of outstanding works of art that not infrequently surpassed the normal bounds of individual ability. At the same time, he also demonstrated an unusual versatility not only in sculpture and painting but also in architecture.

He even managed to earn himself a good press during his lifetime, in the form of the Life written by his pupil and friend Ascanio Condivi (c. 1525–1574), for example, which can be read for the large part as Michelangelo’s autobiography. Crowning these biographical writings is the Life of Michelangelo by Giorgio Vasari (1511–1574), who makes the artist the end and the climax of the history of art. The idea of the uniqueness of Michelangelo and his work remains solid in essence even today. Although more recent authors also recognize the shadow side of his genius, namely his abrupt manner of dealing with his contemporaries, his tightfistedness, his outbursts of anger and his often unjustified tendency to complain, his monumental œuvre repeatedly impresses admiration from almost every point of view. In truth, Michelangelo was able, like no other artist before him, to liberate himself from tradition and contractual constraints and to follow his own creative impulses. He embodied the perfect embodiment of the idea of the artist as God. This simultaneously marked another paradigm shift: whereas the artists of the 15th century determined their position in society, their greatness and their rank by comparing themselves to the artists of antiquity and to contemporary men of letters, from the middle of the 16th century onwards Michelangelo served as the only yardstick.

Michelangelo's talent and powers of invention are naturally founded not simply on his personality alone. The artist, who was born in 1475 not far from Arezzo and who died in Rome in 1564, grew up within a force field of fertile social, political and personal tensions. He was a member of a respectable Florentine family which, although part of the nobility, lacked the economic means and political influence this normally implied. As an artist he also fell into the category of craftsmen, with its comparatively low social status. Through his voluntary membership of a profession still defined as working class he thus occupied an unusual position within the upper echelons of society, and as an artist he also assumed the role of outsider. He felt truly close only to his family, in particular his father, brothers, nephews and nieces, to whose financial security and social betterment he pledged the large part of his vast wealth. He amassed this wealth over the many decades of his career, often enduring great personal privations, including the birth, on 6 March 1535, of the second of his altogether five sons. Michelangelo was born in the town of Caprese, near Arezzo in the upper Tiber Valley, where his father had been appointed magistrate (podestà) for a term of one year. The family subsequently moved back to Florence, where they lived alternately on a small concession dei Musei Vaticani, Roma © Archivio fotografico Musei Vaticani. Per gentile concessione dei Musei Vaticani, Roma

“TASCHEN books are always stunning objects of art best displayed in the middle of a coffee table or a waiting room table.” —PROFESSIONAL BEAUTY MAGAZINE, Sydney
country estate in Settignano and in a city residence in the S. Croce district of the city. This information reveals that Michelangelo and his father belonged to a class of society whose members were eligible for public office. Ludovico Buonarroti was also a Guelph and as such part of a political tendency whose supporters sought to defend the city of Florence against the threat of foreign rule. This threat might come from outside, for example from the papacy or the emperor, but also from within, for example from the Florentine families such as the Medici, whose clan to power clashed with the republican ideals of the Guelph middle classes.

He amassed his vast wealth over the many decades of his career, often enduring great personal privation, living like a poor man for most of the time.

Inevitably, Michelangelo’s political proximity to the Guelph party provoked conflicts with important patrons on several occasions. In the first decades of his career, these patrons included first and foremost the Medici. This family had steered Florence’s political fortunes in the 15th century in an indirect rather than direct fashion, via a broad network of political alliances, and also through lavish patronage of the arts. In the 16th century, on the other hand, the Medici increasingly opted to enforce their hegemony over republican tendencies quite openly and at times brutally. The potential conflict inherent in Michelangelo’s position was heightened by the fact that he took the first steps of his career as a sculptor under the protection of Lorenzo de’ Medici (1449–1492). Generally speaking, we are extraordinarily well informed about Michelangelo’s youth. Condivi’s 1553 text: these notes can be traced back to Michelangelo himself and state, for example, that he considered sexual abstinence to be useful and the prerequisite of a long life. Vasari, the painter and artist biographer who originated from Arezzo, also describes Michelangelo’s austere way of life. “For example, as a young man he would be so intent on his work that he used to make do with a little bread and wine, and he was still doing the same when he grew old, until the time he painted the Last Judgment in the Sistine chapel, when he used to take his retirement in the evening after the day’s work was finished, but always very frugally. Although he became rich he lived like a poor man, and he rarely or ever invited his friends to eat at his table; nor would he ever accept gifts from anyone, because he feared that this would place him under some kind of permanent obligation. This sober way of life kept him very alert and in want of very little sleep, and very often, being unable to rest, he would get up at night and set to work with his chisel, wearing a hat made of thick paper with a candle burning over the middle of his head so that he could see what he was doing and have his hands free.” Within this description, Vasari’s mention of Michelangelo’s candle-holding hat may be a little fanciful, but from an analysis of his bank account and from what we know about his household, the artist’s frugal lifestyle is not difficult to reconstruct.

As is well known, Michelangelo’s “trademark” was his squared nose, the story of which is told by the Florentine goldsmith and sculptor Benvenuto Cellini (1500–1571) in his celebrated autobiography. Cellini relates how fellow sculptor Pietro Torrigiani (1472–1528)—online Cellini, a declared opponent of Michelangelo—broke his rival’s nose in a fight in the Florentine church of S. Maria del Carmine. Cellini repeats Torrigiani’s version of events as follows: “This Buonarroti and I used to go along together when we were boys to study in Maucio’s chapel in the Church of the Carmine. Buonarroti had the habit of making fun of anyone else who was drawing there, and one day he provoked me so much that I lost my temper more than usual, and, clenching my fist, gave him such a punch on the nose that I felt the bone and cartilage squash like a biscuit. Within this description, Vasari’s mention of Michelangelo’s candle-holding hat may be a little fanciful, but from an analysis of his bank account and from what we know about his household, the artist’s frugal lifestyle is not difficult to reconstruct.

Although he became rich he lived like a poor man, and he rarely or ever invited his friends to eat at his table”
“To be able to wear Valentino is every woman’s dream come true. Because they are the most glamorous, feminine and elegant dresses that you can possibly have.” —CLAUDIA SCHIFFER
The glamorous life and work of Valentino Garavani

Think Valentino: think luxury. Think elegance. Think red carpet. Fashion’s most beloved upholder of refined decadence and the most exciting couturier in business is known around the globe simply by his first name: Only a few years after opening his fashion house in Rome in 1959, Valentino was already at the height of success, counting Elizabeth Taylor, Jackie Kennedy, and Audrey Hepburn among his devotees. Over forty years later, not much has changed—he’s still dressing the top celebrities, from Gwyneth Paltrow to J.Lo, though now his business is a major economic force in Italy and his fashion house is among the most famous in the world. Valentino has always designed clothes for glamorous and sophisticated women, never wavering from his signature style even when grunge, deconstruction, and other passing fads were all the rage. Though his couture division almost never makes a profit (his ready-to-wear lines are what fuel the business), his heart is most solidly devoted to the magnificent haute couture gowns that earned him his reputation as fashion’s most talented dressmaker.

This luxurious limited-edition publication renders homage to Valentino’s illustrious career via a copious selection of images from his archives, including drawings, magazine shoots, advertisements, portraits of Valentino, and documentary photographs; presented chronologically, the visual material is accompanied by a vast array of newspaper and magazine articles about Valentino throughout the years. Text also includes Vanity Fair writer Matt Tyrnauer’s interviews with twenty of Valentino’s closest collaborators and friends as well as an appreciation of Valentino by International Herald Tribune’s fashion writer Suzy Menkes. All of these elements add up to an in-depth look at the man, his lifestyle, and his genius—a book more comprehensive and stunning than one could hardly dare to dream of. After all, what could be a more fitting tribute to the work of Valentino than a book as beautiful and luxurious as one of his gowns?

The author: Matt Tyrnauer is special correspondent for Vanity Fair magazine, for which he has written and edited numerous features over the years. Among them are stories on Martha Stewart, Stiegler & Roy, Frank Gehry, Merv Griffin, and Valentino. He is a native of Los Angeles and lives in New York City.

Key contributor: Queen of the fashion world, Suzy Menkes is the head fashion editor of the International Herald Tribune. She is among the most influential fashion critics in the world and was recently named an officer of the Order of the British Empire as well as a chevalier of the Legion of Honor by French President Jacques Chirac. Menkes is originally from London but lives in Paris.

The designer: Armando Chitolina began his career as a graphic design consultant, image consultant, and art director for various magazines, including Vogue Italia and L’Uomo Vogue. He also designed fashion magazines for the Mondadori group. For several years he forged the image of some fashion houses, including Moschino and Mischa. Chitolina’s many books for TASCHEN include William Claxton’s Jazz Seen, Gian Paolo Barbieri’s Equator, The Book of Tiki, Fantasy Worlds, and Naked as a Jaybird.


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VALENTINO UNA GRANDE STORIA ITALIANA ART EDITION, No. 1–100
Ed. Armando Chicilda / Matt Tyrnauer / Suzy Menkes / Hardcover in a clamshell box, 4 prints, XXL-format: 33 x 44 cm (13 x 17.3 in.), 738 pp.
€ 3,000 / $ 4,000
£ 2,250 / ¥ 450,000

“I always wanted to make women beautiful.”
—VALENTINO GARAVANI

Below left: Atelier Dessès, Paris 1954. Hommage à Maria Felix, pencil and tempera on cardboard, 36 x 27.5 cm

This book is copy number
1375

in an edition of two thousand one hundred copies plus two hundred and fifty artist’s proofs

Copies one through one hundred include four original prints signed by Valentino Garavani

Valentino Garavani
Rome, July 2007

| 30 | “Art, architecture, design, fashion, photography, cinema—the appetite of this visionary publisher is all-embracing.” —AD, Paris |
In their fourth, sensual, meat-minded glamour, Valentino’s clothes seem quintessentially Italian—the late-century essence of a maestro whose fashion soul is as Roman as his profile. The designer’s mantra is “I always wanted to make women beautiful,” and his inspiration was that of a provincial boy in the drab postwar period going to the movies with his sister and catching the glory days of Hollywood stars in their silver-screen years. Like the rest of the Romans, he was fascinated by the shirt, Dolce Vita glamour and he gave it classical class. By the time he was touched with the stardust of his own era, dressing the famous who were also his friends, Valentino had become part of the motion picture. Images of the young designer with deep, dark eyes, his mohair dressed in pristine white, accompanied photographs of his celebrated international clients: Elizabeth Taylor, Sophia Loren and his dear Jackie—Jacqueline Kennedy—who turned to him for her state wardrobe and later for her glitter wedding dress for her marriage to Aristotle Onassis. But Valentino did not usefully, fully formed, like Botticelli’s Venus from some mysterious fashion ocean. His famous “White” collection in Florence in 1968 might have appeared to mark an effortless ascent. But the truth is that covers another two underskirts in point d’esprit with macramé lace, and the skirt is edged with an organza flounce that is evident in the designer’s style neckline and a cleverly draped sleeve; the bustier features tight little horizontal pleats, the hips are accentuated by a flounce trim (detail).”—OCEAN DRIVE, Miami
Ballet in the Dirt
The golden age of America’s favorite pastime

Professional baseball of the 1960s and ’70s decades belongs to Neil Leifer, the premier sports photographer of his generation. In 1960, at age 17, Neil had the human drive to match his new Nikon motor drive and he was on his way. With gumption and an eye for the decisive moment, the baby-faced kid from Manhattan’s lower east side was soon selling his photos to Sports Illustrated. This superb collection of images reflects the total access Neil had to the players on the ball field, in the dugout, and in the locker room. All the pathos, elation, disappointment, and celebration are etched upon the faces of the players and their mercurial fans.

From the 1960 World Series between the Yankees and the Pirates—decided in the 9th inning of the 7th game by a Bill Mazeroski home run—to the 1977 Series between the Yankees and the Los Angeles Dodgers, Neil Leifer never stopped shooting. He was up in the nosebleed section of the grandstands in Yankee Stadium, in the rafters of the Astrodome in Houston, or a helicopter high above. Who won the games wasn’t important—only how the game was played. The blood, sweat, and grace. It’s all about the game, and Leifer’s photographs create a topographical map to the very heart and soul of baseball.

Featuring over 300 photos, the book is divided into four chapters: The Game; the Heroes—like Roberto Clemente, Mickey Mantle, and pitcher Sandy Koufax; the Rivalry (infamously, between the Yankees and the Boston Red Sox and the Giants and Dodgers); and the World Series championship.

The photographer: Native New Yorker Neil Leifer began photographing sports events as a teenager. He has shot over 150 covers for Sports Illustrated, published 13 books, and held the position of staff photographer for Time magazine. His images of Ali also played prominently in TASCHEN’s G.O.A.T.

The writer/director Ron Shelton played second base in the Baltimore farm system for five years before making films including Bull Durham, White Men Can’t Jump and Cobb. He is currently working on Our Lady of the Ballpark, a film about the Mexican Leagues. Gabriel Schechter combines his childhood obsession with baseball and Master’s degree in English as Research Associate at the National Baseball Hall of Fame. He is the author of three books, including Victory Faust: The Rube Who Saved McGraw’s Giants.

The editor: Eric Kroll edited several titles for TASCHEN including Natasha Merritt’s Digital Diaries and The Wonderful World of Bill Ward. His photography was the subject of TASCHEN’s Fetish Girls and Beauty Parade.

NEIL LEIFER.
BALLET IN THE DIRT: THE GOLDEN AGE OF BASEBALL
Photos: Neil Leifer / Ed. Eric Kroll / Text: Ron Shelton, Gabriel Schechter / Hardcover in a slipcase, both bound in pinstriped cloth, XL-format: 39.6 x 33 cm (15.6 x 13 in.), 2 foldouts, 302 pp.
Limited to 1,000 copies worldwide, numbered and signed by Neil Leifer.
€ 350 / $ 400
£ 300 / ¥ 50,000

Opposite: Hank Aaron, outfielder, Milwaukee Braves County Stadium, 1964. In the stillness that precedes action, Hank’saron simial poised and relaxed, but raised, eye focused on the pitcher. Known for his impassive, seemingly effortless greatness, he also had the perseverance to set career records for home runs and runs batted in. Aaron sat numerous records during his lengthy career, 1954–1976, most notably the career home run record of 755.

“Ballet in the Dirt proves that some things are worth being nostalgic for after all.” —MEN’S VOGUE, New York
It was golden—Baseball in the ‘60s and ’70s

Excerpt from the introduction by Ron Shelton

When Martin Luther King was writing his letters from the Birmingham jail, when JFK and John Lennon were gunned down, when body counts and flag-draped coffins were part of our TV news, and when Jews, senseless, were shot in Los Angeles, Jews, senseless, were shot in Iran, Jews, senseless, were shot in Iran, this game was going on. It was different. It was better. That’s not nostalgia, that’s a fact, and, as Casey Stengel said, “You could look it up”—but if you did look it up you’d discover that Casey stole the line from James Thurber, American humorist. After all, it’s OK to steal in baseball.

Today, we live in an age when $280 batters sign $50 million multiyear contracts. Willie Mays made $100,000 in ‘66. Contemporary star Alex Rodriguez makes a hundred times that. The game isn’t over till it’s over, “Yogi Berra is famous for saying.” It all changed in ‘69 when Curt Flood refused to be traded—hating the Yankees accompanied the commitment. It wasn’t just about the big play. It was about the little play, the routine play. The game is different now. It is better. That’s not nostalgia; that’s history. Casey Stengel’s old line is a product of television and the concomitant hype.

“As an old-timer who used to slide, all under the gaze of the crowd packing the multi-tiered amphitheater of Dodger Stadium,” Neil said, and then the room fell silent. He was the son of a printer, the grandson of a printer, the great-grandson of a printer. He was the sole heir of the Neil Leifer estate, and it was his job to make baseball better. “I aim my new camera with long lens, and bingo—Yogi Berra is famous for saying.” He took the moment. The picture sold and ran the next day. Another $150. The second thing baseball players were consumed by was sex. Guys chased women. “It would take his son years to repay the loan,” Neil said, and as he entered the dugout, Leifer snapped the moment. The picture ran and made $500. “The Mick (Mickey Mantle) homered, and as he crossed the dugout, Leifer snapped the moment. The picture ran and made $500.”

Illustrated

“If you hang from the press box, sharing the omniscient view of the players and principal overhead television cameras—or you crooked on concrete in an aisle and tepid nobody was ever over the head with a horseshoe for obstructing their view. Neil felt he needed a professional camera, so he could compete with the ‘Big Boys’ at SI. The problem was he didn’t have $450 and neither did his father. Neil badgered his dad until he agreed to purchase the Nikon F with motordrive and make the 24 exposures. Abraham Leifer had never bought anything on credit and was very proud he had no outstanding loans or credit cards. Neil promised to make all the payments from money he made delivering sandwiches for the mid-Manhattan Stage Deli. His father guessed that it would take him some years to repay the loan. Vincent Sports Illustrated photographers John Zimmerman, Hy Peskin, and Marvin Newman were covering the World Series for SI when Neil Leifer showed up, looking for his own aisle to crouch in. Yogi got to second base. Neil aimed his new camera with long lens, and bingo—Yogi was picked off and Neil had the perfect angle. Sports Illustrated bought it and ran it full-page color! They paid $500. Game two—the Mick (Mickey Mantle) homered, and as he crossed the dugout, Leifer snapped the moment. The picture ran and made $500. Neil paid off dad in full, quit delivering sandwiches, and a career was born.”

Leifer snapped the images that stand for a career. You see Mays laugh, Aaron smile, and Gil Hodges flash a gift that even my friend Neil may not fully appreciate. Do I exaggerate? Not a bit. That’s where these photos come from, that’s where these photos come from. They give us images that soothe us and stir us. Through these pictures you can go home again. Do I exaggerate? Not a bit. That’s where these photos come from, that’s where these photos come from. They give us images that soothe us and stir us. Through these pictures you can go home again. Do I exaggerate? Not a bit. That’s where these photos come from, that’s where these photos come from. They give us images that soothe us and stir us. Through these pictures you can go home again. Do I exaggerate? Not a bit. That’s where these photos come from, that’s where these photos come from. They give us images that soothe us and stir us. Through these pictures you can go home again. Do I exaggerate? Not a bit. That’s where these photos come from, that’s where these photos come from. They give us images that soothe us and stir us. Through these pictures you can go home again.
“If you are a sports fan, you have to be a Neil Leifer admirer, for you have been seeing his pictures and they’ve been shaping your impressions and memories for three decades.” —BOB COSTAS
They have little to do with the standard procreative urge, Mr. Crumb admits. He has also said he finds nothing more boring than someone else’s sexual obsessions, and yet through his long career the world's most famous underground cartoonist has felt compelled to include his own sex fantasies in his art. He explains it as a compulsive catharsis, while fans call R. Crumb's erotic fantasies the Master at his best.

Now Crumb has selected his most intimately revealing comic strips and single page drawings to create a 258 page encyclopedic trip through his sexual psyche. All images were created between 1980 and 2006, and all strips are hand-colored for a lush vibrancy never seen in his comic books. In total the book features 14 complete stories, including *My Troubles With Women*, *If I Were a King*, *A Bitchin' Bod* and *How To Have Fun With a Strong Girl*, as well as 60 single page drawings.

The artist admits it's a little scary to see his most fevered obsessions collected end to end like this, but fans will find *Robert Crumb's Sex Obsessions* a fascinating peek inside an often tortured, always brilliantly talented mind, as well as an unparalleled collector's item.

The artist:
Robert Crumb began his career in the late 1960s with *Snatch*, *Zap* and other underground comics. His characters Fritz the Cat, Mr. Natural and The Snoid became instant icons, but it was the compulsive exploration of his sex fantasies with strong-legged, big-assed women in his work that made him most notorious. Subject of the award-winning feature film *Crumb*, he now lives in the south of France with artist wife Aline Kominsky-Crumb.

The editor:
Dian Hanson is TASCHEN's Sexy Book editor and long time friend of Robert Crumb. Her recent books for TASCHEN include *The Big Book of Breasts* and *Vanessa del Rio: Fifty Years of Slightly Slutty Behavior*.
“Huge, solid and buoyant female bodies turn Crumb into a literally fucking idiot, as we see inside *HUP* #3 ("Story o’ my Life")." He can twist her this way and that as he screws her; he can smash her boot into her face and enjoy it. Her body seems so strong, yet he can toy with her. Crumb’s are the only comics I looked at in which a male creator admits to his lust—near adoration of big female muscle while also realizing that he is, in his own words, ‘abnormal’, ‘boring’, ‘annoying’, a ‘creep’. I appreciate his honesty."

—Joanna Frueh, Comments on the Comics from the Modern Amazon, 2000, edited by Joanna Frueh, Laurie Fierstein & Judith Stein

"Crumb knows full well that his fantasies are infantile. His escape hatch is his sense of humor. In most of his comics the female figure is a giantess, the punishing, restraining mother, and the male hero is a ‘little guy’, the ‘man-boy’ who has to break free of her. The woman is always the stronger of the two, but the little guy is smarter and always wins in the end. Crumb’s version of one of the classic themes of myths and children’s stories—David and Goliath, Tom Thumb and the Ogre—is the little boy versus the mother."

—Margorie Alexiaudreni, *Crumb* (French, 1974), translated from the French by William Mason

“Robert—don’t ever stop ever change ever forget your funky primal thang. That Miss Universe she be shakin’ her booty at you in the hope that one day, more her children gonna be as incandescently appreciative as your own dear bad self.”

—Leslie Sternbergh, *Bum a la Crumb*, essay in *STOP* magazine, 1990

"Gosh, I don’t know what to say. I guess the work speaks for itself, for better or worse, huh? Yes, yes, I love drawing pictures of big, well-built ladies getting theirs... I get deeply involved in it, lost in it... I thrill myself... Yes, yes, it’s masturbatory... Abusing my god-given talent and my powers of imagination over here, most undeniably. These fantasies, this schema, has ruled my life! Naturally, I’ve felt a lot of shame, guilt and self-loathing around it, but for some nutty reason—desperate need for approval, narcissistic display, passive aggressivity—I’m compelled to push it in the public’s face. This seems to be my fate, my destiny in this lifetime—to play this ridiculous sex-pervert buffoon in my comics and drawings."

—R. Crumb, May ’06

"When it comes to something tastefully smutty to slip under your coffee table, it can’t hold it against women for being repelled by my crazy sex drawings. As Freud tried to explain, civilized humans are a bundle of contradictions. For us sex is a dark, musky swamp, a tangled growth of desire and shame, where domination and submission boil and bubble, giving life to an endless variety of sexual creatures, species and sub-species. Hi boy’s it’s a snafu! Who wants to see it? Who wants to know about it? Scary..."

—R. Crumb, May ’06
“This book shows TASCHEN doing what it does best—showcasing some of the world’s finest, provocative, racy and erotic photography.” —AMATEUR PHOTOGRAPHER, London, on The New Erotic Photography
Unlike most architecture encyclopedias, which tend to concentrate more on buildings and floor plans than their designers, this tome puts the architects in the spotlight, profiling individuals so that readers can get a clear overview of their bodies of work. Each architect’s entry features a portrait, quote, and short biography as well as a description of important works, historical context, and general approach; illustrations include numerous drawings, photographs, and floor plans. The book’s A to Z entries cover not only architects but also groups, movements, and styles from the 18th to the 21st centuries.

Contributors of the entries are (in alphabetical order): Jean-Louis Cohen, Katja Gazey, Peter Gössel, Cara Mullio, Uwe Ramlow, Graziella Roccella, Eva Schickler, Eberhard Syring, Lisa Unger.

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

THE A–Z OF MODERN ARCHITECTURE
Ed. Peter Gössel / Hardcover, 2 vols. in a slipcase, XL-format: 29.2 x 36.5 cm (11.5 x 14.4 in.), 1,072 pp. OLD € 200 / $ 250
£ 160 / ¥ 30,000

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Seven years in the making, 600 entries, 5,200 illustrations...

An unprecedented architecture encyclopedia

THE A–Z OF MODERN ARCHITECTURE

Seven years in the making, 600 entries, 5,200 illustrations...

An unprecedented architecture encyclopedia
What is modern architecture?

Excerpt from the introduction by Peter Gössel

The history of modernism begins, to cut a long story woolly short, with the emergence of an individual acting with sole responsibility. This happened against a background of the loss of the churches’ cultural dominance, and a situation driven by the contradictions of a productive sphere geared towards profit. This radical change, often equated with the “revolution of all values”. Nietzsche finds in technical and social expression in the industrialisation that drastically altered the lifestyle of humankind and with the intense development of urban areas, had a very direct impact on architecture.

The engineer, by profession, considers just the functionality, as he plays his part in creating great common values, as his work is directed by the artist, artists, to the sense of beauty innate in everyone and has an enlivening effect on the moment of mechanical work.

Even Le Corbusier with his radical urban planning designs was often misunderstood.

Gropius wrote this from the self-confidence of someone imagining himself to be on the right path and seeing the end of an age essentially in search of a new style in tune with the industrialized world. This period, largely coinciding with the 1914 war, in which the optimism led to an aim to the horizon gently led to be defeated, was finally supplanted by an epoch in which the concept of order in itself became obsolete. Even in 1924, Henry van de Velde was of the opinion that for 20 years, some of us have been technologists and artists, the means that supports correspond to our time. But it was already clear that the journey was leading to a functionalism referred to in 1913 as the “International Style”, which led itself to all ornament. Functional spaces and “appropriate” or “true” use of the application of functional and technical specifications. These are, in the case of what is known as the functionalist, basic assumptions of an aesthetic nature have crept into the creation of form. As in art too, self-referential images by the architect as creator of a building must not necessarily be accepted without criticism. He is, above all, a creative person through whom spontaneous suppositions are translated into experience. In contrast with industry, the architect is constantly creating, and his own validity is only secured through innovation, engages in extensive testing to find the best possible solution, most buildings—leaving aside prefabricated houses—are experiments arising from a unique set of circumstances and encounters between owners/builders and planners. Therefore architecture is also always a social process, the result of which cannot be predetermined. In favourable cases, however, and herein lies the crucial character of modern architecture, it is born of a common desire for change, to alter not only the land, but also living conditions for the users, whether they are residents or workers. This was in 1913, Walter Gropius saw in a modern factory a “worthy gesture” which will impress passers-by and make workers more productive, not just by getting the worker “light, airy and cleanliness” but also an impression of greatness that will help him rise above the stupidity of factory work.” In it he will become more joyfully as he plays his part in creating great common values, as his work is directed by the artist, artists, to the sense of beauty innate in everyone and has an enlivening effect on the moment of mechanical work.

Modern architecture is born of a common desire for change, to alter not only the land, but also living conditions for the users. Architecture, therefore, doubtless has a special role, though many will question in character as art at all. From the moment of its handover, architecture is immediately and essentially measured on the grounds of its usability. Does it not enjoy the same space for progressive development as other arts. This argument has led to some dispute over the quality of architecture as art, as, for example, is still reflected in the German word for architecture: “Baukunst” (the art of building). Yet, when we observe the history of architecture, it becomes clear that no building has automatically developed purely from the technical architectural teaching, and strived to form their own theories and create new works such as the Bauhaus in Germany and VKUTEMAS in the Soviet Union. The 1928 CIAM conference, under the leadership of Sigfried Giedion and Le Corbusier, set out what had become known as the Declaration of La Sarra, which had a great influence on the idealistic teaching of modern architecture. Even Le Corbusier, who, with his radical urban planning designs, was often misunderstood, realized that all the pamphlets and declaration remained statements, in the face of reality: “For me the word architecture denotes something more mysterious than the rational or functional, something that predominates, imposes itself... it is without doubt a human need to have warm feet and yet be sensible rather responds to a need that is based on harmony and that is worth more than an American hamburger, a glass of champagne or a fresh salad...” When Julian Offray de La Mettrie presented René Descartes’ mechanical world view into the exaggerated notion of “l’homme machine”, it was also in that end that machines cure man of his suffering and free him from his diseases. This did not work, this outlook has proved unattainable and neither has the functionalist approach proved to be the last word in architecture. Space will not allow itself to be mechanically defined. Attempts to capture it in modules and Modulor have remained experiments. The history of Le Corbusier’s urban planning at Chandigarh is just as much of proof of this as the following up of the social housing system at Poitiers and, ultimately, the dismantling of every individual with the simplified forms of modern architecture that impinge on him at every turn. These are often imposed by purely commercial dictates and are deliberate intrusions on the artistic independence of architects capable of designing space beyond rationalistic calculation and with so much more to offer than what is found in a computation cost calculation.

Julian Forster has insisted on the error and the danger of wanting to dictate modernism from one’s own historically limited perspective. And because it is not appropriate to seek a model when we do not yet know the final form, we can indeed regard modernism only as a project and, like the individual architects working with awareness of this problem, treat it as such. Modernism’s differences are often more remarkable and take as far as the similarities. They point to the special characteristics of the individual building in its environment, its historical situation, its users, but the similarities indicate only categories that have been created by art or architectural historians and in general barely lead any further.

The A-Z of Modern Architecture
“A milestone when it comes to specialized literature on architecture. Simply a must for all those exploring the world of architecture.”

—MAGAZIN 2000 PLUS, Berlin, on Architecture of the 20th Century
Cool comforts in the Catalanian capital

Angelika Taschen has selected a delectable range of hotels and hotspots for your stay in Barcelona, from the Hotel Neri in the Gothic district to the modern and minimal Hotel Omm with breathtaking views of Gaudi’s Casa Milà to the Casa Camper, a quirky and multicultural smoke-free hotel in the former prostitute quarter run by the famous Spanish shoe makers. She also tells you where to taste the best tapas and innovative Catalan cuisine as well as where to check out contemporary art exhibitions and the best markets.

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: Pep Escoda is based in Tarragona, Spain, from where he travels the world in order to realize his projects, which have been honored by the National Photographer Association with 11 LUX rewards. He has published more than 100 books and works for international magazines such as Homes & Houses of the New York Times.

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

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Opposite: Illustration by Olaf Hajek, www.olafhajek.com
BARCELONA. RESTAURANTS & MORE

Buen gusto!

When the sun goes down, Spain’s culinary culture comes alive; the Catalans like to enjoy their meals late into the night, to the surprise of many foreigners who are not accustomed to eating dinner as late as 11 p.m. or even midnight. But they quickly become accustomed to this very relaxed way of life, having learned to enjoy a siesta in the afternoon when all the shops are closed. A favorite way to usher in the evening hours is to visit a classic tapas bar such as Tapa 24 or Cervecería El Vaso de Oro, where fresh, simple, and delicious nibbles can be had while sipping a cold cerveza. When your appetite is in full swing and the hour grows late, choose from our restaurant recommendations such as 7 Portes, the oldest emporium in the city, or the very glamorous Noti. Be sure to keep this guide with you while you jaunt through Barcelona so you don’t miss any of the local institutions (in b when you’re drooling over a leg of jamón ibérico, you may want to remind yourself that the airlines impose a weight limit for checked baggage).

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BARCELONA. SHOPS & MORE

Barcelona’s best boutiques

Barcelona may be design-crazed these days, but visitors can still take a trip back in time by visiting devotional shops that have hardly changed in centuries, such as Cereria Subirà (est. 1761). Cooks and culinary fans will appreciate our recommendations for the best places to find kitchen-ware, chef’s apparel, fresh-roasted coffee, or world-famous Spanish hams. If clothes-shopping is more your style, you’ll want to visit one of our selected boutiques such as Josep Font, one of Spain’s most celebrated designers, or the concept store Lobby. Be sure to keep this guide with you while you jaunt through Barcelona so you don’t miss any of the local institutions (in b when you’re drooling over a leg of jamón ibérico, you may want to remind yourself that the airlines impose a weight limit for checked baggage).

Angelika Taschen / Photos: Pep Escoda / Softcover, plastic jacket with silk screen, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

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Restaurants highlights:
- The Golden Hind with its art deco interior and delectable fish ‘n’ chips—a fixture on Marylebone Lane since 1914
- London’s first gastropub, The Eagle
- Celebrity chef Jamie Oliver’s restaurant, Fifteen

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

**Quintessentially British!**
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**LONDON. RESTAURANTS & MORE**
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—COMMONS AND SENSE, Tokyo

The editor: Angelika Taschen

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

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Opposite: Rancho de la Osa, Tucson, Arizona, USA

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Splendid and traditional homes in the People’s Republic

Dating back more than six thousand years, China is the world’s oldest civilization and most populous nation. With its remarkable history, rich culture, and diversity of ethnic groups, China is an endlessly fascinating country. Sneaking a peek at an array of different homes, from ancient to modern, Living in China brings you to places that most will never have a chance to visit. Whether it’s the Bamboo Wall by Kengo Kuma, a 600-year-old round earth house in Fujian, the artsy Shanghai apartment of a celebrated but banned Chinese writer, the Hong Kong residence of the owner of the China Clubs and Shanghai Tan, or an artist studio and home in the largest art community in the world, all of the interiors featured here capture intriguing facets of life in China today.

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

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


LIVING IN CHINA
Ed. Angelika Taschen / Photos: Reto Guntli / Text: Daisann McLane / Hardcovers, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.

Opposite: The inner courtyard from a Round Earth House complex, Fujian, China
“Every volume proves that the best keeps getting better with new names from all over the world and the most exciting and unique buildings and designs.” —ABODE MAGAZINE, Sydney, on the Architecture Now! series

Building genius: the vital 5th installment

Now in its fifth installment, the Architecture Now! series is an ongoing project documenting the work of the most innovative and influential architects across the globe. Volume 5 features famous names and newcomers alike, and this time around a number of designers are also included, reflecting the new ways in which design and architecture are coming together. Since architecture also extends beyond walls, landscape architecture makes its appearance as well. Easy-to-navigate illustrated A–Z entries include current and recent projects, biographies, contact information, and web sites.

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 Tadao Ando, Santiago Calatrava, Norman Foster, Richard Meier, Renzo Piano and Álvaro Siza.

“Deluxe publisher extraordinaire TASCHEN is still top of its game when it comes to keeping up with the fast-paced world of architecture by continually producing guides to the world’s best designers and projects.” —ATTITUDE, London, on the Architecture Now! series

Opposite: Neutelings Riedijk, Netherlands Institute for Sound and Vision, Hilversum, The Netherlands

ARCHITECTURE NOW! VOL. 5
Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5,900
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It might surprise some to hear that Spain has a vibrant culture of contemporary architecture. Deliberated by the Spanish Civil War and the ensuing dictatorship under Franco, the emergence of modernity in Spain may have been late in coming, but today's young architects are

...Bofill’s innovative work in the ‘70s helped bring Spanish architecture to the world stage. In the 1990s, architects such as Rafael Moneo and Santiago Calatrava began to create the look of contemporary architecture in Spain as we know it today. From a modern interpretation of a bullring to cutting-edge green architecture, the book covers a dizzying array of architectural innovation.

The small emirates and states located on the Gulf, at the eastern edge of the Saudi Arabian peninsula, are building new cities in the desert at an astonishing rate, from Bahrain to Doha, and south to the United Arab Emirates (UAE). Comprised of Abu Dhabi, Dubai, and Sharjah, the UAE is an oil and gas-rich region that has experienced an unparalleled architectural boom in recent years. With a dizzying array of ultra-modern towers popping up throughout the area, it’s no surprise that the Gulf region has attracted many of the world’s most prominent architects, including Tadao Ando, Santiago Calatrava, Norman Foster, Richard Meier, Renzo Piano and Álvaro Siza.

“Cheerful anthologies of virtual journeys.” —NEUE ZÜRCHER ZEITUNG, Zürich

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“Cheerful anthologies of virtual journeys.” —NEUE ZÜRCHER ZEITUNG, Zürich
The usual cocktail of excellent quality graphics, photography and typography, inevitably combine to create a visually explosive book.” —LABEL, London, on Designing the 21st Century

Not only an in-depth exploration of contemporary design practice, this book is also a rallying call for a more sustainable approach to product design of every type, from lighting and furniture design to consumer electronic equipment, transportation, product architecture, and environmental design. Visually stunning and highly informative, Design Now! illustrates the latest work by 90 of the world’s leading designers and design-led manufacturing companies, while also featuring in-their-own-words statements that give a unique insight into the nature of 3-dimensional design today. Additionally, the editors’ introductory essay authoritatively outlines the main issues facing designers, manufacturers and consumers, and offers a perceptive vision for a better way forward that focuses on the need to reduce, reuse, and recycle. Design Now! is essential for anyone interested in design and the road towards a greener future.

Designs for life

From eco-design to design-art


Inspired by a babysitter he surprised in front of the bathroom mirror shooting pictures of herself with his Polaroid, photographer Uwe Ommer decided to put together a book of erotic self-portraits by inexperienced photographers. Arming participants with cameras and basic technical instructions, Ommer asked them to photograph themselves in any way they pleased—liberated, so to speak, from the voyeuristic eye of the photographer. Some chose to use mirrors as they captured their portraits, while others braved the camera without the help of their reflections. While many subjects required no intervention by Ommer, for others he acted as “ghost photographer,” helping them with the lighting and setup; in both cases, the models were free to indulge their inspirations in any way they pleased—from sexy and provocative to romantic to simply being themselves. The cast of self-portraitists includes a wide range of personalities, from students to artists, actors, stylists, dancers, models, musicians, teachers, and more. This highly original book gives us a rare glimpse at the way everyday women see themselves—or wish they did.

The photographer: Uwe Ommer

Uwe Ommer became fascinated with photography at a young age and in 1962 moved to Paris, where he initially worked as a photographer’s assistant. Within a few years, he opened his own photography studio, primarily shooting fashion and advertising photos. Quickly gaining respect for his work in Paris, Ommer began showing in local galleries and eventually published his first book, Photoedition Uwe Ommer, in 1979, a collection of personal and advertising works. In the following years, he would publish five more books of his photographs. In 2002, Uwe Ommer was awarded an Honorary Fellowship to the Royal Photographic Society for the impact of his lifetime of work. His other books for TASCHEN include Black Ladies, Asian Ladies, Transit, and 1000 Families.
Bunker Spreckels (1949–1977) reads like a pitch for a movie to rival *Boogie Nights*: the stepson of Clark Gable is a privileged Los Angeles party boy who is heir to a multimillion dollar fortune; passionate about surfing, martial arts, guns, and women, he lives the life of a debauched international jet-setter before succumbing to his excesses at the tender age of 27.

Born Adolph B. Spreckels III, heir to the Spreckels sugar fortune, Bunker became a famous surfer as a teenager, but after his inheritance came along, he began to slip into a life of pomp and excess where surfing took a back seat to drugs, sex, and wild road trips. So remarkable was his lifestyle that he created an alter-ego who invited photographers and documentarists to trail him, piecing together a tell-all epic of his own rise to fame and fortune. Before the project, known as “The Player”, could be completed, Spreckels suddenly died of “natural causes.” Thirty years later, photographer Art Brewer and writer C. R. Stecyk III have come together to make this book which traces the meteoric rise and dramatic fall of Bunker Spreckels. Widely considered one of the world’s most gifted surfing photographers, Brewer was a close friend of Spreckels and his personal photographer throughout the last decade of his life, traveling with him from Hawaii to Los Angeles to South Africa. His images of Spreckels both on the waves and on land chronicle Spreckels’s metamorphosis from hippie surfer to international playboy, while Stecyk’s extensive taped interview with Spreckels, completed just three months before his death, provides a rare first-person perspective on all the decadent craziness that was his life.

The photographer: Professional photographer Art Brewer is among the veteran photographers of the sport who have garnered him numerous awards and titles. Brewer and Stecyk were longtime surfing buddies when Bunker tapped the journeyman photographer to be part of the entourage to document and film “The Player.” Brewer continued his relationship with Bunker until his passing, providing the most complete photographic record of his life.

The author: Born and raised in Santa Monica, California, C. R. Stecyk III’s first encounter with Bunker dates back to their meeting at Malibu Point in 1962. Their friendship, known as “The Player,” could be completed. Spreckels suddenly died of “natural causes.” Thirty years later, photographer Art Brewer and writer

“Genetic space child, Bunker Spreckels … a dyed-in-the-wool devotee of the paramount martial art Kung Fu, will attack the waves using his array of animal forms and the wisdom of the ancient kingdoms. Spreckels has reportedly been given standing ovations due to his speed-of-the-tiger, sting-of-the-snake, whooping-of-the-crane stylistic approach…”

—MIKLOS “MIKI” DORA
I wasn’t in line to inherit any money in the first place. The only reason I inherited money was because of a sequence of events, the way people died in my family. Had my father lived, he very easily and very probably would’ve spent the money that I inherited.

How did you actually get the money?

When I turned 21, I went to the bank and I picked up any money.

Money?

Money itself.

Where’d you take it?

To my secret cave.

Your secret cave, what do you use that for? It’s just a place I have that nobody knows where it is, where I keep certain objects, art treasures, things I don’t want people to see. Plus, it’s where I can go do things that I don’t want people to know that I’m doing. It’s just a secret place that I have here on the earth where I can go and be alone. I’ve got all my things of value hidden there, and everything is arranged very neatly. It’s like, you know, the Batcave or something.

Did your life change at all when you got the money?

Yes.

How so?

I had a lot of new friends all of a sudden. That’s a joke, son. Anyway… Yeah, things changed. They called me Mr. Spreckels at the bank. When I went to the bank to get some money, I didn’t get any shit any more.

Was it like you thought it was going to be having money?

I had no idea how it was going to be. No idea at all. I found out that it gave me a certain amount of freedom to do things I hadn’t been able to do before, like travel.

I was able to buy some things that I wanted, like cars, insurance, things like that. I was able to move to an area I wanted to move to, move into a nice house, teach myself to shape surfboards. I finally had time to go surfing, plenty of time to ride the waves.

How’d your friends react when you came into your money?

I think they were waiting for me to get my money more than I was. To me it was unreality. They were the ones doing all the thinking about it and the scheming and the dreaming, whereas to me it wasn’t a reality yet.

So the hardest part of getting the money was adjusting to all your friends?

All my so-called new friends. I wasn’t finding it hard to adjust, but all of a sudden I have people coming around and seeing me and being nice to me when normally probably wouldn’t talk to me or want to have anything to do with me.

Have your personal habits changed to any great extent?

Not to any great extent. I just started eating better. I started eating steak every night, eating out at restaurants every night, that kind of thing. That’s what changed. I was able to go out and go to the bar and drink as much as I wanted and not worry about who was going to pay for it. I could drink myself coma and I could go out and buy whatever I wanted.

How much would you say you spend on an average day on the North Shore?

About $100.

Is that counting your bar bill?

That’s counting everything. Some days it’s more, some days it’s less. But basic minimum. $100.

The average guy here I’m sure doesn’t have any money?

Well, they’d spend that in a month.

How did the women react to you after you came into your money?

Before, when I was using women, the women knew I didn’t have any but knew that I might be getting some. That’s all they knew I didn’t know exactly what the play was going to be, so I never talked to anybody about it. I didn’t know what was going to be happening. When I got a hold of some money, I had a lot of women approaching me. They wanted to come. They wanted material security. They’d come spending the night with them, they’re not spending the night with me.

What about the money? Are those drawbacks different than the fame drawbacks?

“Don’t think everybody was too stoked about the way Bunker lived his life, because he basically carried himself like a fucking rock star. He was like a big party coming through town. When he stepped out of the car, immediately people would freak out because he looked like a cross between Bruce Lee and Elvis.” —TONY AXIS

Any advice for today’s kids about making money?

Good chance that I’m going to get sued. So if somebody is going to come on my image and just prosnake me into a fight for the reason that they might try to do something legally later, that’s why it’s wise to have bodyguards. They keep people back from me. Bodyguards can be handling the shit, and that’s what they’re getting paid to handle while I go off and get away from the bad energy or negative energy that is being put towards me.
ALISON JACKSON. CONFIDENTIAL

Daring doppelgängers

Don’t believe your eyes—truly incredible “celebrity” portraits

“I’m trying to break down the image as a false God. Haven’t people always been reliant on images? That’s right, I mean, who’s Jesus for God’s sake?”

—Interview with the artist, THE TIMES, London

Alison Jackson has photographed the Queen of England on the toilet, George Bush and Tony Blair chatting in the sauna, Mick Jagger doing gymnastics, and Monica Lewinsky lighting Bill Clinton’s cigar. Or has she? The likenesses are uncanny, but of course, her subjects are look-alikes. Her photos demonstrate that while seeing is believing, the truth is another story entirely. In her work, Jackson says, “Likeness becomes real and fantasy touches on the believable. The viewer is suspended in disbelief. I try to highlight the psychological relationship between what we see and what we imagine. This is bound up in our need to look—and our voyeurism—and our need to believe.” Indeed, by showing “celebrities” ostensibly caught unawares, Jackson’s pictures show us what we imagine might go on behind closed doors. Her work has caused controversy, not least because it treads in a very gray area between parody and realism by seeming to break down the carefully fortified private lives of public figures.

For this edition, Jackson has been commissioned to shoot a broad selection of new portraits of dead-ringers for Brad Pitt and Angelina Jolie, George Bush, J. Lo, Eminem, Britney Spears, Judi Dench, Nicole Kidman, Tom Cruise, and many more. Expect the unexpected!

The photographer: After studying fine art photography at London’s Royal College of Art, Alison Jackson shocked the world with her award-winning BBC TV series, “Double Take.” She has exhibited her art in contemporary art galleries and museums throughout Europe and North America, and also works in the medium of mass communication, via films, advertising, television, and books.
“When people look upon Alison Jackson’s images as satiric, I feel they have profoundly missed the point.”

From the essay by Will Self

“Celebrity,” John Updike famously remarked, “is a mask that confuses the face.” But what of those who look upon that mask, and who dream of what lies behind it? When the famous walk the streets—if they do so at all—they are constantly being incorporated into the lives of others they do not know, but who believe they know them. If moderately recognisable, they are half-made faces, easily confounded with the friends, acquaintances, and families of people who pass them by. “Isn’t that…” “Wasn’t she…” “Aren’t they…” The media realm from which the celebrities emerge, blanking into the prosaic light of day, is too lofty as Olympus for ordinary mortals to conceive of the Gods descending from—they wouldn’t recognize Zeus as anything but a man—until it’s this village regard, I would contend, that people are truly in search of when they desire modern fame. They understand, at a preconscious level, that to be famous in this over-lit age is to be recognized by the whole society that mask, and who dream of what lies behind it? When Andy Warhol said that in the future everyone would be famous for fifteen minutes, he recognized that this yearning to escape anonymity was, in an age of burgeoning media, far more powerful than the traditional criteria of talent or grace or beauty he spoke—as must we all—for himself. The lack of any talent is a condition of this success; for only by optimising that yearning—as the voyeuristic Warhol did—can an individual be clasped to the global bosom.

When people look upon Alison Jackson’s images as satiric, I feel they have profoundly missed the point. The Duke of Edinburgh might be made uncomfortable by seeing an image—apparently of himself—watching Marilyn Monroe masturbate; but that is incidental. Nor is the ironies, undoubtedly implicit, in peeping at Mick Jagger, or Madonna ironing, anything more than a superficial attribute. And if we reverse the concept, and ask ourselves: why do we find the notion of the regal at stool unsettling? The answer is because it forces us to dig further in the dust mixed with dried blood. Poor all of them—and poor us, for, just as the flowers and the fruit in vanitas paintings were depicted rotting, so are we all in a process of decay; our faces being corroded either by our fame or our obscurity.

—Bill Self, the author of five novels, four collections of short stories, three novels and five non-fiction books. He is also a contributor to a plethora of publications as a journalist, and a columnist for the Independent and Evening Standard newspapers in London, where he lives. His latest novel is The Book of Dave.

ALISON JACKSON. CONFIDENTIAL

To me, these are the true vanitas paintings of the modern era. Like those arrangements of ugliness—but notting—fruit and flowers; those extravagant boards, groaning with gold plate and glass those coiled symbols; the guttering candle, the bourgeos, the stopped watch: the glimpsed lives of Jackson’s subjects are profoundly still, and fraught with symbolism. These are things that we covet—indeed, they are not things at all, but people. This is the grainy, quotidian reality we turn away from to lose ourselves in gloss and matte betrayals. Poor Pete and Kate, poor Tom and Kate, poor Prince Wills and Bill Gates, poor hacked-about Michael Jackson, and poor, dithering Dubya. Poor Tony, whose legacy will be dust mixed with dead blood. Poor all of them—and poor us, for, just as the flowers and the fruit in vanitas paintings were depicted rotting, so are we all in a process of decay; our faces being corroded either by our fame or our obscurity.

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... when (Rupert Murdoch) turned up for his sitting at [photographer Jonathan] Yeo’s London studio, he was brusquely informed: “Sorry mate, we didn’t order a Murdoch today!” It turned out that another part of Yeo’s premises were being used by artist Alison Jackson to make one of her “lookalike” films and as there were already body doubles for Kylie, Posh and Becks and Elton John in attendance, the crew member who opened the door just assumed that he was another doppleganger. Apparently Murdoch took it all in good part. “

—ART NEWSPAPER, London
PIERRE & GILLES

“They are constantly seeking beauty in all things.” —JEFF KOONS

30 years of Pierre & Gilles

Pierre et Gilles create dreamy portraits that transport their subjects—as well as the viewers—into an alternate world where camp, pop, burlesque, religion, and eroticism mingle in perfect harmony. Creating the sets them¬selfs, and with Pierre as photographer and Gilles as painter/elaborator, they create one-of-a-kind artworks of an unmistakably original style. A host of stars has passed before their lens, such as Iggy Pop, Madonna, Marc Almond, Nina Hagen, Catherine Deneuve, Laetitia Casta, Marilyn Manson, Mireille Mathieu… though many of their portraits also feature unknowns.

Marking the 30th anniversary of their collaboration, this retrospective brings together 300 works, with a special emphasis on works from the past ten years. Also included is a tribute text by the artist Jeff Koons, who insists that “it’s hard to think of contemporary culture without the influence of Pierre and Gilles.” Truly, their unique vision has become part of the fabric of modern aesthetics, from photography and art to fashion and popular culture. Fans and newcomers alike will covet this sweeping exploration of Pierre et Gilles’s dreamy, lovely world.

PIERRE & GILLES, DOUBLE JE, 1976-2007
Paul Ardenne / With a foreword by Jeff Koons /
Hardcover format: 24 x 30 cm (9.4 x 11.8 in.), 460 pp.
ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6,900

Opuscope: Eau-de - Léger bleu, Sache, 2003

Pierre et Gilles are constantly seeking beauty in all things.” —JEFF KOONS

30 years of Pierre & Gilles

The author: Paul Ardenne is a historian of art and culture. A university teacher, his publications on modern culture (visual arts, aesthetics and architecture) include Art, l’âge contemporain, L’Image Corps, Un Art contextuel, Terre habitée, Extrême. Paul Ardenne is also a curator (Micropolitiques, La Force de l’art) and critic, notably for Art press (Paris).

“Another ideal present for your buddy, as sweet as raspberry ripple, and as tempting as popcorn. Bizarre and full of obscure significance.” —YES, Tokyo, on Pierre & Gilles
I have known Pierre and Gilles for many years now, and I have fond memories of visiting their studio. They are among the top artists representing French culture today.

It’s hard to think of contemporary culture without the influence of Pierre and Gilles, from advertising to fashion photography, music video, and film. Their highly saturated images, making reference to art history and religious iconography, create a visual impact that transcends cultures around the world. They appropriate references East and West, North and South. This is truly global art.

Blurring boundaries between painting and photography, their collaboration reflects their trust in one another. Understanding the type of work they do exposes the control they possess but also the control they give up when collaborating together. I have always thought of art in terms of a balance of control. The artist eventually gives up control to the viewer. Pierre and Gilles establish this sense of trust between themselves and the viewer.

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The playful gestures in their work celebrate and critique popular culture. Their work does not place judgment on cultural history. They break down hierarchies in art by removing guilt and anxiety. Their painting technique softens the images into an angelic state without subtracting from the power. Their work embraces the mystical qualities of sexuality. Pierre and Gilles represent a union of the sexes through archetypes. Power and vulnerability in their work communicate to every viewer. Portraying innocence with sexuality opens us up to a place of acceptance by allowing the viewer to come to a place of acceptance by removing guilt and anxiety. Their painting technique softens the images into an angelic state without subtracting from the power.

Their work embraces the mystical qualities of sexuality. Pierre and Gilles represent a union of the sexes through archetypes. Power and vulnerability in their work communicate to every viewer. Portraying innocence with sexuality opens us up to a place of non-judgment. There is an uplifting quality that encompasses their work. They are constantly seeking beauty in all things.
As well as being a great launch point for some web browsing, this book is also a sentimental
following the success of Illustration Now!, this installment presents a completely new selection of 150 illustrators from all around the world. Whereas the first volume brought together a fascinating mix of star illustrators and brand new faces that together formed the face of illustration around the world, Illustration Now! 2 is even more exciting, featuring illustrators from 25 countries, with styles ranging from cutting edge to traditional. Also included is a dialog between design specialist Steven Heller and German illustrator Christoph Niemann about illustration’s role in the world today. This book is perfect not only for creative professionals and illustration students, but also artists and anyone with an appreciation for visual language.

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 an 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 Animation Now!, Advertising Now, Print, Logos Design, Web Design: Best Studios, and TASCHEN’s 1000 Favorite Websites.

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Drawing delight
A freshly-picked selection of today’s hottest illustrators

“...this collection of contemporary work from around the world is an eye-popping frenetic amalgamation of work from today’s best and most popular editorial and advertising illustrators.”
—PRINT, New York, on Illustration Now! Vol. 1

ILLUSTRATION NOW! VOL. 2
Ed. Julius Wiedemann / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 480 pp.

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JOSEF HOFFMANN — The avant-garde architect and designer
The influence of the Austrian architect and designer Josef Hoffmann (1870–1956) is extraordinary. For a period of over 60 years he kept up an aesthetic dialogue with Modernism, the International Style, and Art Deco. Before being rediscovered in the 1980s by the Post-Modernists, his work was nearly forgotten; now his importance is unquestioned. As a designer he was one of the leading proponents of the Wiener Werkstätte, with its close connection to the Arts and Crafts movement. As an architectural thinker, he built the first modern buildings in Europe, refuting to borrow from any existing artistic forms or styles. He became famous with the Einsteinturm in 1917, the Hundertwasserhaus in 1927, and the Schocken Department Store in Stuttgart. To this day, Mendelsohn’s methods remain stimulating and provocative. His work means an introduction to his work and an overview of his career.

ERICH MENDELSOHN — Expressionist at heart
Erich Mendelsohn (1887–1953) is extraordinary: for a period of over 60 years he kept up an aesthetic dialogue with Modernism, the International Style, and Art Deco. Before being rediscovered in the 1980s by the Post-Modernists, his work was nearly forgotten; now his importance is unquestioned. As a designer he was one of the leading proponents of the Wiener Werkstätte, with its close connection to the Arts and Crafts movement. As an architectural thinker, he built the first modern buildings in Europe, refuting to borrow from any existing artistic forms or styles. He became famous with the Einstein tower in Potsdam (the supreme masterpiece of architectural expressionism, one of the most heretical and revolutionaries in history), the Hat Factory in Luckenwalde, and the Schloskpark Department Store in Stuttgart. To this day, Mendelsohn’s methods remain stimulating and provocative and his work means an introduction to his work and an overview of his career.

LUCIAN FREUD — Unflinching truth
Freud’s portraits may be physically unflattering to their subjects, but they are honest, frank, and unapologetic. “I paint people,” Freud has said, “not because of what they are like, but exactly in spite of what they are like, but how they happen to be.”

HIROSHIGE — Master of Japanese ukiyo-e woodblock prints
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Pages 2–3: Artwork Beatriz Milhazes

Opposite and above right: TASCHEN Store New York. Photos © Eric Laignel. Artwork Beatriz Milhazes
Above left: TASCHEN Store Los Angeles. Photo © Tim Street-Porter. All stores designed by Philippe Starck.
In memory of Ingo F. Walther

1933–2007

Recently my dear friend and collaborator, Ingo F. Walther passed away. I'd like to tell you how we met and how we developed a wonderful friendship and equally marvelous cooperation.

It was 22 years ago at the swimming pool of the Hotel Bayerischer Hof in Munich. We were still quite a young publishing house and had just had a streak of luck with two highly successful art books on Magritte and Dalí, for which we had bought the rights abroad and sold in Germany at very competitive prices. This obviously did not escape the attentive eye of a curious bookworm such as Ingo and himself as a true teacher by marking 950 times the same mistake—a missing accent on the “i” in the name Dalí—it was he who taught us small team how to make books. His first book was on Picasso and sold for 9.95 DM, as this was a long time before the Euro was introduced.

The book became an instant bestseller and many more followed over the next years, covering van Gogh’s complete paintings, the art of the 20th century and the last complete paintings, the art of the 20th century and the last

I think it is fair to say that without Ingo, the publishing house would have developed in a different direction. Many of his books became pillars of our house and from the beginning we shared an almost anarchistic desire to make sophisticated, intelligible books so accessible that anybody in the whole wide world could afford them.

It is difficult to separate the author and editor logos from the human being, as he did professionally what he loved as a private person. I was fortunate enough to know and learn to love both sides of Ingo's personality. We developed a deep friendship that was based on profound respect and sympathy, including a great understanding for each other's shortcomings.

I am grateful for the privilege of having known Ingo as a friend and mentor. His honesty, some of humor, and reliability will never be forgotten.

—Benedikt Taschen

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Book-signings at TASCHEN stores

1. Steve A. Krizman, Los Angeles, 2005
2. Arakawa, Paris, 2005
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5. Hunter S. Thompson, Playboy Outfitters and Alice in Wonderland, 2004
6. Wolfgang Tillmans, Los Angeles, 2004
7. William Eggleston, Los Angeles, 2005
8. Tadao Ando, Paris, 2004
10. Larry Flynt and Dian Hanson, Los Angeles, 2006
11. Alejandro González Iñárritu, Los Angeles, 2006
12. Shulman, Los Angeles, 2006
15. Helmut Newton, Los Angeles, 2006
16. Thomas Demand, Paris, 2005
17. Larry Flynt and Dian Hanson, Los Angeles, 2006
18. Scott Stern and Teresa del Toro, Los Angeles, 2004

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fantastic release party. What more could you want?”

—TIKIROOM.COM, Los Angeles

“Wow! That was a great event. Thank You Sven! Sven and TASCHEN know how to throw a

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fantastic release party. What more could you want?”

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“This store is packed with bookowers and artists and publicists, and everyone was talking, talking, talking... the conversation was aided by something that isn’t always in evidence at BEA parties: books! Yes, most of us were standing around the store’s islands, leafing through some of the company’s beautiful volumes.”

—PUBLISHER’S WEEKLY, New York

“A mob of hipsters wearing red fishnet tights or black leggings took up an entire block on Greene Street. The line wrapped the corner to Prince Street... The Taschen store is a bizarre combination of Urban Outfitters and Alice in Wonderland. So. Many. Bright. Colors. The DJ was on pop songs from the early 90s...”

—GAWKER.COM, ON THE DAVID LACHAPELLE BOOK SIGNING FOR Heaven to Hell AT THE STORE NY