TASCHEN

Annie Leibovitz weighs in with her SUMO

HERO HIERONYMUS
Bosch, a talent before his time

FRONTLINE FROLICS
The naked antics of World War II

ART AND ATTITUDE
Ai Weiwei, the visual activist
SEARCH FOR EXCELLENCE

Quirky Tourbillon
Skeleton Tourbillon Titanium
Manual Winding
Limited Edition of 20 pieces

Tribute to Leonardo da Vinci
A classic at first sight.
Even more so when taking a closer look.

The classic personality of the 1815 Rattrapante Perpetual Calendar is recognisable at first sight. The railway-track minute scale and the Arabic numerals take their inspiration from earlier A. Lange & Söhne pocket watches. A close look at the L101.1 manufacture calibre reveals the classically designed mechanisms of the perpetual calendar and of the chronograph with a rattrapante function. With its elaborate, traditionally implemented complications, this watch pays tribute to the achievements of Ferdinand A. Lange. www.alange-soehne.com

Dear Bookworms,

2013 sent TASCHEN on spectacular expeditions around the globe with Sebastião Salgado’s GENESIS and 125 Years of National Geographic, which will be published this year in numerous languages. Spring 2014 is set to go off with a bang and a standing ovation for one of the boldest artists that we have ever published.

But first let us rewind. The year is 1984 and the company — still trading as TASCHEN COMICS — makes its first foray into the art book market: with a monograph on... Annie Leibovitz! Yes, even as a young hipster I was a diehard fan and admirer of Annie’s work and here was the proof: First forward to the year 2000: Helmut Newton’s monumental SUMO has been out for a year, making media headlines around the world, and opening exciting new doors for the company. In the meantime, Helmut had also become a close friend and mentor, so one day I asked him, “In a perfect world and just in case we were ever to consider publishing another SUMO-size book on a photographer, who would you say would qualify?” And Helmut responded with the names of two photographers he admired and held in high esteem, both of whom happened to be on my own wish list (a two-name list, actually): Sebastião Salgado and Annie Leibovitz. Shortly afterwards, I contacted both of them. In 2001, I travelled to Paris to visit Lélia and Sebastião and I started wooing Annie Leibovitz with numerous letters and emails to her studio in New York. The Salgados, instead of a retrospective, suggested a new project; an adventure which would unravel in Sebastião’s mind and take almost 10 years to carry out, GENESIS. Wow! What a feeling when the süddeutsche Zeitung called it “the most ambitious project in the history of photography”!

Then, in 2009, after many attempts, we finally got the green light from Annie, who said quite simply, “Yes, let’s do it, I’m ready for the SUMO.” And now here it is.

Thanks for your continuous support.

Peace,

Benedikt Taschen

Los Angeles, April 2014
TASCHEN
is good for you!

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Compliments:
I’ve been a subscriber to your website and newsletter now for only a few months and received my first magazine from you. I cannot tell you how impressed I am with your publication. I don’t buy mainstream magazines as they bore me to tears but when I received yours in the mail I was stunned by the photography, the advertisements, the stories, the books and everything there was in your publication. I wanted to take the time to say how much work and effort you must put into your publication with each edition and it is a credit to your team. It is truly unique from where I sit as a client anyway. I love books and look forward to purchasing them from your site and receiving your magazines.

Thank you,

Madonna, Australia

Dear Benedikt,

As an impassioned collector I permit myself the following comment. Your latest magazine is visually splendid, as usual, but it is a bit “high-minded”. It lacks the occasional sexual outrage which TASCHEN readers have a right to expect. Among all the incredible imprints you have to offer there is usually the unexpected, expected, piece of passion fruit which delights or hopefully offends the reader. It’s what makes TASCHEN – TASCHEN. There ain’t no other like it.

Harold Nebenzal, Los Angeles, CA

Good point, Harold! And one we’d like to open up to the floor. What do other readers think of the relative absence of “passion fruits” in our magazines? Do you miss them too? Or is the TASCHEN magazine stimulating as it is? We’d love to hear your thoughts on this, and on anything else in our program that you’d like to see differently.

Please write to: contact@taschen.com

Readers’ letters

A Love Letter to the TASCHEN Company:

Hello. I recently purchased a copy of your new book, the complete works of Hieronymus Bosch. Thanks for the recent email, as I otherwise might have not known about this.... In one word, to describe this book, MAGNIFICENT!!....

Robert D. Peck, Glendora, CA

A truly incredible work, celebrating one of history’s greatest artists, in a fresh, new, amaz ing publication..... The book, itself, is an absolute tri umph of the art of printing, and a long awaited addi tion to the “small” shelf of books dedi cated to Bosch, and without question, the BEST work in many years!!! The cove, the box, the paper, the incredible detail, the AMAZING proofs with the original masterpieces.

Carlos A. Carillo Adame, Mexico

I wanted to take a second to formally thank you for the Complete Collector’s Editions of TASCHEN. I thoroughly enjoy perusing your publications in both my house and my office. The care you show for your customers is truly commendable. I am proud to say I own many extraordinary TASCHEN titles. Know that your extraordinary titles never go unnoticed. I am as appreciative as a man can be and love to share them. So thank you, Sir. Here’s to another great year. And thank you for doing what you do.

Atentamente

Carlos A. Carillo Adame, Mexico

THE COMPLETE COLLECTOR’S EDITIONS

1991–today

A high-octane mechanical tribute to the automobile spirit

L.U.C Engine One Tourbillon. High-end mechanical watchmaking and the best of motor sports meet and mingle in a handsome and powerful timepiece. The limited-edition model celebrating Chopard’s 150th anniversary vividly embodies the spirit of automobiles, a world with which the brand has enjoyed strong ties over several decades. It is driven by a hand-wound tourbillon movement machined – and signed – like an engine block and mounted on shock-absorbing cantilevered bridges of 28,800 vibrations per hour and endowed with a 60-hour power reserve. The mechanical L.U.C Calibre 1TRM designed, developed and produced by Chopard Manufacture and its impressive precision is chronometer-certified by the Swiss Official Chronometer Testing Institute. Other subtle nods to classic motor racing include the gleaming titanium “bodywork” of the case, curved high-sharped like aerodynamic car wings, as well as four reinforced inserts on the strap reminiscent of historical car seats.

Clothbound, 488 pp. $ 50 / € 40 / £ 35
A free PDF version is available under www.taschen.com/downloads

LUC Engine One Tourbillon, available in a limited numbered series of 150 in titanium in honour of Chopard’s 150th anniversary ref. 168526-3001.

Manufacture of Haute Horlogerie

Louis-Ulysse Chopard

LUC

Chopard
My favorite TASCHEN book is…

Celebrities share their recommendations

Illustrations by Robert Nippoldt

My favorite is The Stanley Kubrick Archives. This book is so beautiful to me. Kubrick’s films are known for its unique cinematography, attention to detail and the evocative use of music. When I flip through these pages I feel like I am stepping into one of his films. TASCHEN’s adaptation of Kubrick is spot on. The only thing missing is the creepy piano.

LINDA PERRY

Terry Richardson

I just recently discovered the awesome Helmut Newton book Sex and Landscapes and I was excited to see many photographs that I had never seen before! The contrast of really majestic black and white landscapes with startling and intoxicating nudes is such a refreshing and inspiring way to look at his work.

BRETT RATNER

Since I own every TASCHEN book it is a very difficult choice, but my favorite is Helmut Newton’s… Maybe because it was the first of its kind and Helmut signed it to me personally: For Brett, A Fellow Traveller.

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Clear Acrylic BOOKSTAND

“Bosch is a complete visionary... His oeuvre, having emerged out of oblivion, calls into question the very foundations of the art of painting.” — André Breton
One of the most enigmatic artists in history, Netherlandish painter Hieronymus Bosch (c. 1450 -1516) was something of a Renaissance radical. Turning his back on the realist preferences of contemporary painting, he created fantastical panel pictures, characterized by grotesque creatures, disturbing details, and strange visual symbolism. For some, his puzzling, often macabre, imagery was the vision of a dangerous sexual libertine. For others, it was evidence of a secret religious sect. For Surrealists, rock stars, and fashion designers, Bosch remains an idol and an inspiration.

In imposing visions of human desire and angst, Bosch created cryptic landscapes, in which familiar hybrids of man and beast, such as centaurs, and mythological creatures, such as unicorns and griffins, sat alongside fascinating figures of his own invention.

Featuring brand new photography of recently restored paintings to reveal Bosch’s splendor in unseen detail, this exhaustive book covers the artist’s complete works. Discover Bosch’s pictorial inventions in brilliant reproductions with copious details and a huge fold-out spread, over 110 cm (43 in.) long.

“For God often gives the ability to learn and the wit to make something good to [an artist] who has no equal in his day, and whose like has not been seen for many a year previously, nor shall soon come again.”

— Albrecht Dürer, 1528
“Poor is the mind that always uses the ideas of others and invents none of its own.” — Hieronymus Bosch
"For the first and perhaps for the only time, an artist had succeeded in giving concrete and tangible shape to the fears that had haunted the minds of man in the Middle Ages. It was an achievement which was perhaps only possible at this very moment of time when the old ideas were still vigorous while the modern spirit had provided the artist with methods to represent what he saw." — Ernst H. Gombrich
“MAGNIFICENT!!! The cover, the box, the paper, the incredible detail, the AMAZING 43-inch fold-out...This work IS truly incredible and could only come from TASCHEN!”—Robert D. Peck, Glendora, CA
Once upon a time in America

Rediscovered: The first color photographs of The New World

The levee at Canal Street, New Orleans, Louisiana

Since a large part of the city lies below the high-water level of the Mississippi River, the quay at New Orleans was protected by a large, raised jetty, the levee, at which steamers moored.
The most important archive ever created on the subject of North America between 1888 and 1924: 100,000 subjects—landscapes, urban and rural scenes, ethnic types, architecture, and many others.

The Flatiron Building, New York City

On the corner of 23rd Street, at the junction of Broadway and Fifth Avenue, the Flatiron Building arose in 1902 to the design of the architect Daniel Burnham; the wind swirls around its 22 floors like water around the bow of a ship. This photograph of the Flatiron Building was taken from Madison Square, one of the first in New York to be lit by electricity; its streetlights were installed in December 1880.

The archive of the Detroit Photographic Co. (DPC) is probably the most important ever created on the subject of North America between 1888 and 1924: 100,000 subjects—landscapes, urban and rural scenes, ethnic types, architecture, and many others—in the form of glass plates and black-and-white negatives. Several thousand of these were reproduced in color thanks to a new photolithographic technique pioneered in Switzerland, which entered use in 1895: the Photochrom process. These photochroms are the first color photographs of the North American continent.

To understand the astonishment generated at the time by this novelty, we have to step back around 100 years. The Grand Canyon, for example, had been discovered in the early 1850s and, by 1895, had already been photographed in monochrome during the scientific expeditions organized by the American government. But the Canyon’s rich tones—the reds, browns, ochers, and white of its strata burned by the sun—were unknown to all but a select few. These colors of what Henry Miller termed “the land of the Indian,” now so familiar to us, were for the first time revealed to the world by these photochroms.

An expanding nation

The success of the DPC’s photographic adventure was much favored by the political context of a country at that time undergoing unprecedented economic development. At the end of the 19th century, the reconstruction campaign undertaken in the wake of the American Civil War (April 1865) had just come to a close. The “frontier” – the line separating the pioneer settlements from the vast wild areas—officially disappeared in 1890 and the Indians were consigned to reservations west of the Mississippi. As a result of the Spanish-American War (1898), the United States had extended its influence over Cuba (now a US protectorate), the Caribbean, and the Panama zone while maintaining a very “close” relationship with Mexico. Wholly devoted to business and trade, the industrialized regions, comprising above all the great metropolises of the East Coast (New York; Washington, D.C.; Boston; Philadelphia; and Baltimore) and the industrial capitals of the Great Lakes (Chicago, Cleveland, and Detroit), competed for power.

The Birth of the Detroit Photochrom Company

This energized, eager continent was the setting for the commercial adventure of the Detroit Photographic Co. (DPC). The DPC history is closely linked to that of a European company: Photochrom Co of Zurich (PZ), later Photoglob Co., founded in 1889 to commercialize the photolithographic process that it had invented. The technique allowed mass production of color prints from a monochrome negative. Representing a perfect marriage between photography and lithography, the photochrom constituted, at the time, a veritable revolution.

A treasure trove in color

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Mulberry Street, New York City

Until the beginning of the last century, Little Italy lay north of Canal Street, between Mott, Elizabeth, and Mulberry Streets. Chinatown gradually nibbled away at this Mediterranean enclave and, today, only Mulberry Street remains representative of the Italian community.
tuted, at the time, a veritable revolution. True, “photochromic reproductions” had existed since 1878 but the Photochrom process was alone in permitting mass production and the only one with potential for commercial exploitation, which was duly enacted on a grand scale. The directors opened independent branches across Europe and first and foremost in London in 1893. The success of Photochrom Co. Ltd., London, inspired the creation in 1895 of the Detroit Photochrom Co. In late 1897, Photoglob sent a team of photochrom technicians to Detroit, a factory was built, and a shop and exhibition space opened to display the company’s products. Moreover, the board of management did something very important: Engaged the services of one of the pioneers of American photography, William Henry Jackson.

William H. Jackson, pioneer

Jackson had inherited from his mother, a watercolorist, a taste for drawing and color and had begun painting on glass when he was very young. Once discharged from the American Civil War, he adopted an itinerant lifestyle, traveling everywhere with his sketchbook. From Chicago to St. Joseph, Missouri, he followed the advance of the railway, then set off up the Missouri River into Nebraska, in the company of herds of cattle and convoys of goods en route to the West.

He finally traveled as far as California, before returning to settle in Omaha, Nebraska, where, in 1868, he and his brother opened their first photographic studio, Jackson Brothers, Photographers. There, he began making portraits of Native Americans from the local reservations: Pawnees, Omahas, Osages, and others. Jackson made some portraits in his studio but also traveled to the reservations, his darkroom drawn behind him by his horse. Over the next 30 years, Jackson undertook journeys of exploration in the Rockies and Yellowstone on behalf of the United States Geological and Geographical Survey of the Territories. He also went on other missions throughout the world for the World’s Transportation Commission, producing reportages for Harper’s Weekly. The contract offered to Jackson by Husher included the purchase of his Denver studio and his entire stock of negatives—some 10,000 works covering not only the American West but more “exotic” destinations, such as India, Sri Lanka, China, and Indonesia. These came to constitute the most substantial archive of the DPC.

Appointed director of production, Jackson learned the Photochrom process and helped tint his own pictures with the assistance of the watercolor sketches with which his notebooks were crammed.

Opposite: Animas Canyon, Colorado

Below: Magnolia-on-the-Ashley, Charleston, South Carolina. Founded in 1676–79 by Thomas and Ann Drayton on the banks of the Ashley River, the Magnolia Plantation owed its prosperity to rice cultivation. The first gardens were created in the early 18th century, but in the following century the Drayton heirs introduced from Japan the azaleas and camellias that are still among the glories of the gardens. They were opened to the public after the Civil War, in 1870.
The Conquest of the American Market

At the same time, DPC implemented a commercial strategy on a very large scale. In fact, over and above the production of photochroms, the directors of the DPC were set on realizing a major ambition:

**During prosperous times, the DPC's total production frequently attained seven million images a year**

using the Photochrom process to print postcards and conquer the market opened up by the reduced cost of postal stamps. In late 1903, their first catalogue, titled *Color Souvenir Post Cards*, listed four series, including nearly 2,000 titles. Tourism was the stock in trade of the DPC; its directors understood this and sold their products from sales points located close to frequented sites. Because it had remained unique, however, the photochrom remained the leading product. More than 1,600 “strictly American” subjects came into being between 1899 and 1905, ranging from the small and standard formats to panoramas and the “Mammoth” (approximately 42 × 52 cm /16 × 20 in.). These were available individually or in thematic souvenir albums. Clients were even able to obtain “made to order” items. Finally, in 1912, there appeared little thematic packs of 40 cards called “Little Phostint Journeys”, which could be projected onto a screen as large-scale, striking images to bring a destination to life.

**The End of an Era**

During prosperous times, the DPC’s total production frequently attained seven million images a year. However, the DPC’s production began to decline in the 1910s with increasingly stiff competition and high costs of photochrom and Phostint production. World War I and the recession of 1920–22 were fatal for the company and in 1924, it went into receivership; Jackson was dismissed and the company’s 40,000 negatives were sold off. However, the DPC continued to sell off its stocks until 1932, when the company was liquidated. In 1936, William Henry Jackson returned to Detroit to inquire after his negatives.
They, and those of other photographers, along with the relevant prints, had initially been acquired by the Henry Ford Museum and Greenfield Village of Dearborn, Michigan, to form part of the collection of the Edison Institute and subsequently, in 1949, donated to the State Historical Society of Colorado. The Society kept those parts of the archives that related to territories on the west bank of the Mississippi and handed over the rest—some 25,000 glass negatives and 300 photochroms in addition to 900 glass plates by Jackson—to the Library of Congress in Washington, D.C., where they remain today.

Basement rediscovery

In Europe as in the United States, photochroms were long forgotten. Specialists of photography could not help but feel reservations about images whose colors seemed so artificial. It was only in 1974 that the curator of the Zurich Central Library, Bruno Weber, discovered the photochroms left to the Municipal Library by Photoglob in 1914. They were in the basement of his library, carefully stored in a cupboard that had not been opened since then. Smitten by the fresh colors and impressed by the technical quality of the Photochrom process, he organized an exhibition (1974–1975), and set about publicizing the procedure. At the same time, Marc Walter was continuing to expand his own collection of photochroms, which had been gradually evolving over more than 20 years.

And now, ninety years after the DPC fell into bankruptcy, the photochrom adventure continues with TASCHEN’s presentation of the Walter collection. From Native Americans to the last cowboys, through legendary locales such as Far West saloons and Atlantic City, this epic voyage through the America of the past is imbued with a sense of discovery, adventure and awe, of eyes first opened to the varied colors of a vast and awesome continent.
Into the shadows

From The Cabinet of Dr. Caligari to Drive, 100 all-time favorite film noirs and neo-noirs
In 1946 French critics, seeing the American films they had missed during the war, noticed the new mood of cynicism, pessimism, and darkness which had crept into the American cinema. The darkening stain was most evident in routine crime thrillers, but was also apparent in prestigious melodramas. The French cineastes soon realized they had seen only the tip of the iceberg; as the years went by, Hollywood lighting grew darker, characters more corrupt, themes more fatalistic, and the tone more hopeless.

By 1949 American movies were in the throes of their deepest and most creative funk. Never before had films dared to take such a harsh, uncomplimentary look at American life, and they would not dare to do so again for twenty years.

Hollywood’s film noir has recently become the subject of renewed interest among moviegoers, film students and critics. It offers a cache of excellent, little-known films (film noir is oddly both one of Hollywood’s best periods and least known), and gives auteur-weary critics an opportunity to apply themselves to the newer questions of classification.

Film noir is not a genre... rather a tone and mood.

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Notes on noir
By Paul Schrader
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Pages 32-33: The Lady from Shanghai, 1947. No more distorting reality: Michael sees the truth from all angles in the hall of mirrors.


Top: Le samouraï, 1967. Up in smoke: without batting an eye Jef Costello (Alain Delon) acts as judge, jury, and executioner. Roles like this established Delon as one of the French cinema’s greatest sex symbols.

Right: Film poster for The Cabinet of Dr Cagliari, 1920.
transdirectorial style. Rather than haggle definitions, I would rather attempt to reduce film noir to its primary colors (all shades of black), and those cultural and stylistic elements to which any definition must return. These catalytic elements would include: a post-war disillusionment and realism, in which the antagonism of conflict continues, but now turned with a new viciousness against American society itself; the influence of German cinema, and, in particular, expressionist lighting; and the inspiration of "hard-boiled" writers such as Ernest Hemingway and John O'Hara. Stylistic trends such as oblique and vertical compositions, complex chronology, and an emphasis on setting, whether empty streets, or ever popular docks and piers, also saturate the noir mood.

Frightful futures
Thematically, one finds that the upwardly mobile forces of the '30s have halted; frontierism has turned to paranoia and claustrophobia. The small-time gangster has now made it big and sits in the mayor's chair, the private eye has quit the police force in disgust, and the young heroine, sick of going along for the ride, is taking others for a ride. Then perhaps the most overriding noir theme of all: a passion for the past and present, but a fear of the future. The noir hero dreads to look ahead, but instead tries to survive by the day, and if unsuccessful at that, he retreats to the past. Thus film noir's techniques emphasize loss, nostalgia, lack of clear priorities, insecurity; then submerge these self-doubts in mannerism and style.

Creative peaks
Film noir was also an immensely creative period—probably the most creative in Hollywood's history—at least, if this creativity is measured not by its peaks but by its median level of artistry. Film noir seemed to bring out the best in everyone: directors, cameramen, screenwriters, and actors. Again and again, a film noir will make the high point on an artist's career graph. Some directors, for example, did their best work in film noir, other directors began in film noir and never regained their original heights, and other directors who made great films in other molds also made great film noir.

Whether or not one agrees with this particular schema, its message is irrefutable: film noir was good for practically every director's career. Despite this remarkable creativity, film noir, with its emphasis on corruption and despair, was for a long time considered an aberration of the American character. The Western, with its moral primitivism, and the gangster film, with its Horatio Alger values, were considered more American than the film noir. The fundamental reason for film noir's neglect, however, is the fact that it depends more on choreography than sociology, and American critics have always been slow on the uptake when it comes to visual style. Like its protagonists, film noir is more interested in style than theme; whereas American critics have been traditionally more interested in theme than style. American film critics have always considered film important as it relates to large masses, and if a film goes awry it is often
Because the theme has been somehow “violated” by the style. Film noir operates on opposite principles: the theme is hidden in the style, and bogus themes are often flaunted which contradict the style.

A new artistic world

Toward the end film noir was engaged in a life-and-death struggle with the materials it reflected; it tried to make America accept a moral vision of life based on style. That very contradiction — promoting style in a culture which valued themes — forced film noir into artistically invigorating twists and turns. Film noir attacked and interpreted its sociological conditions, and, by the close of the noir period, created a new artistic world which went beyond a simple sociological reflection, a nightmarish world of American mannerism which was by far more a creation than a reflection. Because film noir was first of all a style, because it worked out its conflicts visually rather than thematically, because it was aware of its own identity, it was able to create artistic solutions to sociological problems. And for these reasons films like *Kiss Me Deadly*, *Kiss Tomorrow Goodbye*, and *Gun Crazy* can be works of art in a way that gangster films like *Scarface*, *Public Enemy*, and *Little Caesar* can never be.

Film noir’s techniques emphasize loss, nostalgia, insecurity.
“The Japanese surrender, effectively ending the war in the Pacific, sent people into a frenzy of spending.”
— Willy R. Wilkerson III

OUT OF THE BLACKOUT, INTO THE BOOM YEARS

Tracing 1940s America through ads
At night, motorcycle police patrolled the streets on the West Coast. If a patrolman saw a light on in a window, he would immediately go to the house and tell the occupant to turn it off or curtain the window. If there was a light illuminating an address plate and no one was home, the policeman would fetch a rock and smash the light. This was 1941, and America was at war. There was a blackout in effect after 6 p.m. The year before, Oldsmobile proclaimed it had produced the “Most Modern Car in the World.” But now car manufacturers retooled to make tanks, 102,351 in all, and built a whopping 2,455,964 trucks for the Army.

Women assembled bombers that their husbands and boyfriends would fly to the front lines. During the war, for instance, Boeing built 12,731 B-17 bombers. Buick manufactured radial engines for the Liberator Bomber and said proudly in its ads, “She’s got four ‘B’s’ in her bonnets!” Food industries, meanwhile, made it known that their products were also indispensable to the war effort. Baby Ruth Candy campaigned, “Food Is Fuel For Victory” while Coca-Cola pronounced, “I’m Loyal To Quality.”

To help promote the war effort, the film industry, which had provided entertainment for the past three decades, also went to war. While Lockheed and Martin rolled out fighter planes and bombers, the film industry retooled to produce propaganda films instead of features. Filmmakers like Frank Capra, known for the movie Mr. Smith Goes To Washington, spearheaded the propaganda war with his series Why We Fight. Patriotic newscasts that ran before film screenings in movie theaters were the evening news of the 1940s. Movie stars traded makeup for uniforms either to sell War Bonds or to join the ranks. USO tours, of which Bob Hope was the supreme master of ceremonies, brought much needed entertainment and a boost in morale to the troops. The recording industry had much to boast about, too. Frank Sinatra crooned his way to the top of the Hit Parade during the war and Glenn Miller had an entire nation dancing. In 1942, Miller was presented with the first gold record for selling a million copies of “Chattanooga Choo Choo.”
At home, food and gas rationing did not stop people from going out and having a good time. Despite blackouts and the problem of navigating dark streets, it was a different story in the nightclubs and restaurants in America. Business was booming. The world was ushered into the Atomic Age in August 1945, when the Allies dropped the first nuclear bomb on Hiroshima. And with the Japanese surrender effectively ending the war in the Pacific a month later, America's love affair with the car began in earnest.

The resulting jubilation sent people into a frenzy of spending and driving. Between 1946 and 1950, 21.4 million new cars were sold. The automobile became the symbol of American freedom and independence, expressed in euphoric road trips from coast to coast. DeSoto advertised, "Why Dream It?... Drive It!" Chevrolet said, "Get A Chevrolet And Get Away First!" Ads weren't limited only to cars. Firestone, for example, campaigned their Champion Tires showing depictions of racing cars that capitalized on this reluctance. Greyhound chafed Americans from coast to coast. "Relax With Greyhound!" their ads read. For those who were in a hurry, Boeing and Lockheed built the planes that TWA and American Airlines now used to ferry their passengers across continents.

More luxurious travel, however, was provided by trains and ocean liners. For those who had a fear of flying nothing could compare to the elegance of The Queen Elizabeth that insured passengers would be ferried from New York to Portsmouth in style. The Pennsylvania Railroad advertised, "It's always fair weather..." as their trains hurtled through the American wilderness, knowing that their scenery was no match for the liners.

In 1947, American women delivered 3.8 million babies, a record, and 32 million by the decade's end, beating the previous decade's record by 8 million. Diaper and formula industries in the U.S. flourished. The advertising industry was also quick to capture the attention and the dollars of women's renewed, post-war interest in style and fashion. Max Factor and Revlon capitalized on glamorous movie connections to their products. Max Factor called its lipstick "Hollywood's Sensational NEW Lipstick" while Revlon said "Smart Women Everywhere Swear By Revlon." In 1946, Hollywood returned to what it did best - making good movies. And there was no shortage. "Men of Boys Town" starring Spencer Tracy and Mickey Rooney and "Suspicion" starring Cary Grant were just two of the box office offerings of their day. But the greatest work of genius also came from the post-war era. Orson Welles made "Citizen Kane" and film critics have been falling all over themselves ever since.

In 1947, American women delivered a record 3.8 million babies, a good reason for their consternation. Not a single ton of Asbestos suitable for war purposes is produced in Germany, Italy, or Japan. Nor is any produced in any of the countries which they have ever run. And Asbestos is what is in this war - for sails and vests, ships and planes.

Now call the roll of the countries that do produce Asbestos - Australia, Bolivia, Canada, Cyprus, India, Rhodesia, Russia, South Africa. All of them are on Axis lists - and the Axis is the one to fear. Think what a great advantage this is to the United Nations. That's what it means to the United States itself, for we possess only five per cent of the Asbestos we need. We must therefore count on these other countries for the balance of our requirements.
nered the TV set market in the late 1940s smugly advertised, “What you have been waiting for…” Despite television’s meteoric rise, Reader’s Digest continued to be the leading U.S. magazine, selling 9 million copies in 1949. Life magazine ranked second, selling 5,305,394.

The advent of canned convenience food began during the war and was brought to American homes when the war ended. Boxed cereals like Kellogg’s Corn Soya asked, “Has the war upset your breakfast habits?” Canned foods, now a staple of the American diet, saw their origins in Spam, the canned ham ration supplied to GIs during the war. Campbell’s soup called itself “America’s Favorite Soup.” Coca-Cola, the drink of GIs during the war, was now saying, “Inviting workers everywhere to the pause that refreshes with ice-cold Coca-Cola.”

Alcohol and tobacco ads during the 1940s were the stuff of screen legends, of Humphrey Bogart smoking a Chesterfield and sipping Chivas Regal at Rick’s place in Casablanca. It was a time when these industries were not bedeviled by politics that led to their ads either being modified or censored or banned altogether.

Consumer products abounded after the war as companies switched from manufacturing war equipment. General Electric sold 100-watt light bulbs for fifteen cents a piece. Kodak film, which had captured the atrocities of war, now documented the pleasures of peacetime in summer backyard barbecues and Christmas gatherings. “Keep Family History” read their ads. For the home, no one could be without a refrigerator. “Only Philco gives you both Dry Cold and Moist Cold…” Philco boasted in their ads. If any toaster was destined to be remembered from the forties, Proctor made sure through their advertising that their toaster would be etched upon the annals of human memory.

The end of the decade saw enormous economic prosperity in America spurred on by the wondrous advances in technology. But the end of one war only saw the beginning of another. The Cold War between Soviet Russia and the United States ignited the decades-long cat and mouse game between the two superpowers that became a reality when Russia acquired the A-Bomb. The fear of nuclear war was ever present, even in school classrooms. In the 1950s, children practiced air raid drills hiding under their desks and ordinary citizens dug bomb shelters in their backyards. Fear crept into American society once more, and propaganda returned to the billboards.

All-American Ads of the 40s
Jim Heimann, W. R. Wilkerson III
Hardcover, 704 pp.
$ 39.95 / € 29.99 / £ 27.99

CAMEL Costlier Tobacco
OFF GUARD

Young World War II allied soldiers laid bare

American servicemen bathing in a spring on Guadalcanal, 1943. Guadalcanal was the first Pacific island battle of World War II, and conditions were primitive. Bathing was limited to springs or the ocean.

“The idea was if you all looked the same you’d bond better, take care of each other…” — Scotty Bowers
So many queens think everybody’s gay, and John Wayne is gay, and Gary Cooper is gay, and he’s a cocksucker even though he’s got a wife and two kids. But a square guy is a square guy, and there were no queens in the Marines.

I was in the Marine Corps in World War II, ’42, ’43, ’44 and most of ’45, fighting on Guadalcanal, Bougainville and Iwo Jima. That was a long time ago. Anyone who was in World War II has got to be 90 years old now, like me. The Marine Corps was a volunteer outfit, and I joined at age 18, right after Pearl Harbor. You knew what you were getting when you went in the Marines. The trick to the Corps was to make it real rough here in the States so you were glad to go overseas, which is different from the Army and Navy. Sometimes in the Army and Navy they weren’t trained with weapons or anything at all, but in the Marine Corps you could handle any weapon; you could go from a machine gun to the mortar in case the guys on the mortar were killed or something. They also made sure all Marines looked a lot alike back then: white, same height, in good shape, no glasses, not fat. The idea was if you all looked the same you’d bond better, take care of each other, because if you’re going to fall asleep in a foxhole with somebody, you have to trust him.

When I joined we went directly to San Diego for training, then we left for the South Pacific. Our first deal was August 7th, 1942: Guadalcanal. Probably a lot of people don’t know what that is anymore, and I’m surprised to see all these photos, because all you had was what you could carry ashore: your rifle, ammunition, a few hand grenades. You didn’t have a change of underwear, let alone a camera.

The shelling started when we hit the beach and we just tried to find some little place for cover. The battle goes on fiercely until dark. And the moment it gets dark, it ends.

“No queens in the Marines.

By Scotty Bowers, Parachute Regiment of the 1st, 3rd and 5th Marines 1942–1945

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“If a guy was gay he normally went in the Navy, because... of the nice white uniform.”

So then you’re there in a little hole you dig in the sand, pissed off at the fucking Japs who’ve killed your buddies. You close your eyes for a little bit, but don’t really sleep. It’s raining. You’re wet and it rains, frankly, every day and every night. Some guys huddle together, some don’t, but this is when the buddy bonding starts. You need somebody you can depend on, and they can depend on you. You can tell the type of buddy you’d want to be with in a foxhole: Someone who is on the ball. Someone who’s not going to get upset and nervous. But the closeness there had absolutely nothing to do with the gay thing at all. Because if you were gay you were kicked out of the goddammed Marine Corps immediately. Even if they thought you were gay you were kicked out of the Marine Corps. Period. It wasn’t a common thing like it was in the fucking Navy.

If a guy were gay he normally went in the Navy, because of clean living aboard ship and everything, and the nice white uniform. Bullshit. That goddamned ship gets sunk, you’re on your way. I never went below deck at all. When I was on a ship I stayed on the goddamned deck, like a lot of the guys. I slept in a lifeboat, so I could just cut myself loose and float into the ocean. Piss over the side, do the other over the side, if I had to.

Left: A sailor aboard the U.S.S. “New Jersey” helps his buddy with a new tattoo, 1944. It’s unclear whether he is actually applying the tattoo, or more likely cleaning the freshly done work in the close confines of the ship.

Opposite: Three American soldiers share a shower in camp, circa 1944. Men trained to rely on and protect their buddies at all times developed a uniquely intimate bond unlike anything most had known before the service.
Because I’ve seen at least 20 ships during World War II get sunk that went down in a matter of minutes. It wasn’t like the “Titanic” that jumped around all night long. Another Navy thing: you know what candy you got a kiss and a suck. It’s just fucking around. It happened all the time because, you see, there aren’t many of those shy types in the Marines.

I did relate differently to guys when I got out of the service in 1943, though. Before, I’d never shot anything but a .22 hunting rifle, or traveled far from home, and I strictly operated on my own. But the service made guys who would normally be loners end up buddy-buddy, often for life. We used to call them foxhole buddies.

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World without women

By Dian Hanson, foot soldier, sexual revolution

By 1914, at the start of World War I, American troops had their choice of two small, relatively inexpensive and uncompli- cated film cameras: the basic Kodak Brownie box camera, introduced in 1900, and the Vest Pocket Kodak, from 1912. By World War II, Americans and Europeans were equally liable to have personal cam- eras: the inexpensive Kodak Brownie and 35mm Argus C3 for GIs, the 35mm Zeiss Ikons and Leicas for the Germans. Leica actually produced a model specifically for Luftwaffe troops during the war, supplied free to thousands of men. English and Australian troops also had Kodakos and Agfas, as well as the English 120 Ensign Ful Vue box camera. Japanese officers often had German Leicas and Zeiss Ikons, but did less inclined to document the sort of horseplay common elsewhere. Whether 127 film or 35mm, most of the prints produced for servicemen were small, ranging from 2 by 2 to 9 by 7 inches, with most around 3 by 4 inches. It didn’t occur to the average amateur to ask for enlarge- ments back then — even if it did, the image selected wouldn’t likely be of his buddies skinny-dipping in a jungle lagoon. Keeping such photographic service records was encouraged; beautiful albums were marketed during the war, the leather or cloth covers embossed with slogans and “(During WWI) European troops captured some startling amateur nudes on glass negatives.”

Imagery from each branch of the service. Many men kept meticulous photographic records of places and events they’d never see again, so why not include that funny nude shot? It’s not like it meant anything; just grab-ass, just fucking around, the way young, high-spirited guys do when there are no women around to point, giggle or disapprove. For those who’ve never gone to war — I among them — it’s hard to understand the unique bond that forms between those who’ve faced death, and saved lives, together. Psychology was first applied to the draft in World War II, with the intent that emotionally vulnerable candidates be weeded out. Although 12% of young men were rejected, most for perceived psycho- logical weakness, there was a higher inci- dence of “neuropsychiatric” illness, as the draft in World War II, with the intent that emotionally vulnerable candidates be weeded out. Although 12% of young men were rejected, most for perceived psychological weakness, there was a higher incidence of “neuropsychiatric” illness, as the military termed it, in the first half of World War II than in all of World War I. In analyzing the data the shrinks discovered that some who appeared weak became strong in battle, while the tough broke down; the only factor that reliably limited psychological collapse under stress was a close bond between fighting men. Political ideology didn’t mean much on the front line, but a man would hold it together to protect the buddy beside him.

“...a man would hold it together to protect the buddy beside him.”

This profound intimacy cut through inhibi- tions. Sledge writes of men squatting together in mud-filled foxholes, shitting in ammo boxes because to even raise your head invited an enemy bullet. After that, is a man going to be shy about skinny-dipping? But when did they have a chance? War, like filmmaking, is full of waiting. Men fight furiously for a day, a week, two weeks at most, and then pull back to recuperate and await new orders. This is when had dies, equal parts bored and grateful to be alive, took most of the photos in this book. Between battles they were able to bathe in makeshift showers and in rivers, lakes and streams; to swim; catch a few rays and just mess around like the kids they recently were. If someone had a camera they’d pose together, to remember their closeness, and if someone suggested they pose naked, well, that was just funny because they were guys and young and bursting with life, and eager to deny the closeness of death.

“...a man would hold it together to protect the buddy beside him.”

These lighthearted photos will undoubtedly offend some people, those steeped in the gospel of the “greatest generation.” They won’t like their heroes so indiscre- tely human, or the grim seriousness of war diminished by play, to which I can only quote naturist philosophy: Nudity is the highest expression of individuality. As I sought to divide these photos by nationality I found it was hopeless unless uniforms, weapons or vehicles were included. English, Australian, Russian and American: all young soldiers, sailors, airmen and Marines look the same naked and grinning.

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The best years of our lives

How Arts and Architecture paved the way in post-war construction and culture

“A&A was instrumental in putting American architecture on the map.”
—Julius Shulman
Welcome to Arts & Architecture. In the case of some, maybe, welcome back. It's a wonderful thing that TASCHEN has done – reprinting first Domus magazine, then the complete Arts & Architecture, 1945 – 54. And now, publisher Benedikt Taschen has personally selected his favorite covers and stories, to be published in several hardcover volumes. My first thought when approached about the original complete reprint was that the project was impossibly retro. TASCHEN had already done a physically immense reproduction of Arts & Architecture's Case Study House program. That seemed to me to be sufficient. After all, the magazine was best known, almost exclusively so, for this 20-year-long program sponsoring new ideas in residential design.

A&A was hopeful about life.

But A&A was more than that. It is difficult, maybe impossible, to understand a time that is not your own, to feel the excitement of the 1940s, '50s and '60s if you were not a part of them. The World War II years and the post-war period in the United States were an energetic mix of culture and politics, and A&A was at the leading edge in architecture, art, music – even in the larger issues of segregation in housing and education and other manifestations of racial bias before they became codified as civil rights. The magazine was hopeful about life; it had a sense of mission. Editor John Entenza's moral seriousness leavened by his wry humor infused the magazine. In his “Notes in Passing” editorials, his support of our Soviet allies, his attacks on the prejudice behind the Zoot Suit Riots of 1943, his life-long support of the UN, he gave A&A social significance beyond architecture. Polymath Peter Yates wrote with intellectual depth and fervor on anything from the music of Cage, Ives and Guston to Mayan art to the social issues which continue to afflict us today. He once wrote an epigraph for the time, for all time, “Let’s begin with respect, compassion and love for the individual or we’ll never get anywhere.”

Above all, however, Arts & Architecture acted like sunshine on West Coast architects who grew and flourished under its rays: Richard Neutra, R.M. Schindler, Harwell Harris, Gregory Ain, Charles Eames, Lloyd Wright, John Lautner, Ed Killingsworth, the carpenters in steel – Raphael Soriano, Craig Ellwood, Pierre Koenig – and in the north Campbell & Wong, William Wurster. The list must end.

“Let’s begin with respect, compassion and love for the individual or we’ll never get anywhere.”

—A&A contributor Peter Yates

Pages 56-57: Arts & Architecture, August 1945, Case Study House No. 4 by Ralph Rapson Left: Charles and Ray Eames with John Entenza at the site of the proposed Case Study Houses No. 8 and No. 9, Pacific Palisades, California, 1945. Opposite: Arts & Architecture, December 1945, Case Study Houses No. 8 and No. 9, by Charles Eames and Eero Saarinen.
"Covers were never an afterthought at A&A, nor, though eye-catching and often beautiful, were they aimed at stimulating newsstand sales, which were always negligible. A lot of love went into the production of the magazine and the covers were simply a reflection of that love."

—David Travers
but seems endless. The magazine’s Los Angeles headquarters became the center for Southern California architects with a common cause, whose modest, low-cost, modern and remarkably efficient designs laid the foundation of the Case Study House program and reinvented the single family dwelling.

Although aware of it, the East Coast professional and trade press, such as Progressive Arts & Architecture, acted like sunshine on West Coast architects who grew and flourished under its rays.

Architecture, A&A Journal and House & Garden, had largely ignored the West Coast revolution in residential design until the 1950s. The “sing fam dwell” didn’t interest them or their advertisers much. But when architectural journals around the world—particularly the European journals—began to pick up the CSH projects, the East Coast press could no longer treat them as an inconsiderable regional anomaly.

Publication in Arts & Architecture became a door to national and international renown for West Coast architects. Reyner Banham said A&A changed the itinerary of the Grand Tour pilgrimage for European architects and students: America replaced Italy and Los Angeles was its Florence. To step back to the beginning, California Arts & Architecture was formed in 1929 by a merger of Pacific Coast Architect, established 1911, and California Southland, established 1918. Architecturally it was devoted to eclectic residential design—Tudor, Spanish Colonial, Mediterranean, Georgian, Californian amorphous. It preferred classic style in larger projects, and now then Art Deco. In 1930 it was a substantial magazine. Issues ran from 70 to 80 pages with lots of advertising. By 1933 the Great Depression had starved it down to 30 pages and subsequently into bankruptcy, where John Entenza found it in 1938.

Entenza was educated in esthetics at University of Virginia. Under his editorship, California changed from a review of “nostalgic historicism” presenting eclectic A&A changed the itinerary of the Grand Tour pilgrimage for architects and students: America replaced Italy and Los Angeles was its Florence.

houses for the rich and famous to an avant garde magazine publishing low cost houses rich with social concern. In the January 1945 issue, the presentation of the Harris House by E.M. Schindler, which cost 8,000, was a wonderful harbinger of things to come.

The story goes that California was dropped inadvertently from the magazine’s name by the printer. It did disappear from the cover of the September 1943 issue but reappeared the next month. My belief is that the missing California was an “accident” engineered by the wily advertising manager, Robert Cron, who must have believed that there would be advertising advantages if A&A went national. In any case, California was dropped permanently from the cover and masthead without comment in February, 1944.

It was the policy of A&A to present projects without any accompanying critical analysis. The buildings were allowed to speak for themselves and any explanatory text was limited to a brief statement, usually based on a description of the program and the structure supplied by the architect.

Buildings were allowed to speak for themselves and any explanatory text was limited to a brief statement.

The reasons behind the policy were simple enough and did not include fear of offending an advertiser or architect, as has been suggested from time to time. To be selected for presentation, a project had to be one of exceptional merit and interest. Not free of faults but the good qualities had to heavily outweigh any bad ones. Where the reverse was true, we did not publish the building. It was dismissed rather than criticized.

A&A continued to find and publish young architects in the 1960s. Frank Gehry (with then partner Greg Walloch) was first published in A&A and our presentation of a Richard Meier beach house on Fire Island in January 1964 was his first publication.

Frank Gehry was first published in A&A and the presentation of a Richard Meier beach house on Fire Island in January 1964 was his first publication. And we introduced Hans Hollein to America. But by the 1960s—despite the popularity of the Case Study Houses and the magazine’s influence on the design of the sing fam dwell—only 3 percent of houses, the bread and butter of the small office, were designed by architects. In residential design, developers had won.

When I took over from John Entenza in 1964 was his first publication. In truth, A&A was never a money-making venture. As Esther McCoy wrote, “It was a shoestring operation, as avant garde magazines have always been in the U.S. I would go further; it was a shoddily operation. My years were a constant scramble for money. In 1965, George Dudley, founding dean of the UCLA School of Architecture and Urban Design and then UCLA chancellor Franklin Murphy tried without success to get the university’s Board of Regents to adopt the magazine. Similarly, Martin Meyerson, dean of architecture at UC Berkeley, wanted A&A. But when he was named chancellor of the university, his horizons grew and the idea was abandoned. The struggle for each issue continued. The Weyerhaeuser Family Foundation agreed to buy the magazine in 1967 but changed its mind when upon reflection it decided there would be insufficient return on the investment. There was much strife caused by this decision and the foundation closed its California doors. A&A soon followed suit. A defrosted cryogenized modern movement architect from the A&A era would be dumbfounded by contemporary design.

The avant-garde in architecture has lost its way. There’s an absence of social significance, of moral and ethical meaning, and not just in housing.

Architecture, which used to be serious but fun, is now seriously silly. Innovative straight-line, geometrical, rational, less-is-more architecture has been replaced by novelty, by glib, zigzag, crumpled, beshken, exploded and discontinuous designs, by “constructive alienation.” There’s an absence of social significance, of moral and ethical meaning, and not just in housing. But architecture is resilient, always on the edge, always in transition and perhaps, just maybe, re-inventing. A&A will have a benign influence, nudging the young away from the architectural narcissism evident today and back to proportion and civilized sensibilities. Bring, Arts & Architecture back with all its memories? Hmm. Well, here it is.
The making of magic

How Stanley Kubrick revolutionized science fiction and the art of cinema

Shooting the final scenes of *2001* in the faux-luxurious bedroom. The underfloor lighting made the room uncomfortably hot. Critics and audiences alike argue about the meaning of this room. Is it a comfortable cage constructed by the aliens, and based on their observations of Earth, or does the decor spring from Bowman’s hallucinatory ideas of what an expensive hotel room should look like?
In the spring of 1964 Stanley Kubrick set out to make what he called “the proverbial good science fiction movie.” The Making of Stanley Kubrick’s 2001: A Space Odyssey marks the 50th anniversary of the moment when Stanley and his co-screen writer, noted futurist Arthur C. Clarke, first sat down to brainstorm one of the greatest landmarks in the history of cinema.

Created with the collaboration of the Kubrick family and Warner Bros., this book includes unique concept artworks and behind-the-scenes photographs, many of them never previously published. The extensive text draws, also, from direct interviews with Arthur Clarke, and the principal actors, senior production designers, and key special effects experts who helped to realize Kubrick’s futuristic vision.

Stanley’s brother-in-law Jan Harlan explains the genesis of the Kubrick family’s latest collaboration with TASCHEN. “Piers Bizony had published an essay on 2001 some years ago—a simple paper-back—but it demonstrated that he is genuinely knowledgeable about this film and the thinking behind its creation. Other partners in the project were, of course, essential. From the start, in proposing this new book, and indeed, throughout the writing and production process, we worked very closely with Warner Bros.”

Of course the Kubrick family has worked with TASCHEN before, as Jan explains. “The Stanley Kubrick Archives project led directly to the next book, about Stanley’s great, unrealized project. Taschen called it Stanley Kubrick’s Napoleon. The Greatest Movie Never Made and I don’t think they exaggerated. Napoleon is not just a historical figure. His genius and folly, his charisma and poor judgment, his brilliance hampered by vanity and ego, are elements relevant for our leadership today around the globe.”

In 2001 Kubrick suggests that intelligent machines might also become capable of expressing such Napoleonic qualities as brilliance, ego and vanity. There is very little dialogue in this epic space film. Kubrick’s ambitious philosophical speculations are conveyed by his unforgettable imagery. The destinies of prehistoric man-apes are intertwined across millions of years with those of computers, humans and alien entities whose nature and intentions are thrillingly ambiguous. So many space fiction films become dated almost as soon as they are made. In contrast, 2001 is just as compelling as when it was first screened, especially given the fact that NASA space probes have discovered countless new planets in our galaxy. The search for extraterrestrial intelligence

Top: New American Library’s first hardback edition of Clarke’s novel, based on the screenplay co-written with Kubrick, was published in June 1968, two months after the film’s initial release.

Left: The Honeywell company designed a brief-case for Heywood Floyd. It contains all the components of a modern laptop computer: a keyboard, a camera, an electronic stylus pen, a modem, a digital file storage module, and a display screen.

“If intelligence and education sufficed, we would be in great shape. Unfortunately it is our emotion and egocentricity that governs final decisions.”

— Stanley Kubrick

Kubrick and Clarke pose for publicity photographs inside the passenger deck set of the Aries lunar ferry. Clarke’s suit is crisply pressed for the occasion, while Kubrick’s clothes, as usual, are worn carelessly.
An experimental photo of Dullea in his space suit, contrasted with the unsuccessful makeup test for a primordial human. Kubrick’s 2001 is a story of evolution from a “primitive” to an “advanced” species. In shedding our fearful and uncertain animal origins, and adopting a cool, organized technological culture, do we lose as much as we gain?

“...animal origins, and adopting a cool, organized technological culture, do we lose as much as we gain?”

— Pieter Bizony

Kubrick and his crew built, from scratch, special projectors, automatic animation systems and motorized camera rigs controlled by banks of electronic switches and timers. But some of the grandest effects were also the simplest. Christiane remembers working alongside her husband on early experiments back in 1964. “Stanley was messing around with paints suspended in chemicals—and I was involved in the art department, too—sometimes it was very smelly, very uncomfortable, and your eyes would run because of the fumes. And people would say, ‘This is crazy!’ But inside these little glass containers, the laws of nature applied to the liquids just as they apply to the universe as a whole. Stanley saw this, and some of the results from those first experiments are actually included, vastly magnified by the camera, as the exploding galaxies and swirls of cosmic dust in the final version of 2001.”

Kubrick was renowned as an obsessive and relentlessly hard-working director. His legendary attention to detail certainly helps explain why 2001 still looks so crisp and believable today. But the typical outsider’s image of her husband as a workaholic is not one that Christiane understands. “To Stanley, and I suppose to any artist, working is more like playing, because what you do is also what you enjoy. Always there is enthusiasm, an open mind to limitless possibilities, and then you narrow it down to what will actually work.” Jan says, “This of course is what Stanley’s film is all about—limitless possibilities.” Jan and Christiane are delighted to share the story of how 2001: A Space Odyssey was created, both from a technical standpoint and in terms of the early scripting process. The deeper meaning of the film, however, is something that Kubrick always wanted to let his audiences explore without the guidance of mere words. As he explained in 1968, when the film was first released, 2001 was “essentially a non-verbal experience” designed “to communicate more to the subconscious than to the intellect.” This book describes, in compelling detail, how he set out to achieve this. The rest is up to you, the audience.
Kubrick gives instructions through a hatch at the “bottom” of the centrifuge as Dullea and Lockwood prepare for a scene.

“Hard work shouldn’t feel like hard work. To Stanley, and I suppose to any artist, it’s more like playing, because what they do is also what they enjoy.” — Christiane Kubrick

The Making of Stanley Kubrick’s 2001: A Space Odyssey

Four volumes contained in a moonolith-shaped metal case, designed by M. M. Paris

Volume 1: Film Stills

Volume 2: Behind the scenes (including new interviews with lead actors, senior production designers, and key special effects experts)

Volume 3: Facsimile of original screenplay

Volume 4: Facsimile of original 1965 production notes

Plus a small cosmic surprise

Art Edition No. 1-500

Limited to 250 copies each, all signed by Christiane Kubrick and with a signed print by Brian Sanders, delivered in a ready-to-frame passepartout, 60 x 60 cm (23.6 x 23.6 in.)

Exploration team moving down moon pit ramp (Art Ed. A)

Revolving camera and control panel (Art Ed. B)

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“Robert was fun to work with—game for anything—full of exuberance and frivolity” —Harry Benson

Underground treasures

Crumb’s complete sketchbooks part 2, reproduced directly from the original sketchbooks: The early years – from The Yum Yum Book to Snatch, Zap, and Despair and Weirdo
Never seen photos of Robert Crumb by Harry Benson
A brief interview by Reuel Golden

Each book in the set contains 224 pages, for a total of 1,344 pages of prime Crumb from the artist’s most prolific, early period. The set includes a handwritten introduction, many pages of original color works, and 50 redrawn images distinctly different from the original works. Each set in this 1,000-copy limited edition also includes a signed, authenticated color art print of the Crumb original Gurls! Sex! (right).

(Note: Benson’s photos are not featured in this set.)

Where were they shot and how long did you spend with Crumb?
Life magazine heard about an up-and-coming artist named R. Crumb who was getting a lot of attention as people were talking about something called Zap Comix, so they assigned me to follow him around for several days in New York in 1968. I photographed him in his apartment downtown, rode the subway with him, met several of his friends sitting on the steps outside his apartment, just hanging out. He found nothing too outrageous and was having a great time. Remember it was the 1960s and he was young with a great sense of humor—perhaps 25 at the time.

What was he like as a subject?
Robert was fun to work with—game for anything—full of exuberance and frivolity, yet I could tell he was very serious about his work. I was a bit older, but he didn’t hold that against me!

Why were the photos never published and how did you feel about it?
When the Life magazine editors saw the film and saw examples of his work they found that Robert’s art was somewhat avant-garde at the time and decided not to run the story. The editors’ initial reaction was that Crumb was not a typical Life subject. Of course I was disappointed because there are several photos from the take that I particularly like, which I think really have the feel of the 60s, but what can you do? You go to the next assignment and hope for the best.
The power and the glory

Powerful portraits that make up a family album of our time, in a format that proves that Annie Leibovitz is the master of the genre

By the early 1980s, Steve Martin was probably the most celebrated stand-up comic in America. He was well known for his appearances on television, particularly on Saturday Night Live, and his stage performances took place in arenas filled with thousands of fans. He was a self-described “wild and crazy guy” who would become an award-winning writer, actor, and musician. In 1981, he had just completed his first dramatic film role in the musical Pennies from Heaven. Martin had learned to tap dance for the film and Leibovitz decided to photograph him in a tuxedo for the cover of Rolling Stone. Martin was an avid art collector and had just acquired a black-and-white Franz Kline painting that he showed her. She had him painted in brushstrokes to match.

Steve Martin, Beverly Hills, California, 1981
George Clooney is a movie star, film director, producer, screenwriter, and human-rights activist. In 2005, he wrote, directed, and performed in Good Night, and Good Luck, a film about the broadcast journalist Edward R. Murrow's public stand against the red-baiting tactics of Senator Joseph McCarthy in the 1950s. He also starred in Syriana, a film about a CIA agent in the Middle East. Clooney received Academy Award nominations for Best Director and Best Original Screenplay for Good Night, and Good Luck. He won the Academy Award for Best Supporting Actor for Syriana. Also in 2005, Clooney was ranked number one on TV Guide's list of the 50 Sexiest Stars of All Time. George Clooney, Universal City, California, 2005.
Lady Gaga, formerly Stefani Germanotta
from the Upper West Side of Manhattan, had become the world’s biggest pop star by 2011, when she recorded a jazz version of “The Lady Is a Tramp” with Tony Bennett. In the music video for the song, she gives a playful, witty performance that evokes classical female jazz singers.
Lady Gaga, New York City, 2011

Michael Jordan is pretty much unanimously acknowledged to be the greatest basketball player of all time. Beyond that, a poll of sports writers and athletes lists him as the greatest athlete in any sport in the twentieth century, at least in North America. He is ranked ahead of Babe Ruth and Muhammad Ali. Jordan was drafted by the Chicago Bulls in 1984 and given jersey number 23. Almost immediately, he dazzled fans with his speed, artistry, and phenomenal skill. His gravity-defying leaps and grace under pressure made him a folk hero.
Michael Jordan, New York City, 1991
Scarlett Johansson grew up in New York City and made her first film in 1994, when she was nine. In 2003, she took on her first roles as an adult: she played the maid who sat for the Vermeer painting in Girl with a Pearl Earring and the young woman who became involved in a tentative relationship with the much older, jaded Bill Murray in a Tokyo hotel in Sofia Coppola's Lost in Translation. Scarlett Johansson, Chateau Marmont, Los Angeles, 2004.
Dan Aykroyd and John Belushi began performing informally as the Blues Brothers when they were in the cast of the television comedy show Saturday Night Live. They debuted in character on the show in 1978, soon formed an actual band, began performing live, and recorded an album, *Briefcase Full of Blues*. In 1980, the Blues Brothers film was released. The film and the accompanying soundtrack album were hits and spawned sequels even after Belushi’s death of a drug overdose in 1982.

In the late spring of 1991, Demi Moore and Bruce Willis were expecting their second child. Moore had a movie coming out soon and Leibovitz photographed her for the cover of *Vanity Fair*. She was seven months pregnant by the time of the shoot. Leibovitz made some close-ups and several full-length portraits with a green satin robe that had been chosen to camouflage the pregnancy. She had made private photographs of Moore’s first pregnancy for her and Willis in 1988, and at the end of the *Vanity Fair* session she shot some fully nude pictures that were intended for them. When Leibovitz got back to New York and looked at the proofs, she realized that the nude photograph was the best cover. Moore agreed.

Demi Moore, Culver City, California, 1991
For most of his life, Dennis Hopper represented the drug-fueled counter-cultural ethos of the 1960s. His public character, which didn’t appear to be much different than the private one at times, was established in Easy Rider (1969), the motorcycle road movie that Hopper directed and starred in with Peter Fonda.

Christopher Walken has also specialized in unstable characters. He won the Academy Award for Best Supporting Actor in 1979 for his performance in Michael Cimino’s The Deer Hunter and Hopper play a scene written by Quentin Tarantino in True Romance (1993) that has become a cult favorite for connoisseurs of twisted, over-the-top characterization.

Dennis Hopper and Christopher Walken, Chateau Marmont, Los Angeles, 1995
During the 1980s, Michael Jackson became the most famous entertainer in the world. In 1982 he released his sixth solo album, Thriller, which is still the world’s all-time best-selling record. The video made for the title track is widely considered to be the most influential pop-music video ever made.

Michael Jackson, Los Angeles, 1989

“It looks like my healthier brother. It was her idea to take a Rodin sculpture pose but make it contemporary.”

— Sylvester Stallone

Sylvester Stallone is the quintessential action hero, most notably in his portrayals of the inspirational boxer Rocky Balboa and the lionhearted rogue soldier John Rambo. Stallone created the Rocky character for a screenplay he wrote when he was a struggling writer/actor in Hollywood, insisting, against great odds, that he play the lead himself. Rocky was nominated for ten Academy Awards in 1977. It won Best Picture and Best Director and Stallone became an immediate star. He is an art collector with a special interest in Rodin.

Sylvester Stallone, Los Angeles, 1993
Portraits of our Time
An interview with Annie Leibovitz

You've said that you thought that one of the major themes of the book is “performance.”

Having your photograph taken involves a performance, portraits particularly. The photographer provides the subjects with a stage—then they have to project. You are taking a real picture in real time no matter how conceptual it is. There is a reality in the performance.

My background as a photographer is as an observer. I'm a terrible director. The performers I have the most rapport with are comedians, who make up a very special group. They're sort of like manic depressives. I sympathize with them. They are usually also very intelligent. For me, the classic photograph of a comedian is Charlie Chaplin just leaning. That is such an extraordinarily funny picture. It's as perfect a photograph as you could ever have of a comedian. Chaplin came from silent films. The challenge for a photographer is to create a visually funny picture without it being stupid. It's difficult to take a funny picture.

You are known, particularly by magazine editors, as a master of the group photograph. What special challenges come with a group?

Group photographs make great images historically when they make sense, but sometimes the groups are put together for no particular good reason. The photograph of the American patrons of the Tate museum was a challenge. It runs over several pages in this book. There are over seventy people from the art world in the picture, sitting on bleachers set up outside, before a benefit dinner. The photograph that was finally published was taken before the “real” photograph was made. I was in a state about not wanting to take group pictures anymore because I thought they were anti-portrait or anti-photograph. When I got back to the studio and started looking at the pictures, I saw that the pictures that were taken before we actually started to take the picture were the pictures. People were chatting with one another or talking on their cell phones, one person was taking a picture of still lifes, other people were smoking and staring into space or trying to figure out what I was doing. That became the picture.

Did reproducing your pictures in such large sizes present any problems for you?

I was used to seeing the pictures in intimate formats—20.3 x 25.4 cm (8 x 10 in.) or 27.9 x 36.6 cm (11 x 14 in.)—but I had made large prints before. The first time I did really big prints—which was only possible because we worked digitally—was for my “Women” show at the Corcoran Gallery in Washington, D.C., in 1999. I had seen Chuck Close's very large prints—self-portraits the year before at the Museum of Modern Art. He put four Iris prints together. Close’s printer was David Adamson, in Washington, and I went to David and asked him to create prints for me. For the Corcoran show, we blew up a photograph of my mother, Patt Smith. These simple portraits became sort of visual guideposts for the show. When Benedikt Taschen wrote me a letter about doing a Sumo book, it seemed like a natural progression.

Were there any curatorial surprises when you started working on the book?

Not when I started, but what happened was that the process ended up taking place over a fairly long period of time. When I realized that we weren’t going to make the first deadline for getting the book out, I let it sit for awhile and when I looked at it again, I realized that it needed more work. I had thought initially that I just had to imagine what photographs looked good big, it was more complicated than that. The first ideas I had were put aside, although there are remnants of them. My books are usually arranged chronologically. There is more early work in the beginning of this book than later, but I tried to throw off the idea of chronology. I didn't want anyone to look at the book and call it a retrospective. That was important to me. When you put so many of my pictures together, you can’t help but say, Oh, is that her greatest work? But this is not a retrospective. It is a kind of potpourri. A roller coaster. As you go through it, you forget what you saw in the beginning. You’re in another place toward the end.

I had thought that I would put a lot of photographs in this book that might not otherwise be used in a book. As it evolved, I found myself going back to some more popular photographs that seemed to be nice to have as statements. The book is very personal, but the narrative is told through popular culture. There are no pictures of family or friends.

The nature of my work changes constantly. I was finishing up a project called “Pilgrimage,” a book and exhibition which include still lifes. I found myself putting in some of these still lifes, which in my mind are portraits of people who are gone. I put in a photograph of the TV that Elvis took a shot at in his house in Palm Springs and a page from Emily Dickinson’s herbarium. It's not really a book. It sits on a stand. You can find a photograph that you care about and leave the book open to that and sort of dwell on it. There was a lot of discussion with Frank Goerhardt, the production manager, about paper. He would say, oh, quickly see what the pictures are and then big book is essential. It allows you to find a photograph that you care about. The supplement book that comes with the book. Everyone who worked on this built it themselves. My background as a photographer is as an editor, as a master of the group photograph.
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Vanity Fair

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(size not included)
“For Ai, the most important attribute of the artist’s existence would be reason, which had failed to illuminate anything in the China of his youth.” —Uli Sigg
It’s become less of a challenge to track down Ai Weiwei these days. He almost perpetually resides in his studio, ever since his passport was unlawfully confiscated after his release from custody in June 2011. A man known to jet around the world a few times a year, who was finally getting in overdose what he would have deserved long ages worldwide acclaim, interviews, invitations to exhibit, to realize projects, to teach, to clutter China and other parts of the world with buildings, to spend time with established dignitaries and so on.

Now this world comes to his studio. Here he plans and curates his exhibitions, designs magazine covers, twitters, and holds court with as much presence in the global media as ever before. What kind of personality keeps all this running?

Part of the answer can be extracted from the artist’s biography. In the 1950s the writings of his father, a famous poet, had landed the family in exile to China’s inhospitable Northwest. In 1975 they returned to Beijing, where the young Ai took up studies at the film academy, only to quit soon afterwards, frustrated by the quixotic ideals conveyed there. In 1981 he followed his girlfriend to the United States, a journey which the twenty-three-year-old embarked on as a self-declared “postimpressionist” painter: he had been profoundly impacted after chancing upon a Van Gogh monograph and a book about impressionism—while, by contrast, he had thrown out a monograph on the concoctions of Jasper Johns. Painting provided Ai with an escape from the Chinese variant of communism, which presented itself to him as a perennial disaster. For incomprehensible reasons,
his father had been labeled a dissident “rightist” and thus an enemy of the state. Like major and even very minor decisions in Chinese everyday life, the judgment defied any attempt at understanding based on reason or human sentiment.

**Discovering Duchamp**

A short stay in 1982 at the Parson’s School of Design in New York City gave Ai his first exposure to the concepts of Duchamp and Warhol, which he devoured in one sitting while observing his fellow American students as they painted away wildly, focused on the what and completely bypassing the why—the very central question that would accompany Ai from then on: why should one express oneself as an artist? He subsequently made up his mind to leave painting, or, in his words, a studio full of pictures nobody wanted, and to turn from the two-dimensional, finite artwork toward the ever-expanding universe of conceptual art. For Ai, the most important attribute of the artist’s existence would henceforth be reason, which had failed to illuminate anything in the cultural-revolutionary China of his youth. His discovery of Duchamp had buried the postimpressionist, and in Duchamp’s ideas about the artist’s existence as a mindset, as a lifestyle, Ai found his identity.

He decided to return to China in 1993, prompted by his father’s serious illness. At first he lived in his father’s house, where he considered himself a mere guest, and not a particularly respectable one at that, with not a thing to show for all the years spent in the US—no elegant diploma, not even a half-decent art career. So he kept a low profile, limiting his expression to the publishing of three books about Western and experimental Chinese art.

His now famous *Han Dynasty Urn with Coca Cola Logo* from 1994, the photo work *Dropping a Han Dynasty Urn* from 1995, even his first compositions made of deconstructed furniture from 1996 onward—he didn’t regard any of it as art. He considered them mere diversions. It wasn’t until 1999 that he again faced the challenge to produce art according to his own definition—after being nominated by Harald Szeemann to appear in the Venice Biennale of that year.

**Cross-cultural ambiguity**

Seen through Western eyes, the gestures of Ai’s work consistently produce ambiguity. The hardware bears mainly Chinese connotations, while we are left to somehow imagine the software. We sense a personality with a very clear idea of what art is and isn’t, and what is needed to grasp or compose a thing and then move it from one sphere into another.

― Uli Sigg

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*Top: Surveillance Camera, 2010, marble
Left: Each chapter opener features a cut-out page by Ai Weiwei specially produced for the new TASCHEN monograph.
Opposite: Grapes, 2010, 40 wooden stools from the Qing dynasty*
this very clear idea remains elusive, when we lack the contextual knowledge of Chinese thoughts and things. Is a cubic meter of tea (A Ton of Tea, 2006) the same on both sides of the world? Of course not: ‘to drink a cup of tea’ is a euphemism often used by the Chinese police when summoning people to preliminary interrogations. Another specific strength inherent in Chinese culture, and essential to Ai’s art, is the capacity to fuse contradictions into one single proposition. To put it simply: while in a Western mind, according to our Cartesian binary logic, a thing is either this or that, in a Chinese mind that same thing may well be this and that at the same time. Take Whitestone (1995–2000) as an example: 132 Neolithic vases, each one a beautiful piece of art and a relic, but one fourth of them completely covered or destroyed by white industrial paint. The work fuses two contradictory paradigms of art creation: the Western paradigm of ‘avant-garde’ art, which means a radical destruction of tradition, breaking with the past to create space for entirely new thinking; and the classic Chinese paradigm of respect for tradition and therefore of art creation as an evolving continuum drawing from the wealth of Chinese culture.

Implicit risk

Ai’s Documenta piece (Fairytale, 2007) also revealed an artistic strategy that was to shape his work increasingly. His own greatest strength, the artist says, is ‘to put him in an awkward situation’—that’s how a contradiction can arise which then calls for resolution or at least control. But this process of gaining control mustn’t be easily managed. His art must always also imply the possibility of a major mishap, or else Ai doesn’t feel sufficiently challenged.”

stage a show in the giant Turbine Hall, not in 2012, as originally scheduled, but much earlier, in October of the same year. If Ai wanted to undertake the physical realization of one of the most prestigious and therefore riskiest engagements in the art world, then transport from China and installing the work would take three months. Which left Ai with six months, counting from January 2010, to develop an idea, draw up a concept, and produce the piece! So a thousand six hundred workers were hired to do the molding, painting, firing, and glazing of more than 100 million Sunflower Seeds. A blackjack spirit

So where did Ai Weiwei get this outsized appetite for hazard and uncertainty which drives him to launch such major projects whose basic concept makes them virtually inescapable? It is an aspect of his inner gambler—a no less essential part of Ai’s personality than his rationalism—which also had made him leave for the US with thirty US dollars in his pocket. Back in the 1980s, a limousine sent from an Atlantic City casino drove up to the basement entrance of his and his colleagues’ shared abode every weekend, Åi had made a veritable name for himself there as a player of blackjack. The savvy gambler embraces certain routines: to enjoy getting himself into a process whose outcome is determined to be uncertain; to be dead serious about playing the game while knowing that it’s only a game; and to be always aware of himself so that he will never overplay his hand. To this day, nothing and no one has been able to break Ai’s cool.

The first comprehensive monograph on Ai Weiwei’s life and work

– Conceived in close collaboration on site with Ai Weiwei
– essays by Uli Sigg, Roger M. Buergel, Carlos Rojas, William A. Callahan, James J. Lally, as well as numerous statements derived from Ai Weiwei
– Each copy is wrapped in a silk cloth, which reproduces a detail from the artist’s own archives, from photos taken during Ai’s time in New York to production shots of large installations in the workshop and pictures from his studio.
– Essays by Uli Sigg, Roger M. Buergel, Carlos Rojas, William A. Callahan, and James J. Lally, as well as numerous statements derived from interviews with Ai Weiwei, conducted especially for this publication.
– Full-page laser cut designs based on traditional paper cut by the artist.
– Each copy is wrapped in a silk cloth, which reproduces a detail from his work, Straight, a reference to the Sichuan earthquake of 2008.

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Left: Circle of Animals, 2010, bronze, 12 pieces

XL

Ai Weiwei
Hans Werner Holzwarth (Ed.)

Hardcover, 722 pp.

Circle of Animals
Fairytale

© Ai Weiwei 2010

Big ideas for small buildings

Over the years, talented architects have occasionally indulged themselves with the challenge of designing small but perfectly formed buildings. Today, with reduced budgets, many architects have turned in a more focused way to creating works which may be diminutive in their dimensions, but remain vast in their vision, originality and trendsetting ideas.

THE BLACK PEARL
STUDIO ROLF.FR
AND ZECC ARCHITECTS

The renovation of this once crumbling town house in Rotterdam is immediately notable for its new deep black façade. Dutch designer Rolf Bruggink sought to give an impression of a “shadow” of the original fronting with his paintwork, while adding a few new windows. The interior plan was completely changed, with the original small rooms replaced by a continuous working/living space over four floors, connected, in the architects’ words, by “voids, large stairwells, and long sightlines.” All redundant banisters, railings, and doors were removed, causing a high degree of spatial abstraction. “Floors, walls, stairs, and ceilings blend together and seem to recall an ‘Escher-like’ impossibility.” A greenhouse and hot tub were installed on the roof.
**SOL DUC CABIN**
**OLSON KUNDIG ARCHITECTS**

“A compact, low-maintenance, virtually indestructible building” was the clearly-defined brief for this fishing cabin on the Olympic peninsula, Washington. Raised on four steel stilts because of occasional flooding in the area, the structure can be entirely sealed against the elements with its sliding steel shutters. Entry, dining, and kitchen areas are located on the lower floor, with a sleeping loft above.

**HOUSE 77**
**JOSÉ CADILHE**

The stainless-steel shutters of this house in Póvoa de Varzim, Portugal are perforated with *siglas poveiras*, a local “proto-writing” system, traditionally used for communication or to mark personal belongings or fishing equipment. The symbols deployed were hereditary and often used for several generations. With this street-facing façade, the architect envisaged House 77 “sharing some of the city’s memories.”

**BEETLE’S HOUSE**
**TERUNOBU FUJIMORI**

This fairytale-like teahouse structure was a showpiece of the exhibition “1:1 Architects Build Small Spaces”, held at the Victoria & Albert Museum in London in 2010. For this exhibition, the museum invited 19 architects to submit proposals for small structures that examine notions of refuge and retreat. Visitors could reach this teahouse, built out of charred timber, via a ladder, and from it survey the surrounding galleries.

**PILLAR HOUSE**
**SUZUKO YAMADA ARCHITECTS**

“Pillar House” was first presented as a miniature model for the “Arts & Life: A Housing for Living” competition, held in September 2011 by the Tokyo Metropolitan Art Museum. Visiting the Tohoku region of Japan, which was hard-hit by the 2011 earthquake and tsunami, architect Suzuko Yamada noted that old houses generally have a large pillar at their center. For her, this pillar “symbolized a traditional and familiar centerpiece in old Japanese homes, one which I could see continuing in its role to provide support for the Japanese house of tomorrow. However, instead of one central pillar, I imagined several in one house, creating a space of openness, yet providing shelter to the family living intimately among them.”

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**Small Architecture Now!**
Philip Jodidio
Hardcover, 416 pp.
$ 59.99 / € 39.99 / £ 34.99
Big Bang at the Chateau

Annie's gang comes out to celebrate at the legendary hotel which was the setting of many of her portraits

1. David Hockney, Udo Kier
2. Dian Hanson, Matt Groening
3. Benedikt Taschen and Annie Leibovitz
4. Kelly Lynch, André Balazs and Mario Testino
5. Melanie Griffith
6. Quincy Jones and Ani Leibovitz
7. Leon Max and Edward Menicheschi
8. Annie Leibovitz and Graydon Carter
9. Terry Richardson
10. Lawrence Schiller
11. True Richards
12. Mario Testino and Annie Leibovitz
13. Sylvester Stallone and Annie Leibovitz
14. Anna Leibovitz and Lauren Taschen
15. Linda Perry and Sara Gilbert
16. Charlotte, Benedikt and Lauren Taschen with Annie Leibovitz
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Mediterranean Sea. “Gamma” men in training. The diver emerging from the water is wearing a Panerai compass on his wrist.

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