"Patti was a paragon of cool; always with a trace of philosophy in her sensuality.”
LYNN GOLDSMITH
Peter Lindbergh’s last book

David Bailey
Jean Shrimpton, 1965
Edition of 75
Dior by Peter Lindbergh

Haute Couture meets Times Square:
An homage to fashion’s most beloved photographer
Given carte blanche to shoot 80 vintage Dior dresses including pieces hand-sewn by Christian Dior, Lindbergh set the scene in the busy streets of New York, bringing priceless garments from the Dior Museum's vaults to Manhattan.

Vol. 1 gathers never-before-published images from the legendary shoot, while Vol. 2 traces Lindbergh’s photographs of Dior pieces over the past 30 years.
“The cycle of fashion photography turns again, and this unusual and edgy collection constitutes one of the rare triumphs of its recent history.”

MARTIN HARRISON
Bonjour, Monsieur Hulot!

The ultimate tribute to humorist humanist Jacques Tati

The work of Oscar-winning French filmmaker/performer Jacques Tati, one of the most important figures in the history of cinema, had unjustly lapsed into obscurity—until now. Made with exclusive access to Tati’s archives and designed by M/M (Paris), this stunning five-volume publication gathers original essays, interviews, screenplays, and hundreds of unpublished letters, sketches, notes, photographs, and film stills. A long-overdue celebration of Tati’s comic genius and unique vision.

Jacques Tati as the lovably clumsy Monsieur Hulot in Mon Oncle (1958). The two “pupils” in the windows are his sister and brother-in-law, watching him struggle with their entry gate.
The Art of Paying Attention

All the world’s a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts…
—William Shakespeare, As You Like It

Jacques Tati took a wide angle view of the world. In any given situation, he was likely to pay more attention to the periphery than the central action. Take the soccer goalie routine from early in his career as a music hall performer: on an empty stage, he would stand idly, gazing into the distance and looking slightly bored, then suddenly spring into a defensive stance, hopping side to side, preparing to defend his goal, until the action would apparently move back downfield and he would visibly relax again, resuming his idle position. (Inevitably, at a later point in the routine, this sequence would end with his head whipping around as he watched the ball sail into the goal behind him.) While the spectator’s gaze typically follows the ball during a soccer match, Tati singles out the goalie, delighting in the absurd, balletic comedy of the goalie’s intermittent engagement with the action. In drawing his audience’s attention to something they have all seen but never watched, he turned the “banal” into something delightful. Later, in his films, Tati peppered scenes with multiple points of activity, and he always shot scenes from a wide view. Watching his films is like watching a theater production, or even just experiencing real life—you decide where to look, and when. The use of close-ups was anathema to him: he didn’t want to be the one to tell the audience what to look at. It takes multiple viewings to catch the gems in every shot; not because Tati insisted people watch his films repeatedly (though this is recommended), but because he wanted to give viewers the freedom to let their eyes roam the screen. Tati wanted to inspire the audience to learn the art of observation, to see humor in
daily life by simply looking for it. He once declared, “I want my film to begin when you leave the theater,” and he absolutely meant it. The modernization of Paris that Tati observed in the 1950s and 60s took on the role in his films of something like a foil to the old fashioned way of life still thriving in lower class neighborhoods. This was a central theme in Mon Oncle, a film that contrasted the neighborly working class suburb of Tati’s Mr. Hulot character with the Villa Arpel, the ultra-modern, minimalistic, sterile home of his sister and brother-in-law. Madame Arpel, giving her cosmopolitan neighbor a tour of her pristine house, proudly announces, “Tout communique!” (“Everything communicates!”) She’s talking about the open floor plan, but the irony is clear. In her house, the humans hardly communicate at all. Yet “everything communicates” could be Tati’s mantra: like it or not, we are all actors working together on the same big film called life. There is a scene in Tati’s next-to-last film, Trafic, in which Mr. Hulot, jerrycan in hand, is walking alongside a highway in search of a gas station when he spots another man across the road, also carrying a jerrycan, arriving from the opposite direction. They both stop and, realizing the futility of continuing along their current paths, hesitate in confusion. The other motorist turns and heads off into a field and, with no better options, Hulot follows him. Tati shot this scene from off the side of the road behind Hulot, with both men approaching one another on opposite sides; just as they cross positions on the screen, they notice each other, slowing their strides in unison. This existential realization, experienced simultaneously by the audience and the characters on the screen, is funny but also touching: Tati seems to be saying that our world is full of strangers who are all different yet all the same, and we are all in it together, looking for the same things in different places. This publication opens Tati’s world into ours and welcomes us into his. Whether you want to read how Tati first described Mr. Hulot in a screenplay, pore over PlayTime’s stunning visual compositions, peek into his notebooks, or perhaps simply (re)discover his life and work, this is for you. I hope that Tati fans everywhere will be made happy, and that new Tati fans will be made everywhere.

**THIS SPREAD:**
In PlayTime (1967), Monsieur Hulot gets lost in a labyrinthine office complex trying to catch up with a man he is supposed to meet. At one point, having spotted the man from above, he hurries down the escalator only to lose track of him within the maze of cubicles (opposite). Above, Tati lines up a shot from Hulot’s point of view as he descends the escalator. Left, a page from the shooting script showing the camera angle and the movements of the actors during the scene.

**PREVIOUS SPREAD:**
A congested roundabout becomes a colorful merry-go-round in PlayTime (1967).
“When you watch his films, you realize how much he knows about—and loved—human nature, and it can only be an inspiration to do the same.”

DAVID LYNCH

A sketch of Hulot’s car for *Monsieur Hulot’s Holiday* (1953). The sputtering jalopy was a veritable character the source of some of the film’s best gags.

Playing a mime instructor, Tati demonstrates a gag in the short film *Cours du soir* (Evening Classes, 1967), shot during post-production of *PlayTime*. In 1979, he said, “There’s no two ways about it: everything in the auteur line still comes out of short films, and that’s why they are so vital.”
Before Easter After

Join Patti Smith and Lynn Goldsmith on an artistic odyssey

I am the spring
The holy ground
The endless seed
Of mystery
The brazen image
The prince of peace
The ambassador
Of dreams
The thief of sleep
I am the sword
The wound
The stain
Scorned
Transfigured
Child of Cain
I rend I end
I return again
I am the salt
The bitter laugh
I am the gas
In a womb
Of light
I am the tears
The ball of sight
The evening star
Rising tonight

“We considered the symbolism of the colors in Christian art: blue for heavenly grace; red for the blood of the martyrs; white for holiness, purity, innocence, and virtue.”

LYNN GOLDSMITH
Introduction by Lynn Goldsmith

For me, photography is a means of writing with light; showing in order to tell. It’s a tool for awareness, though images will always deceive us because truth in its entirety cannot be condensed, summarized, encapsulated.

There are no hard and fast rules for what and how I shoot; only that I empathize with the subject in front of my camera. It was easy to do that with most artists. We all had some gene for anarchy; it’s alive in everyone born into the wrong class, the wrong color, the wrong sex. What I consider when putting myself in the shoes of others is whether I’m exploring or exploiting, documenting or manipulating, embracing or intruding. At my best I’m both watchman and spy. The watchman observes the outer while the spy investigates the meaning of the inner. I’d like to think that in portraiture the photographer can interpret the inner persona of the subject and that self-knowledge is acquired through the work of making those images.

When making images with Patti Smith, everything she did, she did as a poet. The photographs are evidence of that; how closely the sacred and the profane can interact, how one can combine a sense of absurdity with a sense of significance, how talent needs to form a trinity with effort and inspiration, the feeling of being mortal and immortal. She was a paragon of cool; always with a trace of philosophy in her sensuality. I wanted to identify with that as well as with the singularity of her face, the courage, the loneliness of it. I’d hoped to make images that possessed the enormous contradictions between ideals of strength and beauty and fragility of the human condition. She was the lyrical advocate of the flawed; a renegade enamored of tradition. It was easy to envision her storming the gates of Paradise.

My knowledge of anyone in front of the camera will always be fragmented, incomplete, but the mysteries of grace persist in all human beings. With Patti, I allowed for the serendipity of the process of making images; a trust in the hushed power of what has been left out. She would bring attitude and focus as well as clothing and props to shoots. It served to make the images into proof of her endearing, complex, and authentic self as well as of her formidable talents.
After a long convalescence in 1977, I rejoined my band, and we developed the songs that would form Easter. Whenever possible I spent time in Detroit with Fred. He noticed that I was a shallow breather, possibly due to the chronic bronchitis that I had marshalled since a child, and suggested I learn to play clarinet. He thought the challenge might deepen my breathing, thus enriching my voice. Fred had played the instrument in grade school before switching to soprano sax, then electric guitar. He taught me how to use a mouthpiece and prepare the reeds and gave me his boyhood clarinet.

I was never skilled in the mathematics of music, so I played by ear, in motel rooms, fields, tiled bathrooms, and tour buses. At home I played along to Ornette Coleman records and the Master Musicians of Joujouka. The clarinet demanded that I connect with diaphragm breathing and playing it became a part of my daily practice, ultimately pervading performance within songs like “Seven Ways of Going.”

When I left public life in the fall of 1979, I took my clarinet back to Detroit. In our new home Fred and I would often improvise together, on saxophone and clarinet, into the night. We would play until the wail and the whirl became as one. An ascending cacophony, as if the cries and chaos of the world, descending into softness, like a Jackson Pollock painting dissolving into desert.

Patti Smith
An intimate visual survey of the unparalleled Patti Smith by Lynn Goldsmith, whose lens has immortalized a golden era of rock’n’roll history. With hundreds of unseen photographs and exclusive texts by Smith, this signed edition documents a transformative moment in the artist’s career and celebrates two greats whose creative partnership continues to this day.

Collector’s Edition (No. 201-1,500), each numbered and signed by Patti Smith and Lynn Goldsmith

“She was a paragon of cool; always with a trace of philosophy in her sensuality.”
LYNN GOLDSMITH
Art Edition No. 1–100. NYC, 1977, 12 x 18 in.

The Ai Weiwei Papercuts
A limited-edition portfolio reflecting on his life and work
Ai Weiwei reflects on his life and work through the Chinese art of papercutting in this limited-edition portfolio. Meticulously cut in fine, large-format red paper, each of the eight pieces represents a decisive moment within the artist’s oeuvre—from his time in New York in the ’80s, his exploration of Chinese crafts in Beijing in the ’90s, to the political activism of his recent work—offering a beautiful, personal retrospective in a unique format.

Al Weiwei, The Papercut Portfolio
Edition of 250
Portfolio of eight papercuts, each signed by Ai Weiwei, 23.6 x 23.6 in., in clothbound clamshell box
$15,000 / £13,500

“My definition of art has always been the same. It is about freedom of expression, a new way of communication. Art should live in the heart of the people.”

AI WEIWEI
Meet Gerhard Richter, the German artist who redefined painting. Between abstract works and photography-based paintings, Richter pushes the medium's boundaries and reminds us of its urgency and importance in a world overwhelmed by digital images. This introduction to one of the greatest artists of our time explores his entire career.

“I like everything that has no style: dictionaries, photographs, nature, myself and my paintings.”

GERHARD RICHTER

Realism vs. Abstraction
A colorful exploration of the life and work of Gerhard Richter

Betty, 1988 (CR 663-5)
Oil on canvas.
St. Louis Art Museum.
Woodblock Wonders
A visual history of 200 Japanese masterpieces

“If you must find precedents, compare me to the Japanese masters... I approve of their aesthetic sense, their powers of suggestion which evoke presence by a shadow, the complete picture by a fragment.”

CLAUDE MONET
Discover the 200 most exceptional Japanese woodblock prints from 1680 to the 1940s in this breathtaking XXL edition. With pristine reproduction of designs by some 90 artists including Hokusai, Hiroshige, and Utamaro, as well as 17 fold-outs, this is a rare opportunity to encounter the timeless masterpieces that would inspire Impressionism, Expressionism, Art Nouveau, and more.

PREVIOUS SPREAD:
Kikugawa Eizan
Three Fashionable Beauties Cooling Off in the Evening (detail), mid-1820s
Woodblock print, ink and color on paper
Santa Fe, New Mexico, Collection of Lee E. Dirks.

OPPOSITE:
Kawase Hasui
Shiba Zōjō-ji Temple, 1925
From the series Twenty Views of Tokyo
Woodblock print, ink and color on paper

RIGHT:
Katsukawa Shun’ei
The Actor Nakamura Nakazô II as Kawagoe Tarô Shigeori, c. 1795
Woodblock print, ink and color on paper
A selection of the finest impressions from museums and private collections worldwide.
“I envy the Japanese for the enormous clarity that pervades their work... they draw a figure with a few well-chosen lines as if it were as effortless as buttoning up one’s waistcoat.”

VINCENT VAN GOGH
The David Bailey SUMO

Over 300 of the greatest portraits of our time printed big and bold

This big book of Bailey celebrates one of the world's most influential photographers and the culmination of two years researching his archives. Gathering portraits from the 1950s to the 2010s, we discover some 300 subjects as varied as Nelson Mandela, the Beatles, the Queen, Salvador Dali, Bill Gates, and Yves Saint Laurent, all printed big and bold, in Bailey’s signature style.
“Bailey’s most iconic images, treated with monumental reverence.”

VANITY FAIR
Art Edition No. 76–150: Jean Shrimpton, 1965
$12,500 / £9,000

$15,000 / £11,250

$15,000 / £11,250

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A LIMITED SUMO EDITION OF 3,000 NUMBERED COPIES
Signed by David Bailey with a bookstand designed by Marc Newson.
SUMO size 19.7 x 27.6 in., 440 pages

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No. 76–150: Jean Shrimpton, 1965
No. 151–225: Mick Jagger, 1964
No. 226–300: Andy Warhol, 1965

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Rembrandt put more into faces than anybody before or since. He could see the small things that make up the individual face, and why everyone is different.

David Hockney

Rembrandt’s Complete Paintings
The full painted oeuvre in XXL resolution

“Rembrandt put more into faces than anybody before or since. He could see the small things that make up the individual face, and why everyone is different.”

David Hockney
“Rembrandt goes so deep into the mysterious that he says things for which there are no words in any language.”

VINCENT VAN GOGH
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Volker Manuth, Marieke de Winkel, Rudie van Leeuwen
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All 314 etchings and 708 drawings printed in color for the first time
“Rembrandt’s drawings rival those of Leonardo da Vinci for inventiveness and vitality.”

theguardian
Rembrandt. The Complete Drawings and Etchings
Peter Schatborn, Erik Hinterding
756 pages, $200 / £150
Master of Selfies
Rembrandt's complete self-portraiture in an XL collection

"These are among the greatest artworks that Rembrandt ever produced. The artist depicts himself with rugged honesty." BBC

No other 17th-century artist played the self-portrait game as extravagantly as the Dutchman Rembrandt. Spanning from his youth until just a year prior to his death, this unprecedented collection gathers the entirety of Rembrandt's self-portraiture in impeccable reproductions. The works are an intimate glimpse into the artist's lifelong self-reflection and nothing short of a triumph of art history.

Rembrandt. The Self-Portraits
Volker Manuth, Marieke de Winkel
Hardcover with lenticular, 176 pages, $70 / £50

XL Rembrandt. The Self-Portraits
TASCHEN
Two of art history’s most influential geniuses are revealed in these weighty volumes. Each monograph represents the most exhaustive explorations of the artists to-date. Jam-packed with enlarged details unveiling the most unsuspected minutiae: from subtle brushstrokes to the grain of the canvas.

“Bound to become the standard reference work.”
LE FIGARO

“Heavyweights of Art History
The most complete overviews of Dalí and da Vinci to-date

“You’ll never get to see Leonardo’s art like this. So close up, in such detail. Every brushstroke is visible down to the last line.”
DIE WELT

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752 pages, $50 / £40

Leonardo. The Complete Paintings and Drawings
Frank Zöllner, Johannes Nathan
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The Magician, Death, and the Moon

Surrealism meets Symbolism in Salvador Dalí’s tarot deck

"Combining the occult with his own unmistakable sensibility, Dalí’s tarot is a pastiche of old-world art, surrealism, kitsch, Christian iconography and Greek and Roman sculpture.”

Dali poses as the Magician, his wife Gala becomes the Empress, and the death of Julius Caesar is reinterpreted as the Ten of Swords in the artist’s extraordinary custom tarot deck. First published in a 1974 limited edition that has since long sold-out, this lavish box set brings back the full set of 78 cards, each dazzling in color, along with a companion book on the making-of and practical instructions.

Dali, Tarot
Johannes Fiebig
Deck of 78 tarot cards with booklet in velvet-bound box,
184 pages, $60 / £ 50
“Each project is like a slice of our lives, part of something that I will never forget.”

CHRISTO
Steve McCurry. Animals

Reuel Golden
252 pages, $60 / £50

ANIMAL MAGNETISM

Steve McCurry turns his lens on creatures around the world

From an elephant lovingly resting on his master's shoulder to a dog led through the rubble of Kabul on the back of a bicycle; these images by Steve McCurry tell a thousand stories, each a touching lesson in humanity. The legendary photographer presents his favorite shots of animals in this kaleidoscopic collection ranging from Asia to South America, the United States to Europe.

“Stories of men meet stories of animals, narrated by a brilliant poet of contemporary photography.”

PHOTOLUX MAGAZINE


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Signed by Steve McCurry, $2,500 / £2,000

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Purr-fect!
A tribute to the world's greatest cat photographer, Walter Chandoha

Actor W.C. Fields once said, “Never work with children or animals,” but photographer Walter Chandoha debunked that statement many times over. Witness the artist’s most famous melding of the two subjects in his 1955 photograph Paula and Kitten, a close-up shot of daughter Paula and a tiny feline friend and a perfect example of the Chandoha instinctive technique. The kitten was sans mother, and the photographer directed his daughter to coddle the youngster and eventually bring him home to his wife, Maria. The couple named him Loco, and aptly so; like a clockwork every night, at 11 p.m., the cat would scurry about their three-room Astoria apartment in Queens, bouncing off the walls and startling himself when catching a glimpse of his image in a mirror. This would last for about a minute, then, just as fast as he went berserk, he would become the pinnacle of calm. Chandoha began taking photos of Loco’s nightly antics and submitted them to newspapers, magazines, and photo contests.

Photography had always been part of Chandoha’s life. After immersing himself in the medium during high school and serving as a combat photographer during the Second World War, he had the initial goal of becoming a Madison Avenue genius, and received a marketing degree from NYU through the G.I. bill. Newly married with a baby on the way, marketing and advertising seemed more lucrative than photography in the scheme of things. But Loco changed everything. Soon magazines like Look and Women’s Home Companion came calling, launching a lifelong career and a love affair—one that would be at once familial, familiar, and four-legged in nature.

Cats are having a moment, and in the annals of pop culture, the feline reigns supreme. Yes, the Felis catus (domestic cat) has amused, bewildered, and coaxed us since the days of ancient Egypt, where they were considered sacred and worshipped as gods (and, most assuredly, in a cat’s mind they are). Yet their idolatry has now surpassed even this. The Internet is their virtual pantheon where they are worshipped daily. Cats online—in the forms of photographs, GIFs, memes, and videos—provide us with much needed mental respite from the nonstop barrage of opinions or news (false or otherwise) that has divided us politically and culturally. They have transcended the role of mere companions.

Cats with names like Lil BUB, Hamilton the Hipster Cat, and White Coffee Cat have pounced onto the scene as influencers, promoting products and amassing followers in the millions on social media. Hashtags like #purrfect and #catsofinstagram dominate, and the word “caturday” is part of our colloquial language. And conventions melding all things feline and pop culture dot the landscape, from Los Angeles to London.

Chandoha spent over 75 years creating photos that mold our love of cats with the American way of life. For one assignment he might create a perfectly staged, high-definition, and color-saturated composition with, at its epicenter, a beautiful ball of buff; then he’d switch gears and bring forth intimate, Rockwellian scenes of family life, resplendent in black and white. His work graced over 300 magazine covers, hundreds of pet food packages, and thousands of advertisements, and he published 33 books (14 books on cats and other animals alone). Countless greeting cards, calendars, and jigsaw puzzles also bear the Chandoha signature aesthetic, one that would define the visual vocabulary of animal portraiture for generations. With over 200,000 photographs in his archives, he solidly captured some of the most unpredictable yet beloved creatures on Earth with what may be one of the largest portfolios on the subject ever amassed.

‘The expressions dogs make are pretty limited,” said Chandoha. “They don’t get into real exciting postures, as a cat will.” Cats have an unusual level of flexibility; they also lack a collarbone and have the ability to decrease their terminal velocity. The feline’s physiology has been depicted both artistically and scientifically for hundreds of years; one of the most famous studies, Falling Cat, was created by scientist and chronophotographer Étienne-Jules Marey in Paris in 1894. Marey built a camera that had the capacity to capture animals in motion at 12 frames per second. He filmed the cat being dropped from an upside-down position in an effort to show what is now known as the cat-righting reflex, the animal’s uncanny ability to reorient its body while falling—no matter its position—and land on its feet. He was a trailblazer for what would become the moving image and, in essence, created the first cat video.

Like Marey, Chandoha was a pioneer when it came to capturing feline nuance through his photographic lens. In the 1950s, the advertising industry was hitting its stride in a postwar era of consumerism, fulfilling the need of a rising baby boomer population. Family was paramount, a powerful commodity, and animals were part and parcel of living the American dream. Ad men recognized the potential of integrating animals into their campaigns, and Madison Avenue came calling. Quickly, he became their go-to for taboos, as well as an adviser to creative directors and ad executives trying to innovatively

**By Susan Michals**

**Actors**

Photographer and subject, taken in Chandoha’s Long Island studio, 1955.

- **TOP:** Family Circle magazine, March 1955.
- **RIGHT:** Chandoha’s very last feline companion, Maddie, a rescue American shorthair, New Jersey, 2018.
determine the way into the hearts of American consumers. He created diverse imagery of everything from undergarments to shoes, as well as virtually every pet food package around. Chandoha commented on the omnipresence of his work in the 1950s and ’60s: “If you went into a supermarket when I was doing all these packages, there would be dog food on one side and cat on the other. Almost all of the photographs were mine!”

Perhaps his secret weapon was that he was a diehard cat man and loved the animals through and through. While working as an adviser for the advertising agency Leo Burnett, the art director asked what they could do to make a commercial with a mother and her kittens a real standout. “In every litter of kittens . . . there’s a crybaby,” recalled Chandoha. “You’d have to take that crybaby out of the basket and away from the group. The mother would have her kittens with her, but they get nervous because a sibling is crying and uncomfortable. The mother is torn between calming the ones in the basket with her or jumping out and getting the crybaby. Eventually she walked across the room, perfectly in focus, picked up the baby, and they got their shot.” Getting that perfect shot was not so easy. “You can’t use a view camera, where you have to keep the shutter open, focus, and then put a film holder into the back of the camera, pull the slide out, and set the aperture . . . ,” said Chandoha. “[By] that time the action you saw is gone. This is why you had to use a camera like a Hasselblad, an RB67, or a Nikon, where you can see the image constantly. This is how I got the shots.” Take the unlikely pairing of a rabbit and a kitten. Cats are already capricious, but throw a bunny into the mix and a whole new set of challenges emerges. As the pictorial story unfolds, any hint of relationship seems tenuous at best. Patience, as always, was Chandoha’s comrade in arms, as evidenced by two miraculous shots—one of the Siamese kitten jumping high into the air over the rabbit, followed by the rabbit challenging the situation and putting the kitten on notice. A later frame from the same shoot shows Chandoha’s sense of humor as it is now the hunted—not the hunter—who becomes the most foreboding.

Chandoha had many influences, including artist Théophile Alexandre Steinlen (1859–1923), whose work focused heavily on animals. “We were in the same business—advertising,” said Chandoha, referring to the fact that they both worked in commercial art. When looking at some of Steinlen’s most famous works such as Compagnie Française des Chocolats et des Thés or Lait Pur Stérilisé de la Vingeanne, one can spot the similarities; both men had an affinity for like-minded subject matter, depicting everyday life and interactions between cats and children. Tsuguharu Foujita (1886–1968) also resonated greatly with Chandoha. Unlike Steinlen, who created work on a myriad of different subject matter, Foujita took his intense love for cats and put them in just about everything he created, alongside beautiful women, often in repose. Like Chandoha, he made a living at it with paintings, printmaking, and books.

But the artist who had the most impact on Chandoha was Dutch painter Johannes Vermeer (1632–1675). “The way he presented his subjects with light and shadows is something I use in all my pictures,” he explained. Lighting was one of the key elements of his success and became his signature. Typically, in the studio he would use six lights: a main light and a fill, two backlights behind the cat to get a highlight, and two more on the background. Using this technique, he made the forms of his subjects stand out, highlighting their fur, their whiskers, the wisps of hair inside their ears.
Fashion has Helmut Newton, architecture has Julius Shulman, and cat photography has Walter Chandoha. In 1949, his encounter with a stray kitten blossomed into a career that elevated feline portraiture to an art form. This is a tribute not just to these beguiling creatures but also to a remarkable photographer who passed away this year at the age of 98; and whose compassion can be felt in each and every frame.

“His legacy is more than assured—Chandoha literally wrote the book on his field.”

Walter Chandoha, Cats, Photographs 1942-2018
Susan Michals, Reuel Golden
296 pages, $50 / £40
From Project Mercury to the Mars Rovers

60 YEARS IN SPACE WITH NASA

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Apollo 11

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Oskar Schlemmer Group photo of all dancers of the Triadic Ballet in the revue Wieder Metropol, 1926 at the Metropol Theatre, Berlin.
The Original Game of Thrones
A complete color reprint of Emperor Maximilian I's legendary tales, Freydal
THE COMPLETE PLATES
The Last Knight

How Maximilian I’s epic “program of paper grandeur” painted him as a 16-century hero

Introduction by Stefan Krause

Tournaments developed in the late 11th century in northern France. Initially, they served solely as military training for a newly introduced weapon, the lance. Until then, mounted soldiers had been equipped with light spears used as thrust weapons or missiles; now, however, they couched a heavier and longer spear under their arm. They were thus able to concentrate the combined strength of horse and rider in the tip of their weapon, achieving a revolutionary penetrating power. The lance remained the dominant weapon on European battlefields for centuries, and was only eclipsed in the early modern era, by the rise of landsknecht armies and the increasing use of firearms. For lancers to be effective on the battlefield, these groups of mounted soldiers needed to be deployed in a coordinated attack (or retreat). Mock pitched battles were therefore staged to train them to charge together, and because of their frequent practice turns, early sources referred to these mock battles as turnamenta (Latin) or tournois (French). They proved to be ideal events for displays of skill, chivalry and courage, and princely sponsors soon realized how well they functioned as a means of political and courtly display, a development that helped transform them from sporting contests to exhibition bouts. The tournament thus evolved into a key element of chivalry and courtly life.

Emperor Maximilian’s thinking was deeply informed by the world view of the Late Middle Ages. He prided himself on a long and illustrious line of ancestors, dispatching scholars to monastery libraries and tombs to research and augment it; he counted Charlemagne, King Arthur, Julius Caesar, Heracles and Jupiter among his forebears. Throughout his life he was deeply invested in the idea of reviving the ancient Roman Empire and of reuniting Christianity.

For Maximilian, jousting was more than a sport, and he was well aware how much these festivities contributed to and facilitated diplomacy. Throughout his life, he held tournaments to celebrate important events, such as his wedding in 1477, his coronation as the King of the Romans in 1486 and the First Congress of Vienna in 1515. Maximilian used tournaments to strengthen the cohesion of the Habsburg domains and his authority in the Holy Roman Empire. In Freydal, Maximilian breaks lances with opponents from many of the territories then ruled by or allied with the Habsburgs.

Maximilian saw himself as an innovator, or even the inventor of jousting in Germany. “He provided the rules and charters for this form of combat,” the Historia Friderici et Maximiliani informs us. He revived earlier types of jousts, such as the joust of peace in high saddles (fol. 98), and invented new ones like the Reinen (mock joust of war) with “flying” and “exploding” shields (fol. 29). He held tournaments celebrating the Knights of the Round Table and collected medieval epics. And, last but not least, he commissioned books such as Freydal that recount his own life in the guise of stories of courtly love and chivalrous heroes. Maximilian is Freydal, and Freydal is Maximilian.

Freydal is a heroic epic, and its protagonist is none other than Emperor Maximilian I himself. Freydal is the first volume of an unfinished two-volume publication, a fictional account of the events leading up to Maximilian’s wedding with Mary of Burgundy. The young hero has to prove his courage and virtue to win the hand of a noble lady. In the first volume, the hero is called Freydal, in the second, his name is Theuerdank; both are alter egos of Emperor Maximilian I. Freydal recounts the jousts our hero has to fight to win the hand of his bride.

Freydal participates in a total of 64 tournaments held at the courts of beautiful “queens, princesses, countesses and other noble high-born ladies and virgins”. Each tournament lasts four days, and comprises three days of jousting followed by an evening of dancing and music, at the end of which Freydal...
bids his hostess goodbye and sets off for the next tournament. This structure is reflected in the Freydal now in Vienna, which lists 64 four-day tournaments, each comprising two combats fought on horseback, one fought on foot and a masquerade. After completing this series of tournaments, our hero returns to the court of his father, who welcomes him with open arms. The story concludes: “It soon came to pass that a powerful queen sent a special message to this renowned young man politely asking him to marry her.” The queen turns out to be one of the three virgins who had sent Freydal on his journey. The text describes her as pretty and excellent, which is why Freydal immediately requests his father’s permission to ask for her hand in marriage, which the latter is happy to grant. Thus ends the volume entitled Freydal, but our hero’s adventures continue in the second volume, entitled Thuerdank. Here he assumes a new name, Thuerdank, and braves encounters with bears and lions, avalanches, falling rocks, a shipwreck and booby traps, and even the Devil. But Thuerdank sails through all these trials and finally arrives at the court of Queen Ehrenreich (“Rich in Honour”; i.e. Mary of Burgundy), who happily agrees to marry him. Freydal bears eloquent witness to the effort and planning required to fulfill the Emperor’s demands in connection with his commemorative commissions. Taken together, the miniatures in the illuminated manuscript copy of this tournament book now in Vienna cover 13.5 square metres. More than two dozen anonymous artists were involved in producing them. Only a single page is signed: folio 116 is inscribed with the logogram.

What is particularly striking about Maximilian’s commemorative project is that he was personally involved in the different editorial stages. The Emperor composed and corrected concepts and texts. He repeatedly intervened to refine the illustrations in a step-by-step process that led from the early sketches to the detailed miniatures to the woodcuts. Considering the number of works being produced contemporaneously, it is not surprising that the Emperor sometimes dissipated his energies and got things mixed up. In Freydal, reality and fiction are conflated in many complex ways. Almost every combat scene lists the name of our hero’s opponent, each of whom was a real historical person with whom the Emperor had actually entered in the lists. For many of them, we even have archival records documenting such encounters derives its name.

Clearly, Freydal does not claim to be a pictorial inventory that records Maximilian’s jousts as faithfully and comprehensively as possible. Instead, the tournaments function as the basis of a heroic epic designed to glorify the Emperor’s life. Freydal illustrates Maximilian’s passion for jousting and functions as an inexhaustible pictorial source of public festivities and display in the Late Middle Ages, but it is not a faithful report of the Emperor’s jousts.

One thing that differentiates Freydal from other tournament books is its large number of depictions of spectacular falls. Freydal contains miniatures in which jousters are flung in the air, are vanquished and sprawled on the ground, or just manage to stay in the saddle. A jouster taking a hit from his opponent’s lance must withstand enormous forces, something equivalent to a crash involving two small cars, each traveling at around 40 miles per hour. But the knights’ equipment was perfectly adapted to these very seconds of their encounter. The pointed helmet, high eye slits and the fact that the armour’s individual pieces were bolted together ensured that the biomechanical impact on a jouster’s brain when struck by his opponent’s lance was far less forceful than what would be experienced in a car crash.
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CREATIVE REVIEW

John Henry Amshewitz (artist)
European Revue
Kill that Eagle, 1914
Between the Franco-Prussian War and WWI, France in the 1900s was a gilded moment of peace and prosperity. Critically acclaimed authors Sabine Arqué and Marc Walter curate this XXL collection of some 800 vintage photographs, postcards, posters, and photochromes. From the grand Paris World's Fair to the honey light of the Côte d'Azur, it's a glimpse into an era of rose-tinted optimism.

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Christian Brandstätter, Andreas J. Hirsch, Hans-Michael Koetzle
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50 years ago, people used 35 mm cameras like we use smartphones in the age of Instagram. They photographed what they ate, their holidays, and family reunions. Imagining what prompted a stranger to press the shutter decades ago is the purpose behind Lee Shulman’s Anonymous Project, which curates 300 anonymous images from his collection of 700,000+ Kodachrome slides. The places, dates, and people may be unknown, but the stories in these snapshots are universally familiar.
Three-Stripe Thrills

The history of the adidas shoe, from its earliest beginnings until today
The adidas story is one of groundbreaking designs, epic moments, and conceiving the all-around sports shoe, worn by the likes of Lionel Messi, Run DMC, or Freddie Mercury. A mecca for sneaker fans, this book presents adidas's history through more than 350 pairs of shoes, including one-of-a-kind originals, vintage models, never-before-seen prototypes, and designs from Stella McCartney, Yohji Yamamoto, and more.
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LARS BASTHOLM

When the World Went Digital

A sweeping reference work of the websites that paved the pixelated way

Since its debut in 1990, the internet has seen over a billion web pages—but it wasn’t always sleek interfaces. In this visual tour through history, trace the very earliest examples of what we today take for granted, from the first website to use surround sound to the first ‘upload-your-face’ function and YouTube-like page. Complete with year-by-year factsheets, Google insights, and commentary from the creators themselves.
Scott Schuman, a.k.a. The Sartorialist, has been traveling to India for over a decade to capture its wildly original beauty in markets, music festivals, city streets, and cricket fields, and across cities like Delhi, Jaipur, Chennai, and Mumbai. The result gathers all the unique qualities that have brought him worldwide renown: a photojournalist’s eye, a humanist’s empathy, and a fashion aficionado’s appreciation for design.

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“Schuman ignores designers and labels, focusing instead on the proportions, colors, and layering of his subjects’ clothing.”

THE NEW YORKER

Mumbai, Maharashtra.

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THE GRAND VOYAGE

Two new continents unveiled
by Theodore de Bry
De Bry’s America Series:
An Artistic Masterpiece
of Travel Literature

By Michiel van Groesen

The monumental collection of voyages assembled by Theodore de Bry and his heirs is one of the most impressive book series ever produced. As a true pre-modern coffee-table book, it consists of 25 folio volumes divided into two largely identical series – the 13-volume America series, which included accounts of the New World, and the 12-volume India Orientalis series, dealing with Africa and Asia. Overall, the collection contains around 50 European travel accounts from the late 16th and early 17th centuries. All these reports had already been published before, in Dutch, English, French, Spanish, Portuguese or German. After having been selected by the De Brys for inclusion they were translated into German and Latin, and subsequently embellished with just under 600 large copper-plate engravings. In today’s way of speaking, these illustrations were the collection’s unique selling point. The De Brys themselves, however, never travelled, and for their engravings they relied on images found in the original accounts they used, or else on their own imagination. Indeed, more than 40 percent of the engravings in the collection appear to have been invented from scratch in their Frankfurt workshop, thereby creating an idiosyncratic view of the world across the Atlantic and of the Orient which helped to legitimate European colonisation for the next two centuries.

The combination of texts and high-quality images and the sheer size of the collection meant that it became a prestigious collectors’ item as soon as it was published. Already in the 1640s, when revised editions and abridgements were still coming off the presses in Frankfurt, early volumes had become difficult to obtain, and the interest of collectors has never waned. Thomas Jefferson, the third President of the United States, was elated when in 1789 he finally managed to purchase a set of the 13 America volumes at an auction in Amsterdam. Complete sets of the De Bry collection are nowadays found almost exclusively in academic libraries. When they come up for auction, a ‘good’ copy of the America series – still the most sought after, then as now – commands a price which, depending on its quality, can reach up to $500,000. The copper engravings are the main reason the collection is still in demand. Its images of the New World in particular were frequently copied by other engravers at the time, and are still being routinely used to decorate the dust-jackets of scholarly books which do not necessarily discuss the De Bry collection at all, such is their acclaim.

This TASCHEN edition of the De Bry collection of voyages contains the first nine volumes of the America series. They were originally published by Theodore de Bry and his two sons between 1590 and 1602 and are, for various reasons, considered the best volumes in the entire series. They are intended to be read and understood collectively. Every aspect of the collection is on show in this harmonious set of nine volumes.
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Outside of Mary Boone Gallery on West Broadway, 1984.

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DER SPIEGEL
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RIGHT:
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Buzz Aldrin signs the labels for the Apollo 11 limited-edition prints, Los Angeles, 2019.

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Buzz Aldrin
Apollo 11. Inspecting the Eagle Edition of 75

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In Memory of Peter Lindbergh