

Tropical Abstraction: The colors and concepts of BEATRIZ MILHAZES

PAGE 148



ART EDITION
OF 100 COPIES
Mango and Passion Fruit
in Lilac and Violet

ANDY'S MAGNIFICENT SEVEN

Andy Warhol working and smiling for the camera in a rare color image from the period. Photographer unknown, ca. 1957.

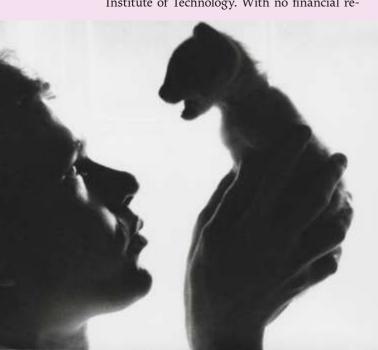


WARHOL ILLUSTRATED

NINA SCHLEIF

Decades after Andy Warhol had emerged as a leading figure in Pop Art, some of his friends remembered him fondly for the little books he had given them as gifts in the 1950s. They felt they were among an exclusive group of recipients of his witty and personal creations. The little books, later termed "promotional books" or "promotionals" for short, charmed readers with the same style and motifs—cats, shoes, children, cakes, erotic innuendos—they had come to know in Warhol's designs for the fashion and advertising industries.

At the age of 21, in 1949, Warhol moved from his native Pittsburgh to New York City after receiving his design degree from the Carnegie Institute of Technology. With no financial re-



sources to fall back on, he had an immediate need to establish his career. Warhol pursued this aim systematically. While seeking out the least expensive living arrangements during his early years in Manhattan, he worked his Pittsburgh contacts, found good agents, and courted his new clients and friends with small, handmade gifts, including the

promotional books.

Between 1952 and

1960, Warhol published eight of these books and created manuscripts for many

[Warhol] courted his new clients and friends with small handmade gifts, including the promotional books.

more that, for one reason or another, were never printed. The eight that were published are *Love Is a Pink Cake, A Is an Alphabet, 25 Cats Name[d] Sam and One Blue Pussy, À la Recherche du Shoe Perdu, In the Bottom of My Garden, A Gold Book, Wild Raspberries,* and lastly, *Holy Cats by Andy Warhol's Mother.* Warhol's books vary in look, content, tone, size, and paper stock. He commanded a broad variety of styles and revisited particular ones over the course of the decade. The artist did not date them but there is some evidence to suggest that Warhol published one such book every year (with the exception of 1958) between 1952 and 1960. Several recipients of the books recall receiving them as Christmas presents.

One remarkable feature about Warhol's promotionals is that they all came about in collaboration with other artists. He worked with authors who contributed original texts, and also often benefitted from photographer friends who lent him their images to trace. In other cases, he used found materials, sourcing imagery from books, magazines, or the Picture Collection







of the New York Public Library. As he would continue to do in his Pop Art career, Warhol knew how to motivate friends and acquaint-ances around him to help with tasks at hand: in the case of the promotionals, he also depended on friends and acquaintances to help color the images.

Most of Warhol's promotional books were based on drawings created with a blotted-line technique. The process consisted of drawing his original on one piece of paper that was hinged with tape to a second piece of paper. Warhol would then trace this drawing with an ink pen and

As far as we know, seven of the eight books were published in editions of approximately 100.

then blot the wet drawing onto the other paper. He could do this in a range of styles, from the very thin line of *A Is an Alphabet* to the

very fat, splotchy line of *In the Bottom*. Once the artist had created a group of blotted drawings he would make a selection for his current book project and take them to a printer who would reproduce them in offset printing.

Sometimes, some or all the pages in a book would then be colored with the very bright Dr. Martin's aniline dyes. This would be done by hand at what became known as "coloring"

parties." Warhol's acquaintances recall the artist inviting friends to his home or the Upper East Side café Serendipity 3 to help color the images—without pay.

Warhol's assistant, Nathan Gluck, remembered that Warhol gave his friends colored examples as models for the coloring. Stephen Bruce, one of the café's proprietors, recalled that Warhol gave instructions on how and where to color in the motifs, but the artist was never upset about mistakes What others might have considered imperfections, Warhol embraced.

The surprising total of 15 titles (eight printed, seven stalled in a preliminary stage) suggests that Warhol took his book production of the 1950s quite seriously. To him, these books were not simply promotional materials used to impress clients. Judging by their complexity, Warhol considered some of the books serious artistic endeavors. What's more, three of the manuscripts suggest that he had genuine ambitions as a children's books illustrator.

<u>OPPOSITE:</u> Andy Warhol with Kitten. *Edward Wallowitch, 1957.* ABOVE:
Illustrations from 25 Cats
Name[d] Sam and
One Blue Pussy.
Andy Warhol, 1954.

- 4

-5-

25 Cats Name[d] Sam and One Blue Pussy 1954



making them more precious to those they were given to. Some copies are distinguished by Warhol's handwritten dedications to friends and clients, and some are assigned a fictive edition number, which Warhol provided to increase their value since collectors, he believed, tended to favor lower edition numbers." Nina Schleif

"...each obtained their own unique character,

À la Recherche du **Shoe Perdu** 1955



LEFT: Self-published by Warhol in 1954, 25 Cats Name[d] Sam and One Blue Pussy was his first hardbound book. It was also the first to be colored and to make use of his mother's handwriting.

OPPOSITE:

On a personal level, the subject of À la Recherche du Shoe Perdu paid tribute to Warhol's passion as a collector of shoes, and also revealed his ambition to become a serious artist.

(NOPIN SOME SAY LOVED GEORGE SANDA HE TRIED BUT ONDE TO HOLD HER HAND, FOR ONCE WAS ENOUGH; THIS LESSON HE LEADING IF YOUR GIAL SMOKES CIGARS WAS NOT TOBE BORNE

Love Is a Pink Cake 1952

LEFT:

Evidence suggests that Love Is a
Pink Cake, conceived with poet
Ralph Thomas or "Corkie," was the
first of Warhol's books to be published,
probably as early as 1952.

BELOW:

There is no text in this book, but much is revealed in the title, which Warhol may have picked himself as no other author is named. "In the bottom of my garden" is a very coarse pun on one of his favorite songs, "There Are Fairies at the Bottom of Our Garden," by Beatrice Lillie, a comedic performer admired at the time by New York's gay community.

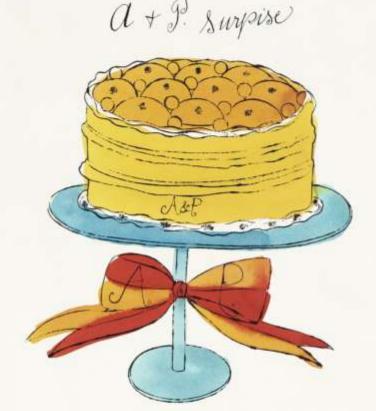
OPPOSITE:

In 1959, Warhol created the spoof cookbook Wild Raspberries in collaboration with his friend Suzie Frankfurt. It is Warhol's largest promotional book, presenting a cornucopia of adventurous delicacies.

In the Bottom of My Garden ca. 1956



Wild Raspberries 1959



Buy a 2 day old springe Cake at the A + P and cut in three 3/4 inch loyers,
Souk for exactly 36 hours in 1/2 cup water,
tablesprons confectioners sugar and 1/2 cup water,
tablesprons confectioners sugar and 1/2 cup water,
Spread on each layer sieved apricot jam and
Spread on each layer sieved apricot
Pastry Cream, top with Poached apricot
Ralves and cherries, Glaze with Jelly
Balves and cherries, Glaze with Jelly
Balves and cherries and decorate
and let Set, Dust with confectioners
and let Set, Dust with confectioners
with whipped cream Piped around the
with whipped cream Piped around the
eages.

A Is an Alphabet 1953



"As originals fetch huge sums at auction houses, this collector's portfolio reproduces Warhol's illustrations with precision and finesse. These seven wonders of the art world are certainly the great surprise of this holiday season." **VOGUE**

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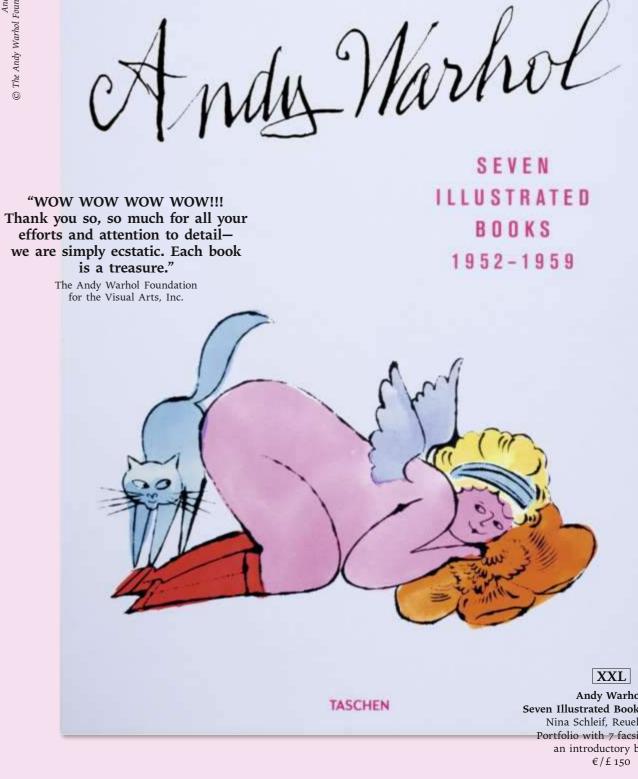
Gold Book 1957

ABOVE:

Typically used to teach children the alphabet, in the hands of Warhol and Thomas this abecedary turned into a sophisticated and playful artist's book addressed to an adult audience.

RIGHT:

According to Charles Lisanby, a stop in Thailand on his and Warhol's 1956 world tour was of key importance for the design of A Gold Book.



XXL

Andy Warhol.

Seven Illustrated Books 1952-1959

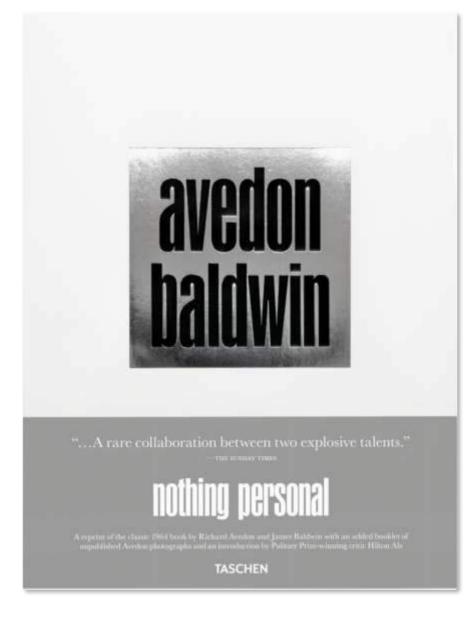
Nina Schleif, Reuel Golden Portfolio with 7 facsimiles and an introductory booklet

€/£ 150

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Richard Avedon and James Baldwin's American Journey

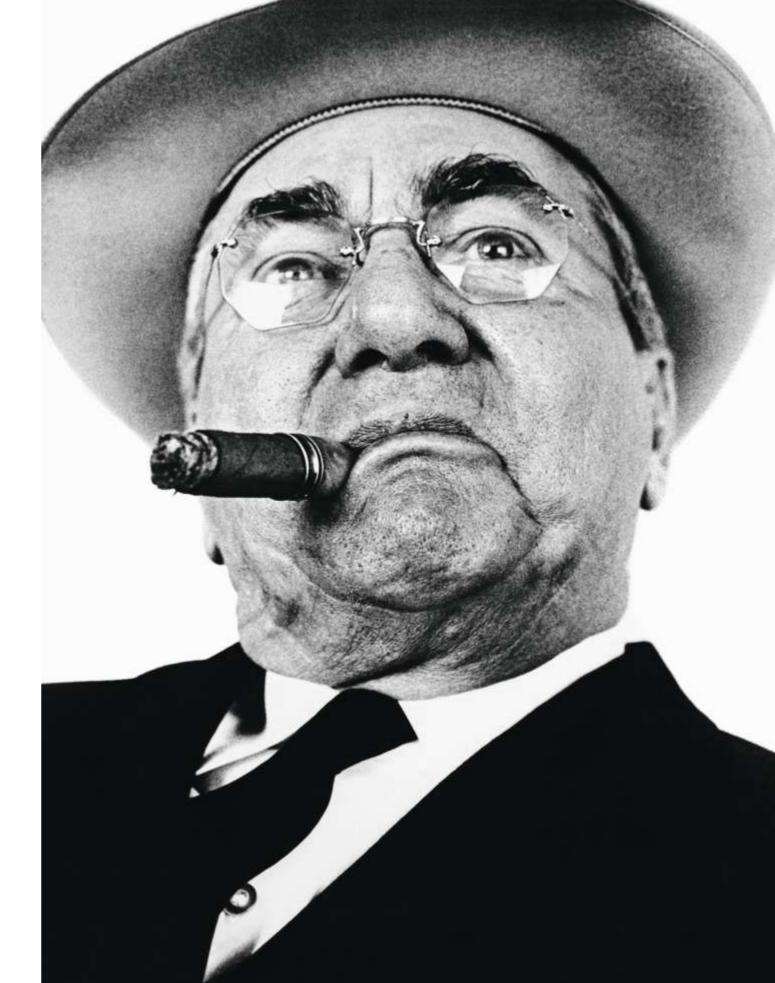
© The Richard Avedon Foundation



Richard Avedon and James Baldwin's landmark 1964 book finally back in print

Richard Avedon, James Baldwin. Nothing Personal 160 pages, €/£ 59.99

> Leander Perez, judge, Plaquemines Parish, Louisiana





"A collaboration between the photographer Richard Avedon and the writer James Baldwin could find new resonance in the current political climate."

THE ART NEWSPAPER

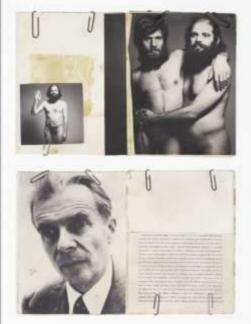


OPPOSITE: Dorothy Parker, writer <u>RIGHT:</u> Marilyn Monroe, actress





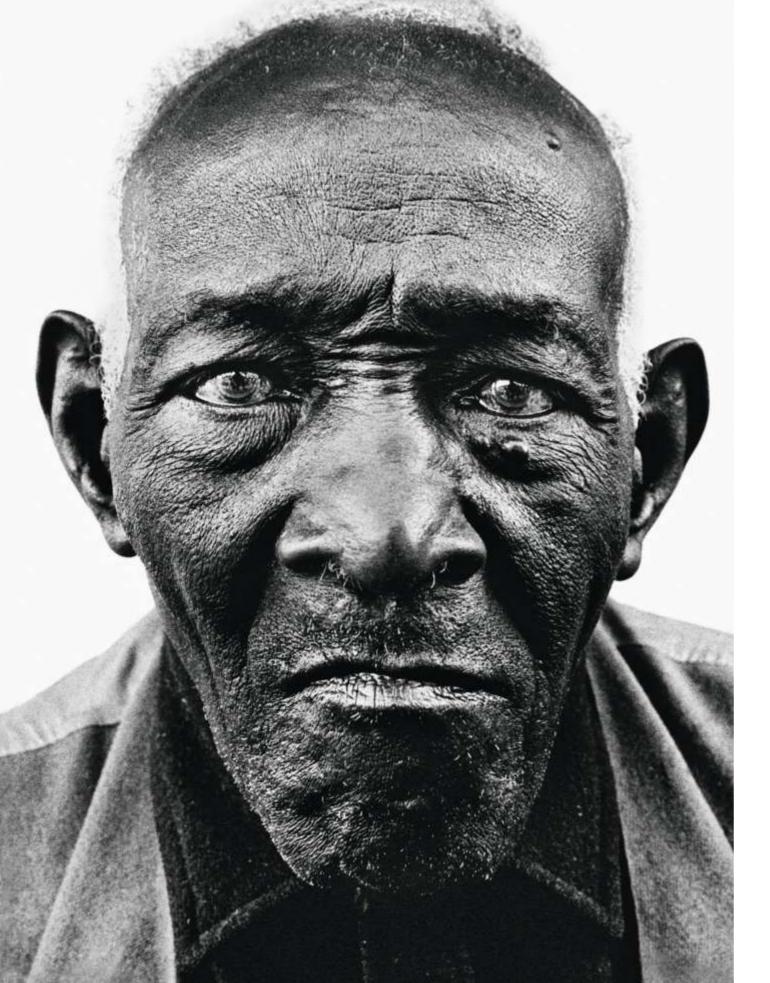




ABOVE:
Working with art director Marvin Israel in 1963–64, Avedon created several mockups of Nothing Personal before deciding on the final format. The following are excerpts from one of the surviving maquettes showing the variations of images and layout from the book.

OPPOSITE:
Richard Avedon's self-portrait wearing
a mask of James Baldwin's face, 1963.
Avedon created this when Baldwin was not
available for a portrait needed for
Nothing Personal.







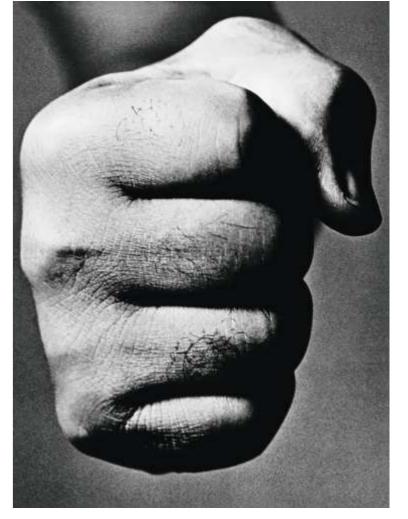
OPPOSITE: William Casby, born in slavery

ABOVE: James Baldwin and Richard Avedon in Finland during the creation of Nothing Personal, June 1964

RIGHT: Joe Lewis's fist, October 3, 1963

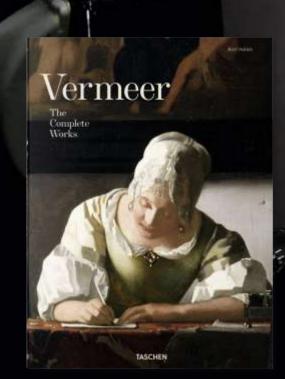
This meticulous reprint of Richard Avedon and James Baldwin's classic 1964 book, Nothing Personal, explores the contradictions at the heart of American experience, featuring subjects from Marilyn Monroe and Allen Ginsberg to mental asylum patients and the American Nazi party. A 72-page booklet features neverbefore-seen outtakes, correspondence, original layouts, and an essay by Pulitzer Prize-winner Hilton Als.

"If a society permits one portion of its citizenry to be menaced or destroyed...no one in that society is safe. The forces thus released in the people can never be held in check, but run their devouring course." James Baldwin, Nothing Personal



Brand new photography for *Vermeer: Complete Paintings*

ART IN DETAIL



Vermeer.
The Complete Works
258 pages, € 29.99 / £ 27.99
(Original edition €/£ 99.99)

At TASCHEN, it is our pride and privilege to work with some of the greatest art masters of all time. We work to give each of these artists the respect and top treatment they, and our readers, deserve. We spare no expense in presenting an artist's work in the best possible light, often have paintings newly photographed with state-of-the-art technology, so that their reproduction in our books is as close to the original as possible.

In the case of Vermeer. Complete Paintings, we had 18 out of 35 existing paintings newly photographed, working alongside some of the most esteemed museum collections in the world, including the Metropolitan Museum and the Frick Collection in New York, the National Gallery of Art in Washington, the Koninklijk Kabinet van Schilderijen Mauritshuis in The Hague, the Städel Museum in Frankfurt am Main, and the Gemäldegalerie Alte Meister in Dresden.

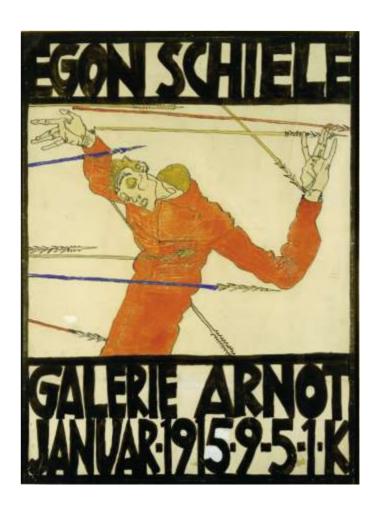
The Glass of Wine was photographed in Berlin's Gemäldegalerie. It may not be a diva supermodel, but preparing this masterwork for its photo shoot requires all sorts of additional measures, preparations, and precautions.

First, there's the challenge of scheduling. Due to the extensive technical and logistical requirements involved in such photography, it can only take place when the museum is closed. Then the work has to be taken out of its frame, requiring a whole team of curators, photographers, conservators, and security to ensure that the work is protected at all times, on all fronts. Finally, the photographers themselves need to apply complex techniques such as cross-polarization in order to avoid unwanted reflections from the *craquelure* (superficial cracks, formed by the aging of paints) and to capture the work in all its glory.

Once the photographs are complete, our production department compares them to the original paintings to ensure that all colors and details are reproduced with optimum accuracy. What happens next, we'll tell you next time: how a TASCHEN book is printed and bound.

Gemäldegalerie Berlin, June 29, 2015. Photo: Volker Schneider.





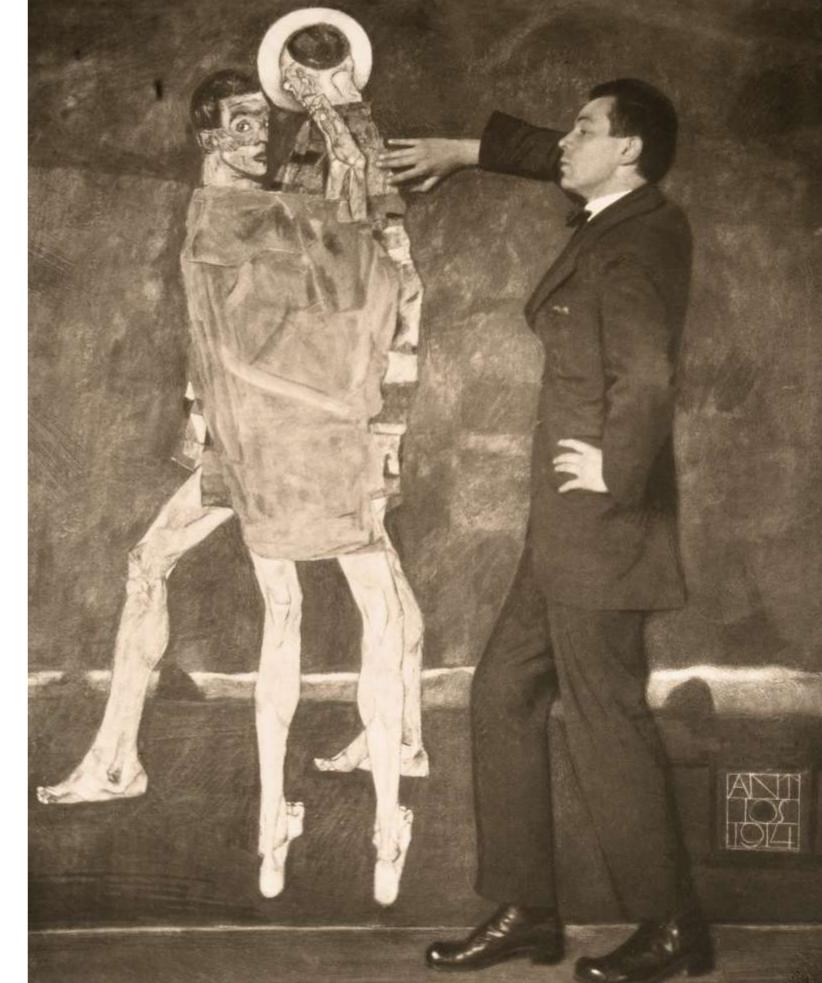
PREVIOUS SPREAD: Reclining Girl with Ochre Cloth, 1913 Vienna, Leopold Museum

LEFT: Self-portrait as St. Sebastian (poster), 1914 Vienna, Wien Museum

OPPOSITE:
Egon Schiele in front
of his painting Encounter, 1914
Anton Josef Trčka,
Vienna, Wien Museum

A century after his death, Egon Schiele continues to stun with his contorted lines, distorted bodies, and eroticism. This XXL-sized book features the This XXL-sized book features the complete catalogue of his paintings from 1908/09 to 1918. The 221 works, as well as 146 watercolors printed on Aquarello paper, are presented in unprecedented scale, color, and quality, with new photography of many pieces, expert insights, and Schiele's own writings and poems.









OPPOSITE:
Sunflower I, 1908
St. Pölten, Museum Niederösterreich

LEFT:
Flowers against
a Gold Background, 1908
Vienna, Leopold Museum

BELOW:
Seated Male Nude (Self-portrait,
also: The Yellow Nude), 1910
Vienna, Leopold Museum

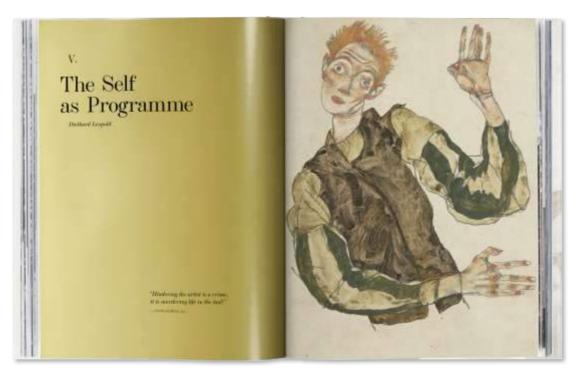
"A magnificent edition that offers the most complete possible analysis of the artist, who was as much a genius as he was provocative."

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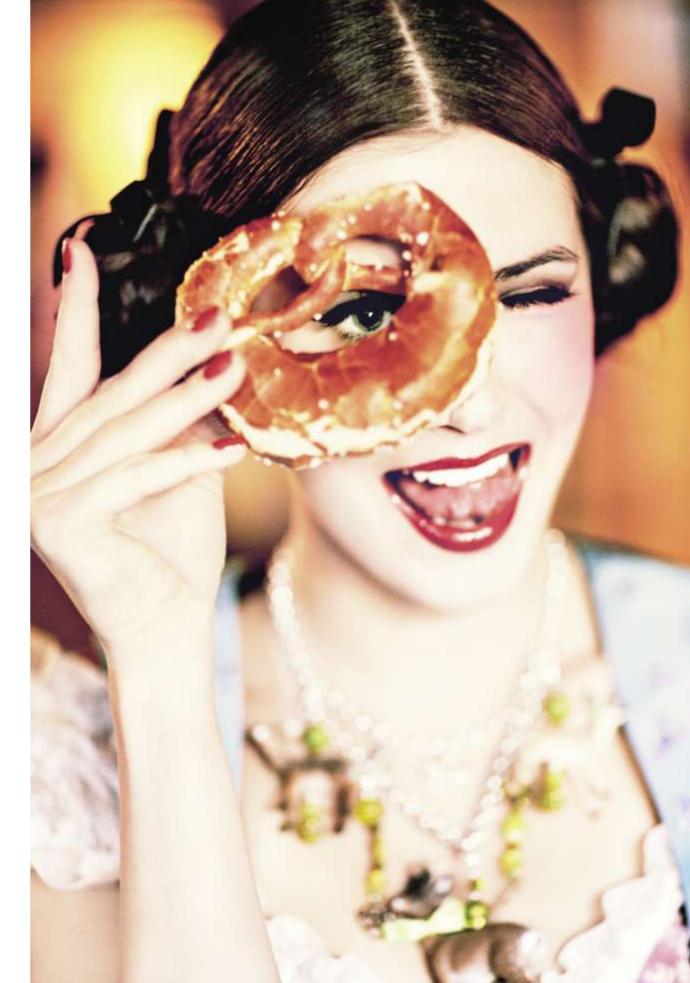




Follow Ellen von Unwerth on a tantalizing tour through her childhood homeland of Bavaria. Amid stunning scenery and charming traditions, you'll frolic in the company of the most rugged farmhands and luscious maidens, all too ready to share their love for the region, and to discard their lederhosen and dirndls.

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"Entryways of Milan are not just exceptionally well thought-out, perfectly crafted and stylish, but also wild, crazy, and sometimes even silly. Only experts must have been involved in this book, fantastically photographed and designed with the appropriate coolness." monopol

PREVIOUS SPREAD: viale Vittorio Veneto 20 Achille Luigi Ferraresi, 1952-57 Sconce by Venini.

Ceramic door handles by Ceramica San Paolo, Venice.

Floor: Botticino limestone and Verona Rosso Limestone wall: Botticino limestone

BELOW:

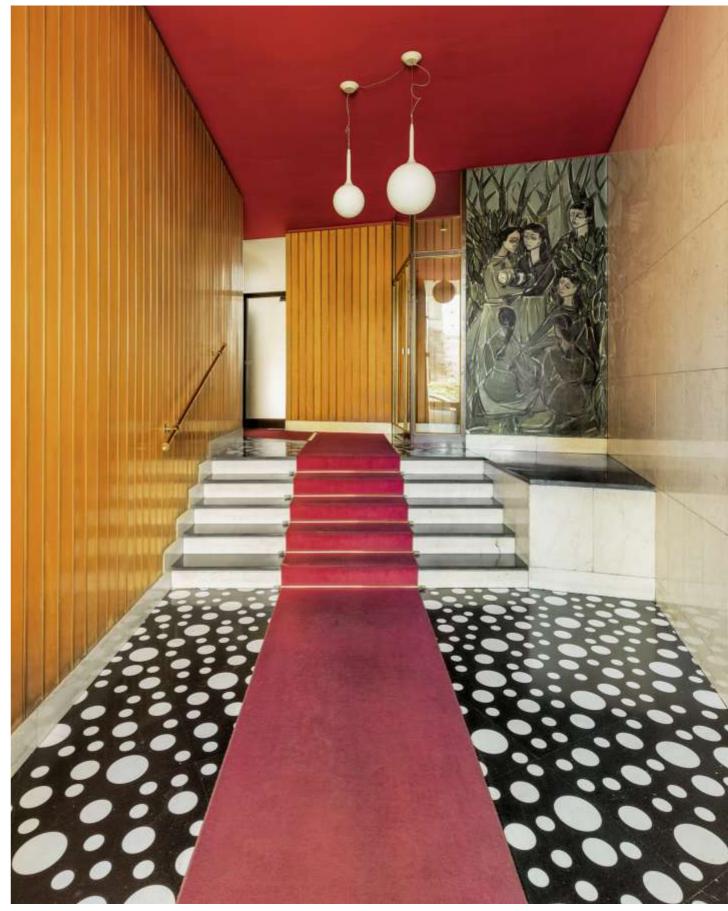
via Antonio Canova 39

Floor: Nembro Rosato limestone Walls: Rosa Portogallo marble, New Imperial Red granite Sculpture: Bianco Carrara marble

OPPOSITE: via Pinturicchio 11 Pierluigi Requiliani, 1959-60

Pendant lamps by Artemide. Floor: Porfido Monumentale di Bienno with round Carrara marble inlays Skirting and stairs: Carrara marble, Porfido Monumentale di Bienno







OPPOSITE: piazza della Repubblica 30

Umberto Faccio, 1935-36 Floor: Palladiana of Rosso Levanto ophicalcite Walls: Fior di Pesco Carnico marble

RIGHT: viale Regina Giovanna 35 Mario Rodolfi, 1937-39

Floor: Bianco Carrara marble Exterior walls: Tivoli travertine Interior walls: Carrara Calacatta Marble Sculptures: Carrara Bianco Unito marble

BELOW:

via Amedeo D'Aosta 8

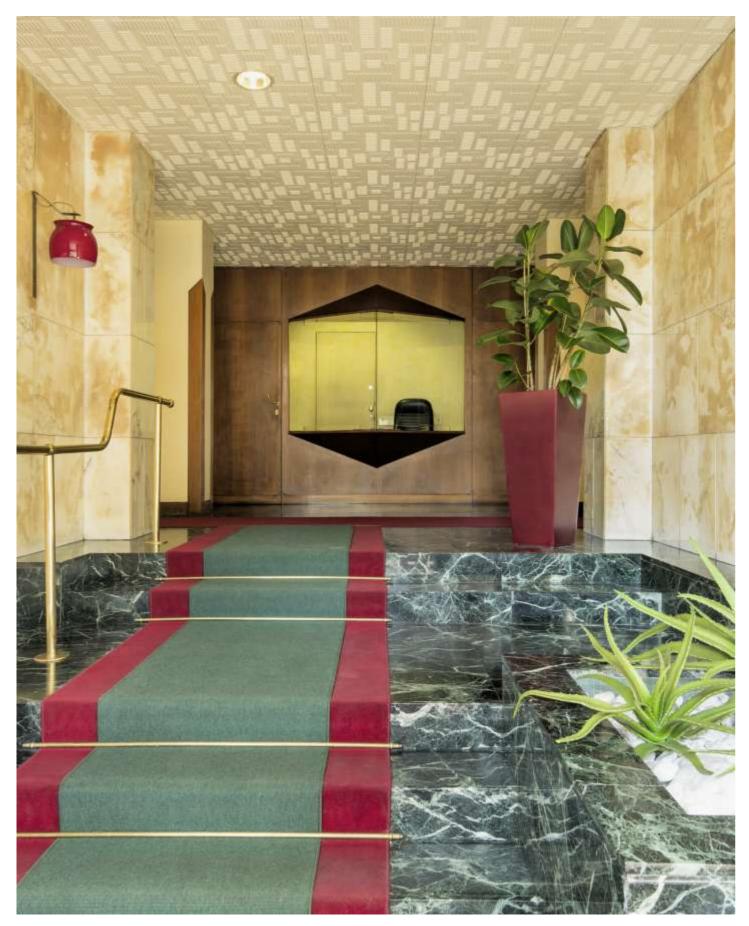
Ceramic tiles by Gio Ponti for Ceramica Joo. Stairs outside: Bianco Montorfano granite Floor: Arabescato Orobico Grigio limestone Stairs inside: Porfido Monumentale di Bienno Walls: Calacatta marble





"A look at Milan's best-kept architectural secrets... Behind closed doors exists a world of exuberant, symbolic design."

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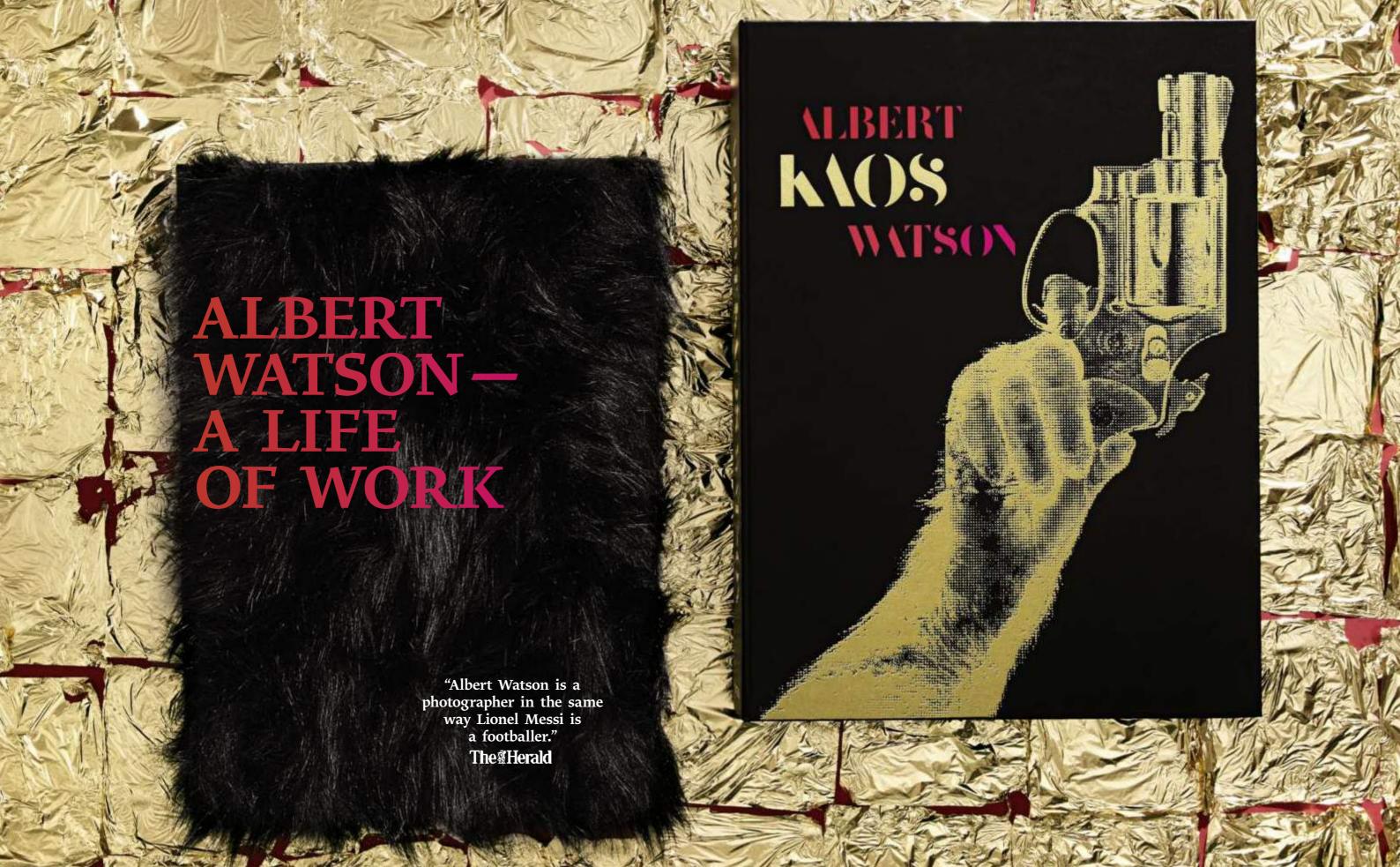
First impressions count, especially in Milano. In this unprecedented photographic journey, editor Karl Kolbitz curates 144 of the finest Milanese entrance halls from 1920 to 1970. Sumptuous in diversity and splendor, the volume features some of Milan's most famous architects, and showcases the city's design DNA across high to low architecture.

XL Entryways of Milan -Ingressi di Milano 384 pages, €/£ 49.99

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OPPOSITE:
Breaunna in Cat Mask,
Las Vegas Hilton, 2001

BELOW: Alfred Hitchcock, Los Angeles, 1973



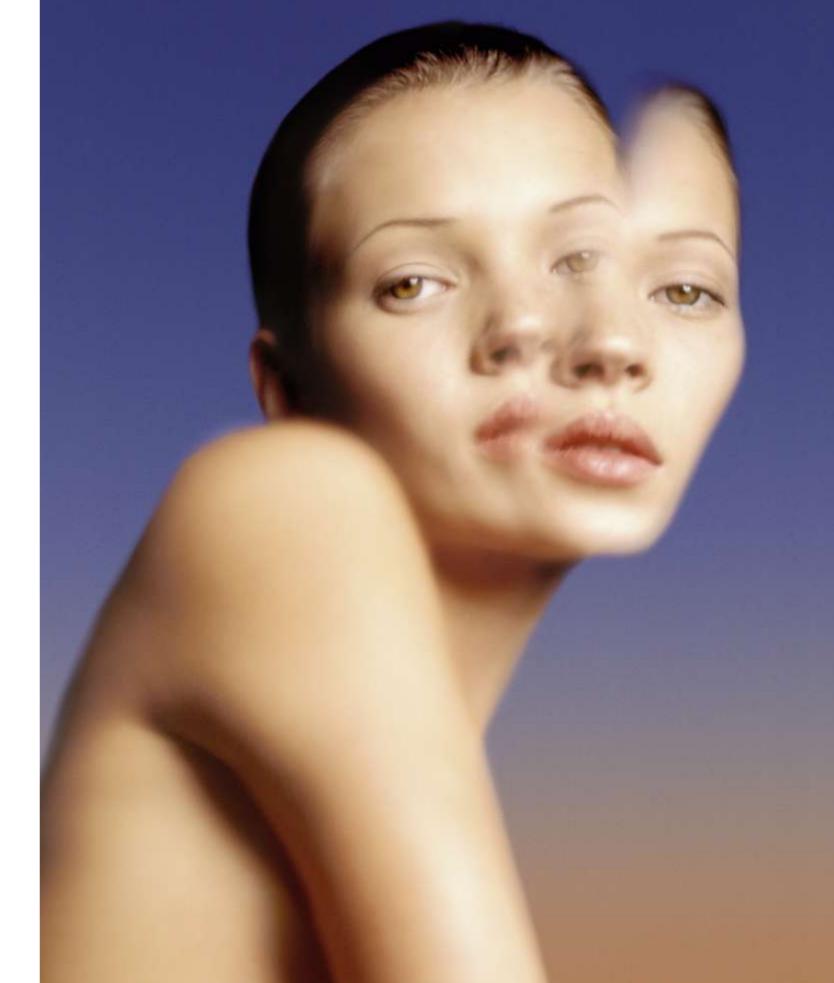
BELOW: Prince, Cleveland, 2004

OPPOSITE:
Kate Moss. Reflection in water,
Marrakech, 1993



"Albert is the daddy of his field; profound and intellectual."

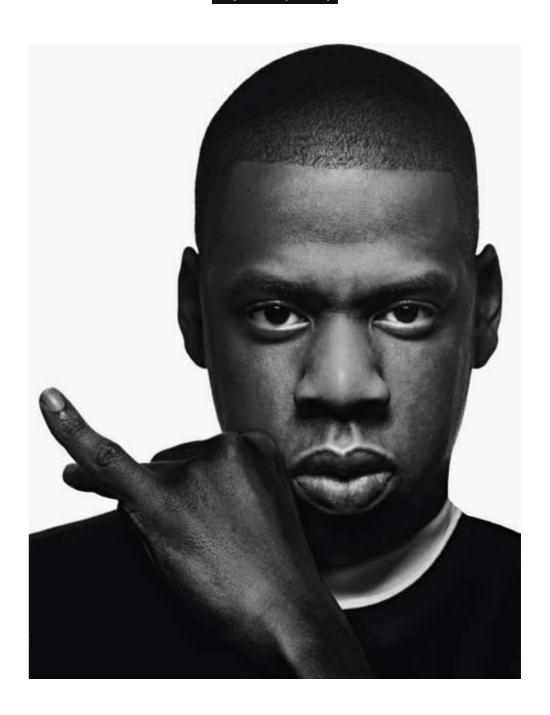
Sade





"For each new task, Watson finds the perfect solution. He can depict men as gossamer beings and women as enigmatic, unbreakable sculptures—and tell a witty joke on the side, too."

WELT AM SONNIAC



OPPOSITE:
The Quiraing,
Isle of Skye, Scotland, 2013

ABOVE:
Jay Z,
New York City, 2012



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one thousand two hundred copies

artist's proofs

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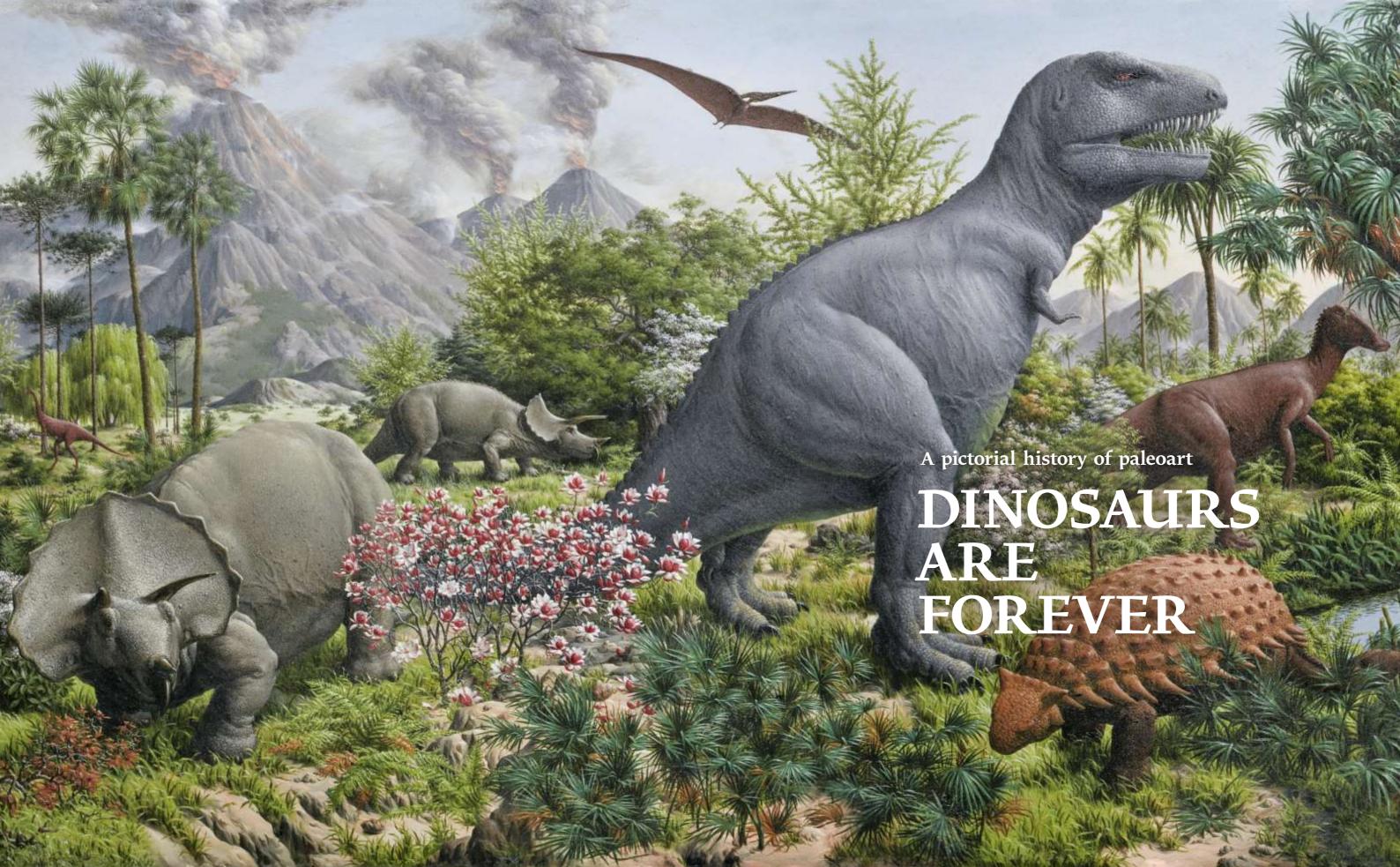
signed by Albert Watson

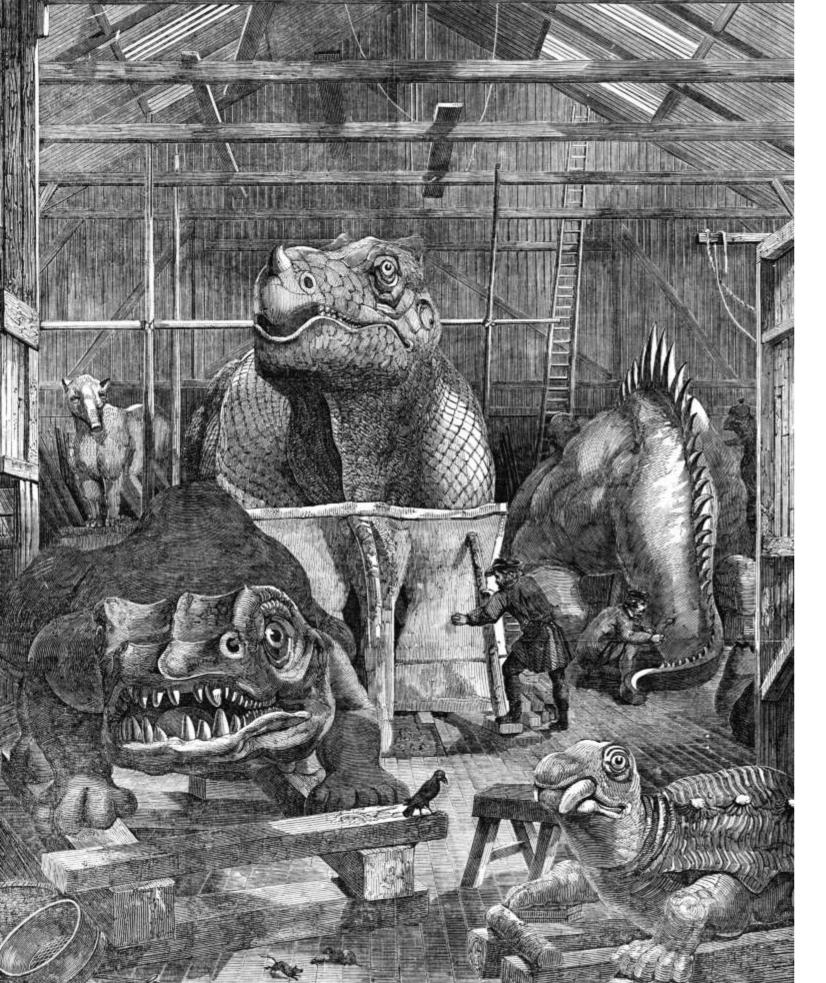
EDSAY SY PHILIPPE GARNESS ACCITIONAL TEXT BY JEAN DYNSTRA DESIGNED BY ANDY DISE.

awithin

TASCHE









PREVIOUS SPREAD: Study for The Age of Reptiles Rudolph Zallinger, 1943 (detail)

Rudolph Zallinger, 1943 (detail)

To stand beneath the shadowy behemoths patrolling a wall in Yale's Peabody Museum of Natural History is to become painfully aware of one's own highly edible proportions. Chronicling nearly three hundred million years, the painting is one of the largest, best known pieces of paleoart ever made: a magnum opus spanning one hundred and ten feet of plaster. Zallinger's tempera study for the fresco is, in many ways, the stronger work; and it was photographed in stunning detail exclusively for TASCHEN.

OPPOSITE: Model-Room at the Crystal Palace

Philip Henry Delamotte, 1853
Paleoart was initially limited to small drawings,
prints, and paintings, but Benjamin Waterhouse
Hawkins brought them into three dimensions with
his colossal sculptures for London's Crystal Palace.
The concrete monsters materialized within a "rude
and temporary" workshop on the palace grounds.

Delamotte, who made this engraving for The Illustrated London News, included the rats with which Hawkins shared the rugged studio.

ABOVE: Batlike Pterodactyls (Pterosaurs)

F. John, ca. 1902 John envisioned the prehistoric world as an alien

realm of hostile monsters, rendered here in searing shades of orange. This print is one of sixty oversize collectible cards he produced for a German chocolate company.

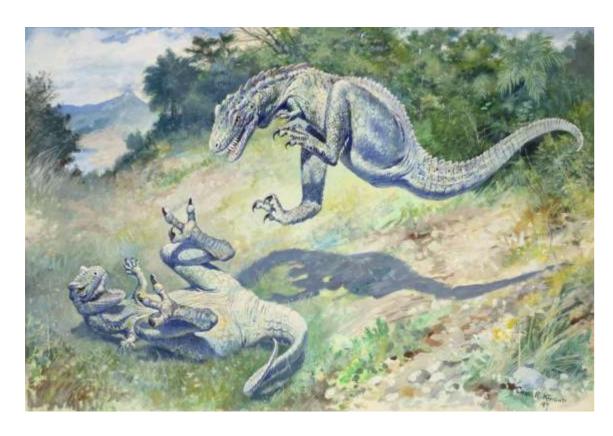
RIGHT:

The Dinner in the Mould of the Iguanodon

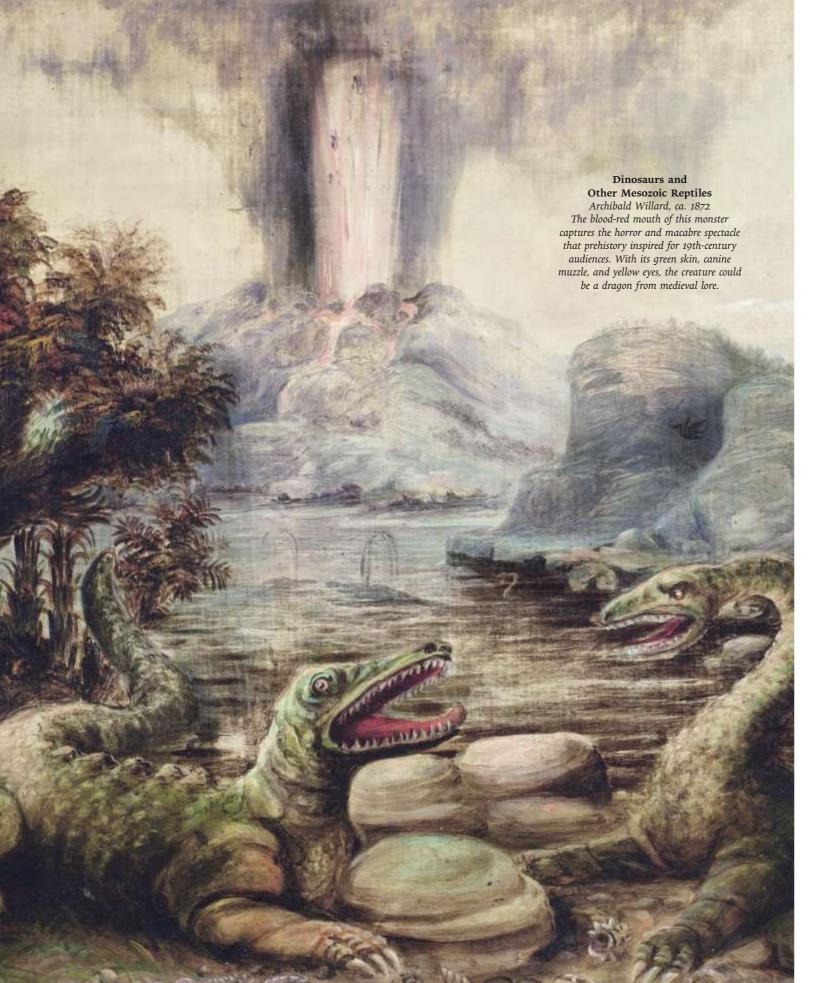
Benjamin Waterhouse Hawkins, 1872 Hawkins was the first great showman of paleoart, and famously threw a dinner party on New Year's Eve, 1853, inside a hollow Iguanodon. The spectacle helped make him a darling of the press. Punch magazine wryly congratulated the artist's guests on living when they did. "For if it had been an earlier geological period they might perhaps have occupied the inside without having any dinner there."

<u>BELOW:</u> **Laelaps** Charles R. Knight, 1897 Knight reinvented paleoart. Fusing Impressionist painting techniques with a naturalist's affinity for animal anatomy, the first great American paleoartist forged a unique approach to picturing prehistory. Some say these predators represent Marsh and Cope, whose savage competi-tion defined early American paleontology. The rival scientists even destroyed dig sites with dynamite to prevent each other from collecting important finds.





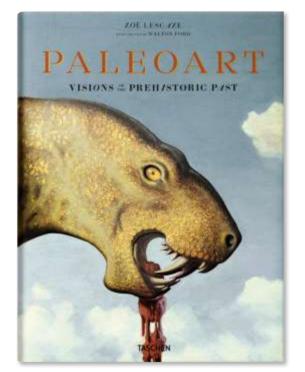






"This new book celebrates the genre as great art, and rightly so...
For those who know little of paleoart, it's a wonderful crash course. As far as quality and variety are concerned, this collection of images surpasses all that has been so far."

Franksurter Allgemeine

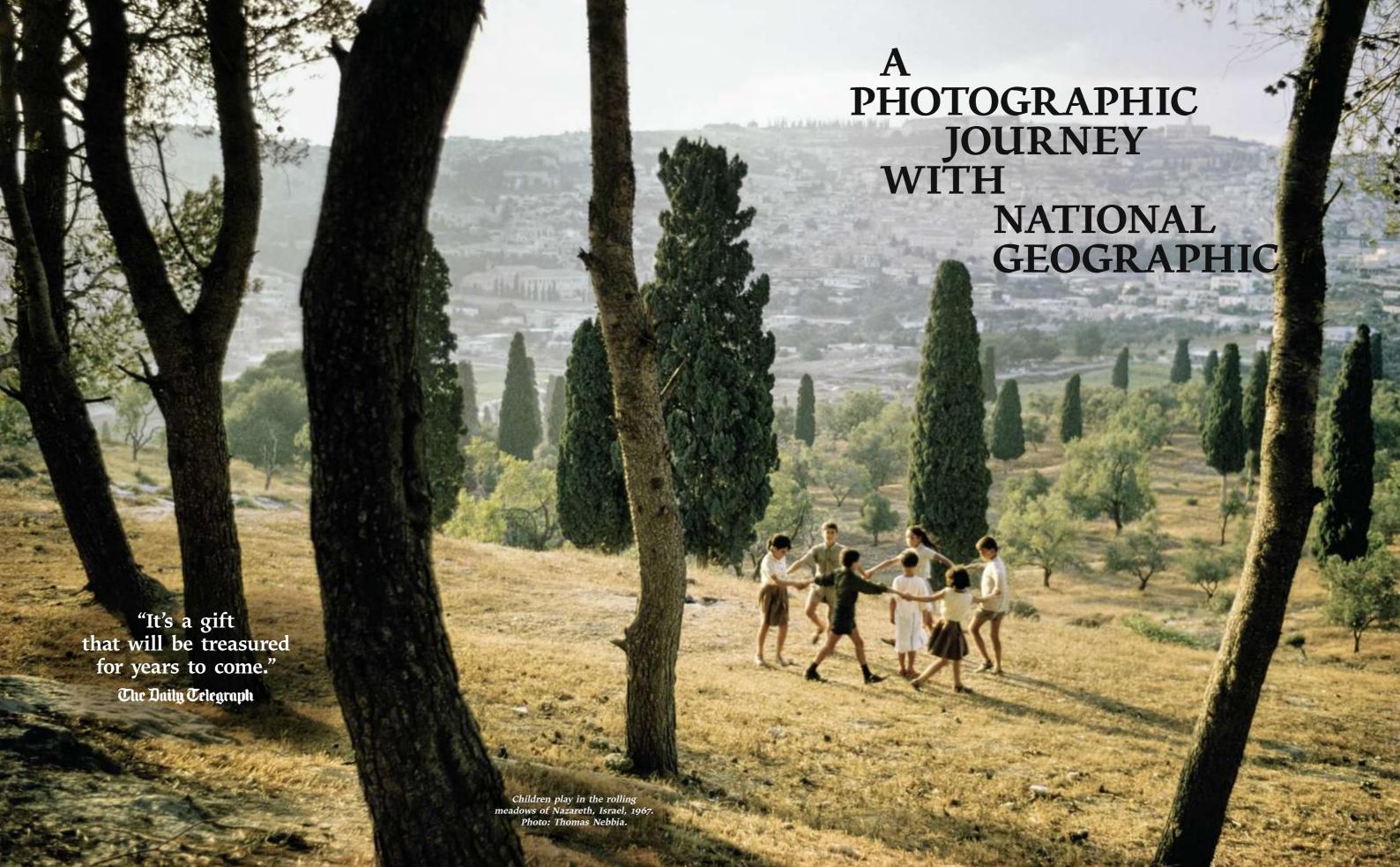


Despite vanishing from Earth 66 million years ago, dinosaurs remain one of our favorite cultural fascinations. In this history of paleoart, writer Zoë Lescaze and artist Walton Ford scour the globe for dinosaur paintings, drawings, prints, mosaics, and murals.

Dating from 1830 to 1990, these fearsome, fantastical images reveal as much about our modern selves as our primeval past.

XL

Paleoart. Visions of the Prehistoric Past 292 pages, \in /£ 75







PREVIOUS SPREAD:
Albert Harlingue
Pius XII gives the Urbi et Orbi blessing
to the faithful gathered in St. Peter's Square,
Rome, 1950.

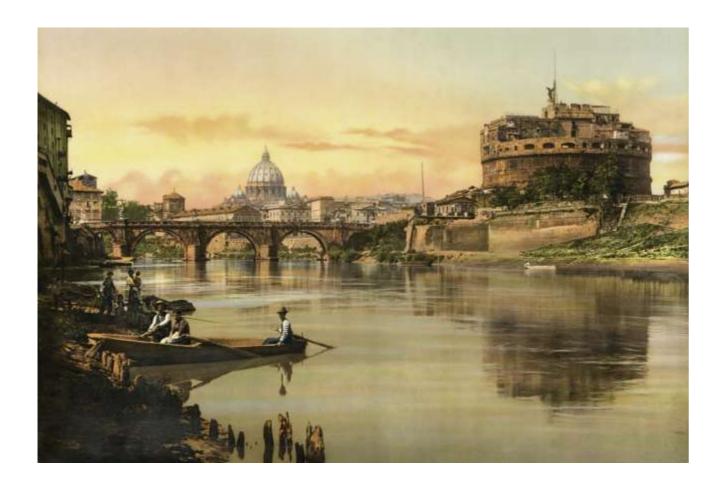
Anonymous

The view over the Tiber with Castel Sant'Angelo in the foreground and the dome of St. Peter in the background, ca. 1905.

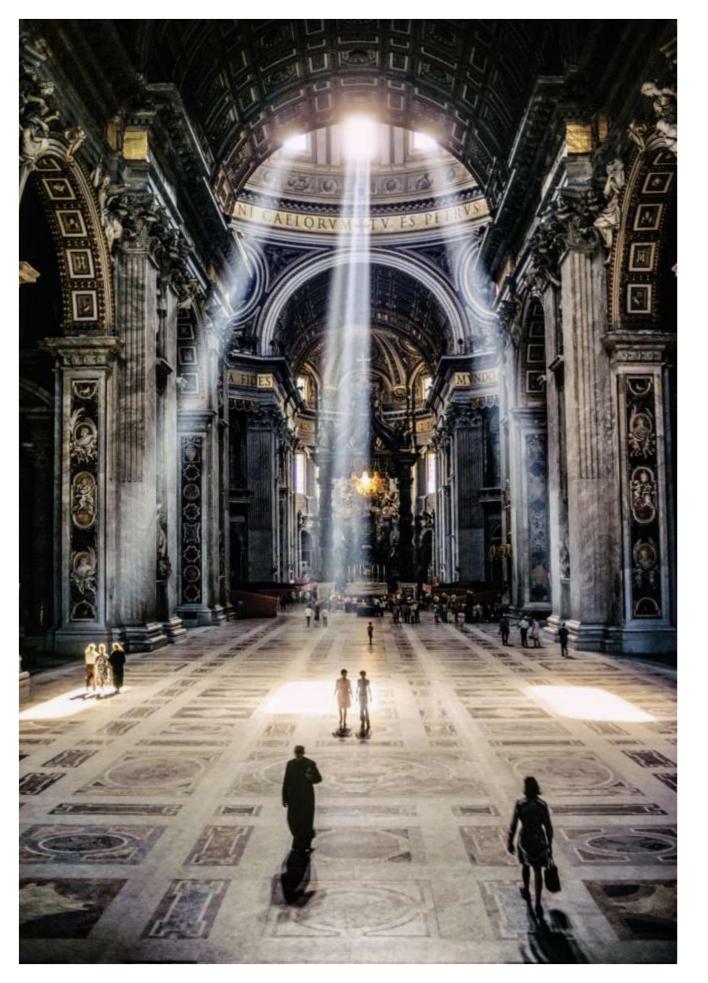
OPPOSITE:
Jacques Rouchon
A cafe in Largo Magnanapoli, at the foot
of the Villa Aldobrandini gardens, 1955.

"Rome, Rome, Rome, Rome: young and decrepit, poor and billionaire, intimate and withered, small and infinite."

Aldo Palazzeschi







<u>OPPOSITE:</u> Carlo Bavagnoli

The architecture of St. Peter's Basilica gives the interior light a particular quality that makes things look huge. There is no darkness, no marked shadows, only countless light effects, 1963.

<u>BELOW:</u> David Lees

Marcello Mastroianni and Federico Fellini in front of a poster of La Dolce Vita, August 1960.

FOLLOWING:

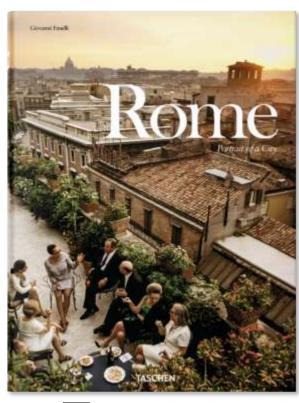
Anonymous

Sophia Loren in the movie What a Woman!
by Alessandro Blasetti, 1956.

"There is only one way to deal with Rome: you have to serve her, you must humble yourself before her, you must love her. No one can resist Rome."

from Stanley Kubrick's Spartacus





"Oh Rome, in your grandeur and your beauty, what was stilled fled, and only that which is fleeting remains and lasts."

Francisco de Quevedo

 \mathbf{XL}

Rome. Portrait of a City Giovanni Fanelli 486 pages, €/£ 49.99

Celebrate the city where history, spectacle, and sensuality collude, where statues astonish with ancient Classical order or Baroque drama, where necks crane to see the Sistine Chapel, and where Fellini put the Trevi Fountain forever on the world cinema map. Brimming with "dolce vita" charms, this photographic portrait of Rome brings you all the history and the wonders of an incomparable cultural capital.















He wounts to set to that Valnerable

part of yourself that perhaps

you'd only show to your very intimore

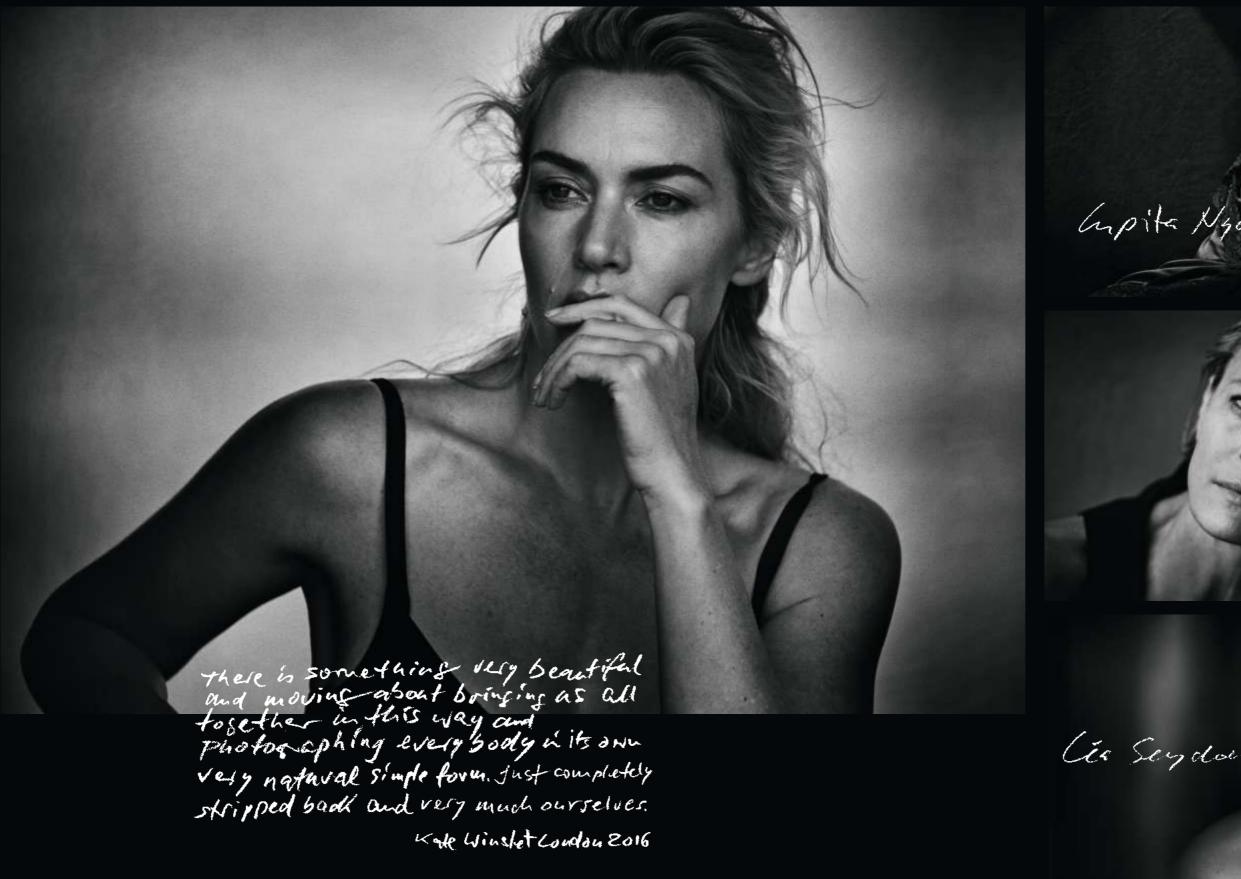
bored ones. I wouth into show that!

I want to reveal myself through his

eyes to other people inthat way.

Chartoffe Rempting Loudon zors

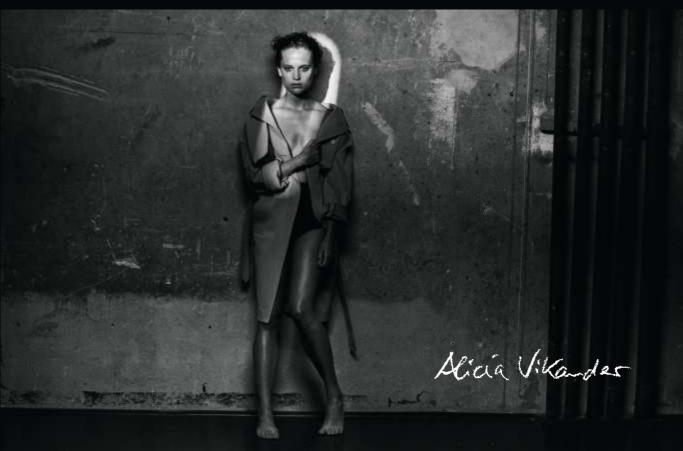














Peter Lindbergh is wary of society's fixation on outlandishly retouched women. Shadows on the Wall offers a stunning curation of truly individual, intimate images, with hardly any retouching or makeup. Lindbergh shows profound compassion for the talented women whom he loves and has worked with for many years:

Nicole Kidman, Julianne Moore, Alicia Vikander, Charlotte Rampling, Dame Helen Mirren, Jessica Chastain, Kate Winslet, Léa Seydoux, Lupita Nyong'o, Penélope Cruz, Robin Wright, Rooney Mara, Uma Thurman, and Zhang Ziyi.



Peter Lindbergh. Shadows on the Wall 292 pages, €/£ 79.99



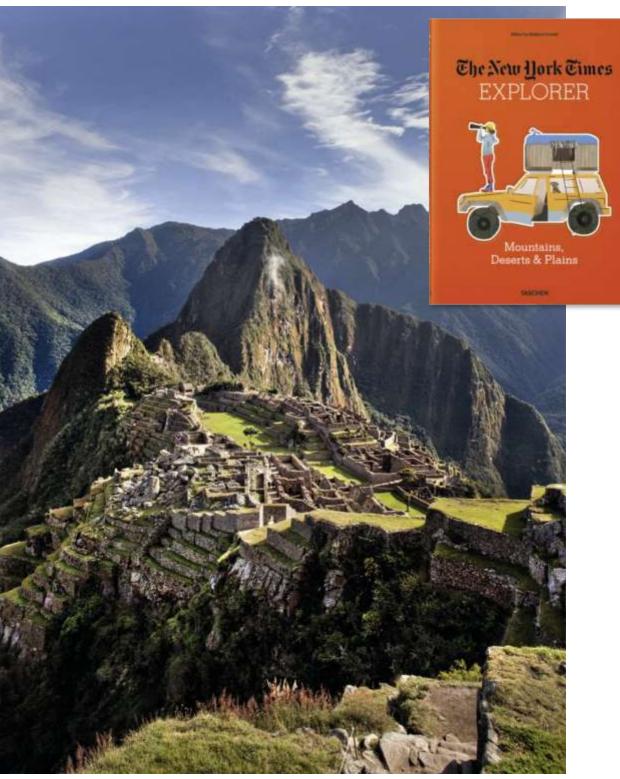


AT THE SHORE: MAGICAL TRIPS FROM COAST TO COVE

"Every traveler is an explorer, and every explorer is a dreamer first." Barbara Ireland The New York Times EXPLORER Beaches, Islands & Coasts

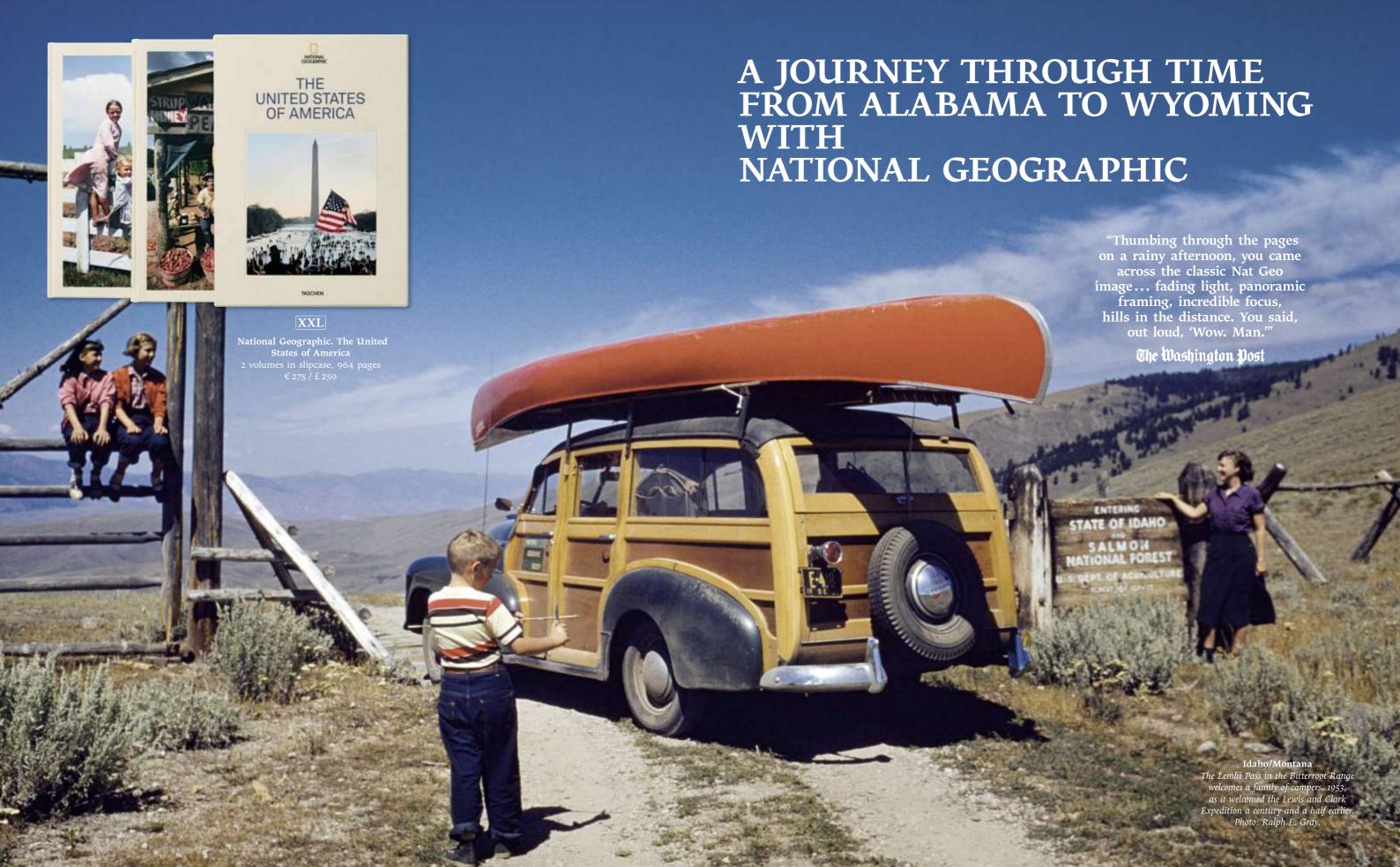
The New York Times Explorer. Beaches, Islands & Coasts 288 pages, \in /£ 29.99

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PREVIOUS SPREAD: The ocean liner Kaiserin Maria Theresia of North German Lloyd in Bremerhaven, ca. 1900.

OPPOSITE:
Tourists feeding the pigeons in St. Mark's
Square; in the background, the Doge's Palace
with the Piazzetta on the right, ca. 1900.

BELOW:
Nice, La Réserve, a restaurant with
a magnificent view across
the Baie des Anges, opened in 1876.















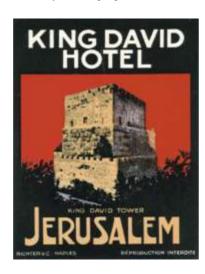
LEFT: Cairo, the Nile swing bridge, built in 1872, leading to Zamalek Island, ca. 1900.

BELOW:
The Orient Express restaurant car, ca. 1905.

OPPOSITE, TOP: Egypt, tourists at the Pyramids, ca. 1890.

OPPOSITE, BOTTOM:
Temple Mount, the Dome of the Rock, ca. 1900.

<u>FOLLOWING SPREAD:</u> Norway, Hardanger glacier, ca. 1900.



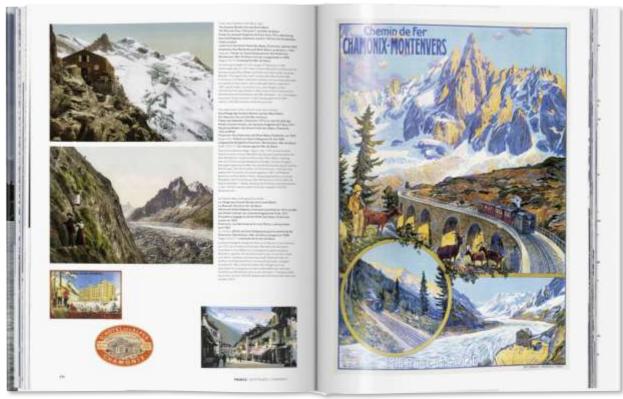












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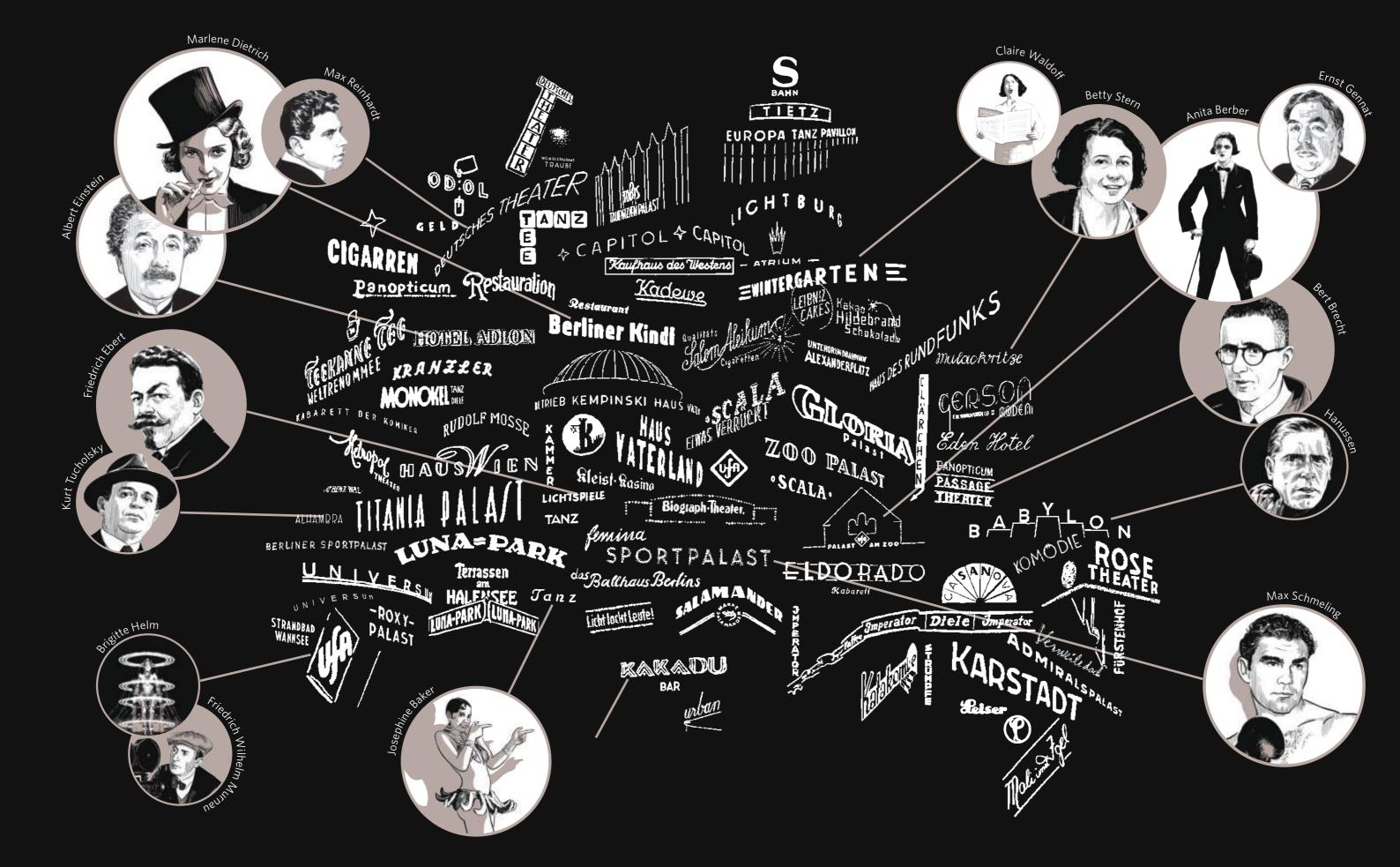
The Grand Tour.

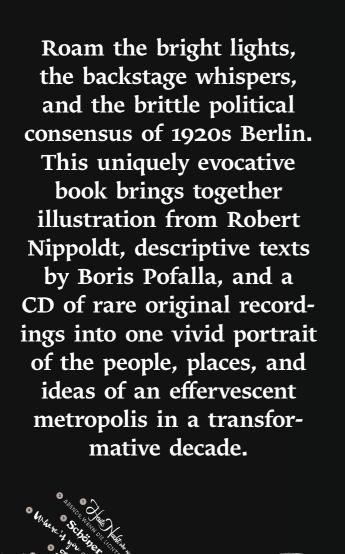
The Golden Age of Travel

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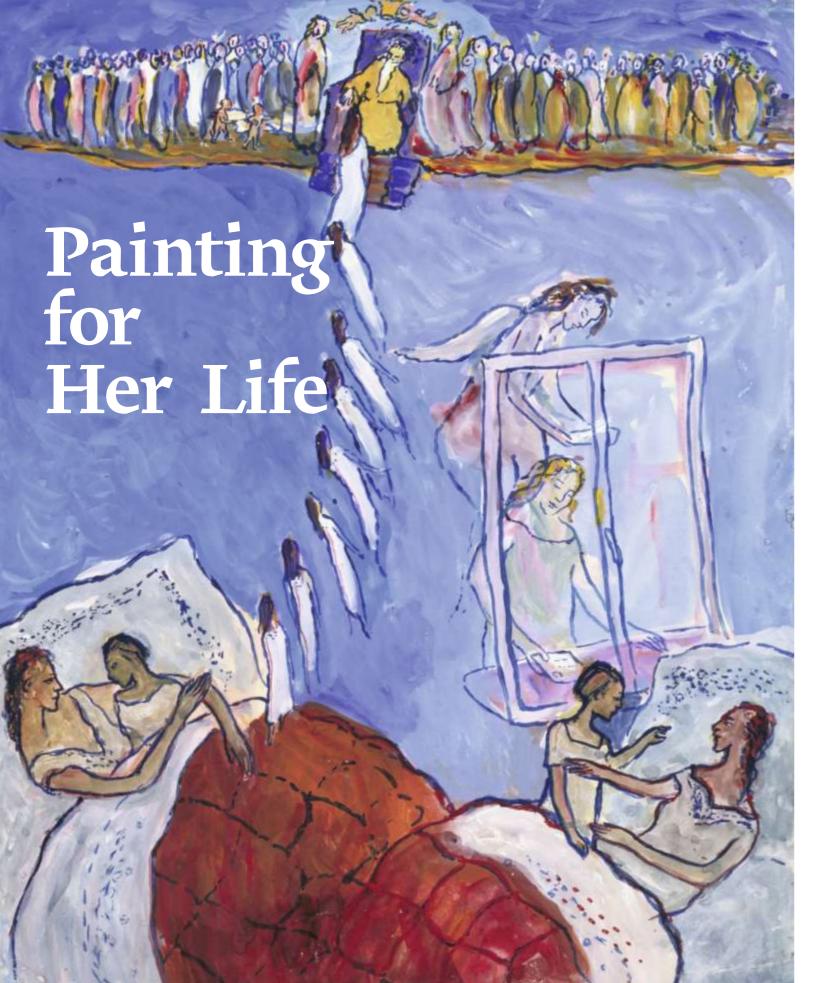
in the Roaring Twenties is a stroll through an era that feels as present and vibrant as no other time in German history."



Night Falls on Berlin in the Roaring Twenties Robert Nippoldt, Boris Pofalla 224 pages, with CD, €/£ 49.99

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Charlotte Salomon's artistic feat under the Third Reich

JUDITH BELINFANTE

Among the diverse art works to be produced in the 20th century, *Life? or Theatre?* by Charlotte Salomon (b. 1917, Berlin; d. 1943, Auschwitz) is uniquely all-encompassing. It has been termed a "dramatised autobiography" but also a "semi-autobiography." Its essential subject is the artist's own life in relation to the rise of National

"... it is the colour that held everything together, as if this had become the keynote of the book, [and] perhaps its very essence lies in its colour."

"... it is the colour that croaching threat of anti-Semitism, and the outbreak of the Second World War. Salomon uses these developments as a development as a d

Dutch printmaker and typographer Willem Sandberg

Socialism, the encroaching threat of anti-Semitism, and the outbreak of the Second World War. But Salomon uses these developments as a context for an altogether different story. The work is also a vehicle for the author's en-

gagement with herself, and with her determination to avoid the fate of her aunt, her mother, her grandmother, and her great grandmother, all of whom chose suicide as the only way out. Salomon's narrative is only partially chronological; she concentrated instead on seeking out those emotions that had remained concealed from her in the shameful silence of the past.

According to the numbers marked on the sheets of paper, Salomon's work comprises 769 images in gouache, each measuring 32.5 by 25 cm, in addition to 320 pages of text on tracing paper, each of these affixed to the relevant image by means of three narrow strips of gummed paper. *Life? or Theatre?* is divided into three sections:

OPPOSITE:

Franziska dreaming of a life in heaven with her daughter Charlotte, gouache taken from Life? or Theatre?

RIGHT:

Self-Portrait of Charlotte Salomon, 1940.

a prologue, a main section, and an epilogue. Salomon supplied the numbering for each section, that of the Prologue being marked on the pages of text on tracing paper, and that of the other two sections marked on the sheets bearing images. Taking into account surviving preparatory studies, sketches, and drafts of text as well as diverse separate sheets, the total comprises 1,299 images in gouache on 966 sheets of paper; 333 of these used on both sides.

Life? or Theatre? is a multilayered work, and its "meanings" may be approached from diverse





OPPOSITE:

Charlotte learns how to paint and to draw from nature.

RIGHT:

Charlotte and her grandparents in Villefranche-sur-Mer, 1939.

BELOW

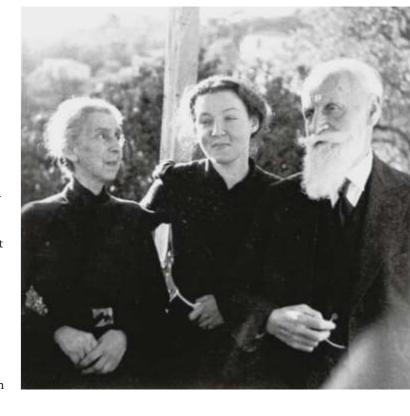
Alfred Wolfsohn, Berlin 1932.

ways. There is no sharp distinction between reality and fiction. Salomon combines images, music, and apparently simple language to give expression to her own personal and artistic struggle. At each point she can be found seeking to achieve a balance between that which she wishes to deal with emotionally, that which she is forced to deal with emotionally, and that which she can bear. This process of development takes on a rhythm of its own thanks to the use of repetitions and variations of form and color.

In 1961, when Charlotte Salomon's first exhibition of works was presented at the Museum Fodor in Amsterdam, a modest selection of sheets from Life? or Theatre? was shown, along with a number of her other drawings and works in gouache. When, in 1963, Life? or Theatre? was first published (with the transcribed text in its original German and in an English version) 80 images were presented, and the title was rendered to include the term "diary." As an inevitable result, Salomon's work was soon being compared with The Diary of Anne Frank; and it was assumed that both conveyed the same optimistic attitude to life. Seemingly not wanting to undermine this impression altogether, Charlotte's stepmother, Paula Lindberg-Salomon (b. 1897, Frankenthal;







d. 2000, Amsterdam), requested that the text incorporated within the final gouache of Charlotte's despairing grandfather—"Now conclusively take your life, so this babble finally stops."—be removed, and the sheet with Charlotte's own hopeful exclamation on the beauty of the landscape be presented as the last.

There is, in essence, no such thing as the six-sheet "title page" of *Life? or Theatre?: A Singspiel*. Instead it resembles a program. This confronts the viewer immediately with the paradoxical way in which Charlotte sought to make her own feelings at all bearable. A "Singspiel," the term that serves as the work's subtitle, is suggestive of an already old-fashioned

sort of frivolous theatrical entertainment, comprising music, song, and spoken dialogue.

"She lived in her own world of light, air, and colors..."

Emil Strauss, 1939

As for the equally baffling main title *Life? or Theatre?*: Charlotte formed the last part in a way that might be (mis-)read as "Teleater?" In so doing she expressly introduced a further level of meaning, a play on words, such as she would employ more and more frequently. The term *teleater*

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alludes to the name given to the first opera glasses that were marketed by the Zeiss company until the late 1920s. Employed by Charlotte as a metaphor, in the early 1940s, she was looking back on her own life from a certain distance, as if she were observing it enacted upon a stage, and was making use of opera glasses to bestow sharper clarity on what she saw. Was she devising this artistic work in the hope of being able to answer questions she had always asked herself? There are two further gouache images on which the title is to be found: the last sheet and the corresponding sheet of tracing paper. This text reads: "And from that came: Life or Theatre???." In the cor-

"Do you know that sometimes you can look devilishly beautiful?"

Daberlohn to Paulinka in *Life? or Theatre?*

responding image we see the artist painting, dressed in a swimming costume, her gaze fixed on the sea. On her back, which is turned towards us, we read the words "Life or Theater." Here the title dispenses with its

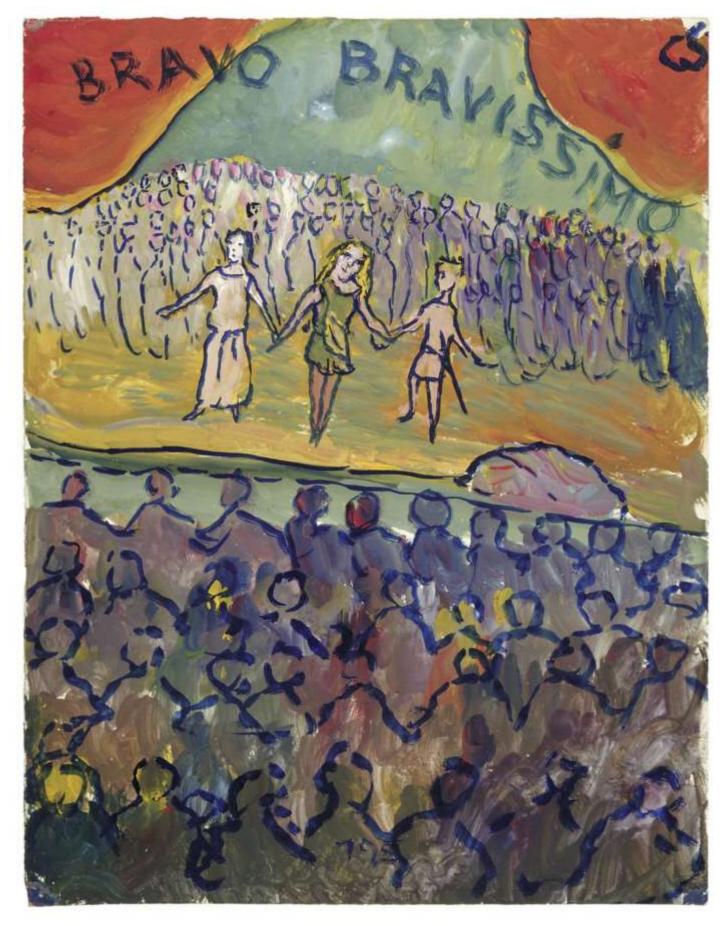
question marks. Does that mean that the artist had at last found the peace that she had sought?

Charlotte did not sign any of her gouache images with her full name, using instead the initial "C" entwined with the initial "S." This monogram initially occurs on the cover of the "program," where it is enclosed within a yellow and blue line, which is itself enclosed between the words "Ein Singespiel." There is no doubt that "CS" is the author as she indeed describes herself on the sixth and last page of the program. An inscription in the program indicates that the work as a whole is dedicated to Ottilie Moore.

It is on the program's third page that the "the tricolored Singspiel"—featuring the primary tones red, yellow, and blue—properly begins. Research has revealed that all the colors employed by Charlotte in *Life? or Theatre?* are derived from these three primary tones. Occasionally, white is added to lighten certain colors. Black, on the other hand, is never used. The colors are true, the paint of good quality, and this is also true of the paper, with the exception of only 49 sheets (none



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of these being numbered). Charlotte's division of her work into a prologue, a main section, and an epilogue is emphasized through the use of a different color for the figures appearing in each.

It is by no means difficult to relate the characters of the "Singspiel" with their real-life models, not least on account of the meaningful, (semi-)onomatopoeic pseudonyms that Charlotte has given to each of them.

"The person is sitting by the sea. He is painting.
A melody suddenly comes into his mind. As he begins to hum it, he notices that the melody matches exactly what he is trying to put to paper."

Charlotte Salomon, Life? or Theatre?

Her grandparents become "Dr. and Mrs. Knarre—a married couple." The German term "Knarre" means a rattle, a small musical instrument that, through a turning movement, may be induced to emit a scraping sound, devoid of resonance or

harmony, and which cannot be played alongside other instruments.

The fictional versions of the Knarres' "daughters Franziska and Charlotte" retain their own reallife first names and identities. The family name "Knarre" is not used together with those first <u>PREVIOUS SPREAD:</u>
Daberlohn's Reflections on Art.

OPPOSITE:

Paulinka bows at the end of the opera Orpheus and Eurydice.

LEFT:

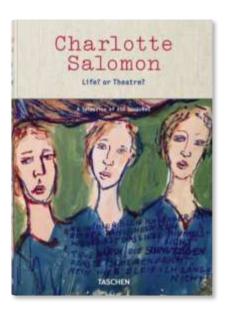
Last page of Life? or Theater? Charlotte painting in front of the sea.

names. As yet, no photograph of either of these two women has been discovered.

Charlotte's father becomes "Dr. Kann—a physician." She herself becomes "Charlotte Kann—his daughter"; the artist appearing within her own work. Like her mother and aunt, she retains her own name. The German term "Kanne" means jug with a lid, here doubtless intended as a symbol of a withdrawn personality—be it Charlotte's or her father's. Or perhaps we may be inclined to read "Kann" as in the singular, first and third person, present tense form of the verb "können" (can): to be able to.

Charlotte's stepmother, Paula Lindberg-Salomon, becomes "Paulinka Bimbam—a singer." This name conveys its owner's profession through its distinctive sound. Alfred Wolfsohn, as he ap-

pears in the main section, is "Amadeus Daberlohn—a singing teacher," of whom Charlotte is greatly enamored. The first name clearly alludes to Mozart while the surname hints at a lack of income.



Charlotte Salomon. Life? or Theatre?

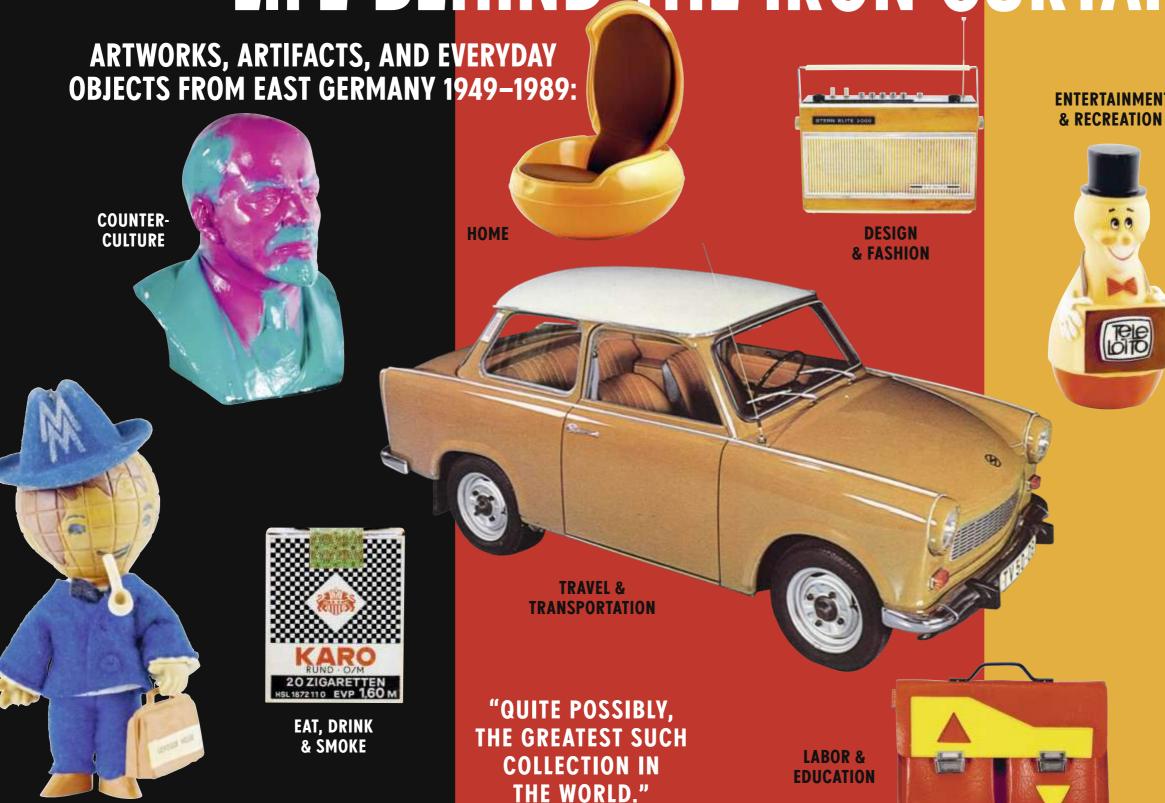
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Judith C.E. Belinfante, Evelyn Benesch

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LIFE BEHIND THE IRON CURTAIN



STEVEN HELLER, THE ATLANTIC

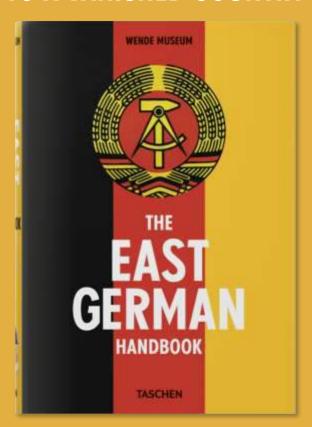
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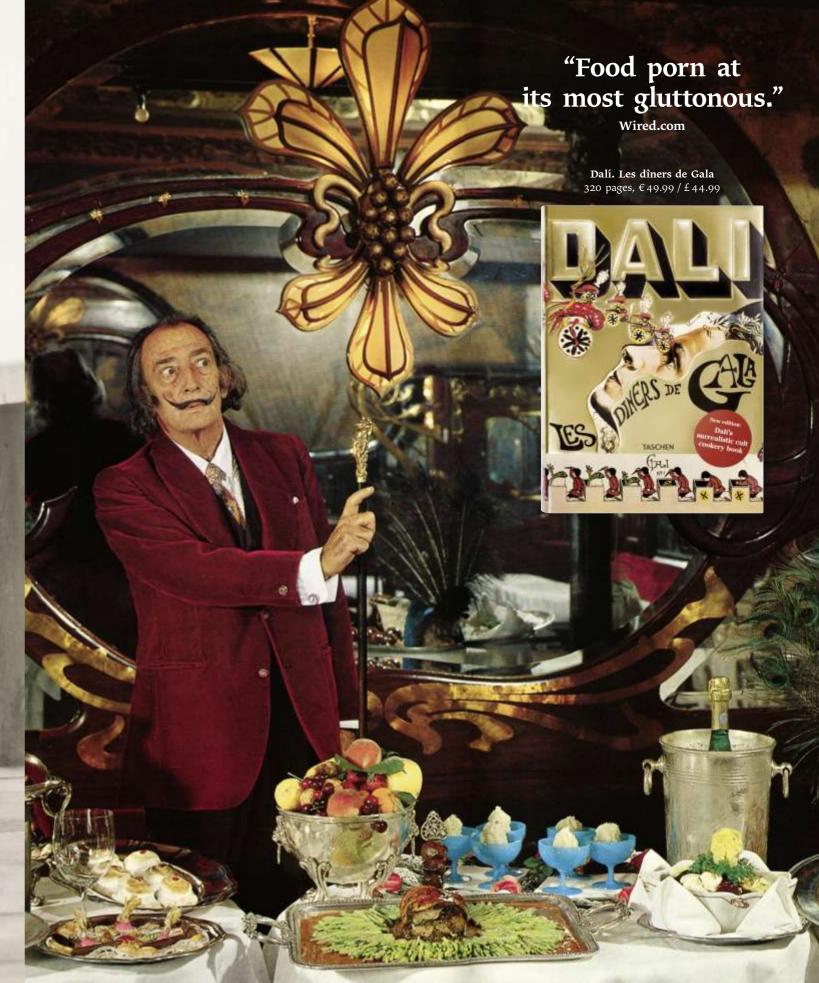
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Gustav Klimt with Therese Flöge and her daughter Gertrude, 1912, on the jetty in front of the Villa Paulick in Seewalchen on Lake Attersee.





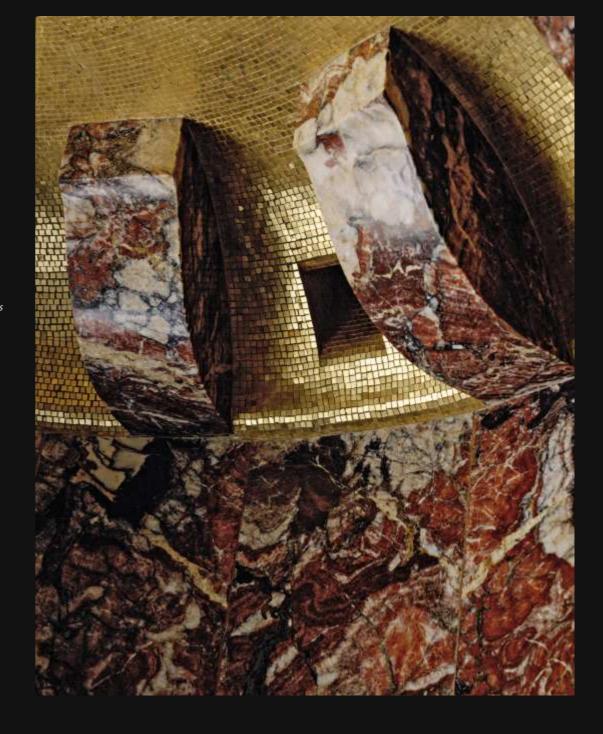




PREVIOUS SPREAD:
Flóris Korb & Kálmán Giergl
– Zene Akadémia (Ferenc Liszt
Music Academy), Budapest,
Hungary, 1904–07. Staircase
handrail with big ceramic
decoration ball.

<u>OPPOSITE:</u> Lluís Domènech i Montaner – Palau de la Música Catalana, Barcelona, Spain, 1905-08. Skylight in the main hall.

RIGHT: Adolf Loos, Villa Karma, Clarens (Montreux), Switzerland, 1904-06.







PREVIOUS SPREAD:
Victor Horta – Maison et Atelier
Horta, Brussels, Belgium,
1898–1900. The mirrors on the
opposing walls of the staircase
enlarge the space with an
unsettling effect.

OPPOSITE: Charles Rennie Mackintosh – Hill House, Helensburgh, Scotland, 1902–04. Stained glass on the staircase.

RIGHT: Giovanni Michelazzi – Villino Broggi-Caraceni, Florence, Italy, 1910–11. Staircase hall, handrail with decorative dragon.



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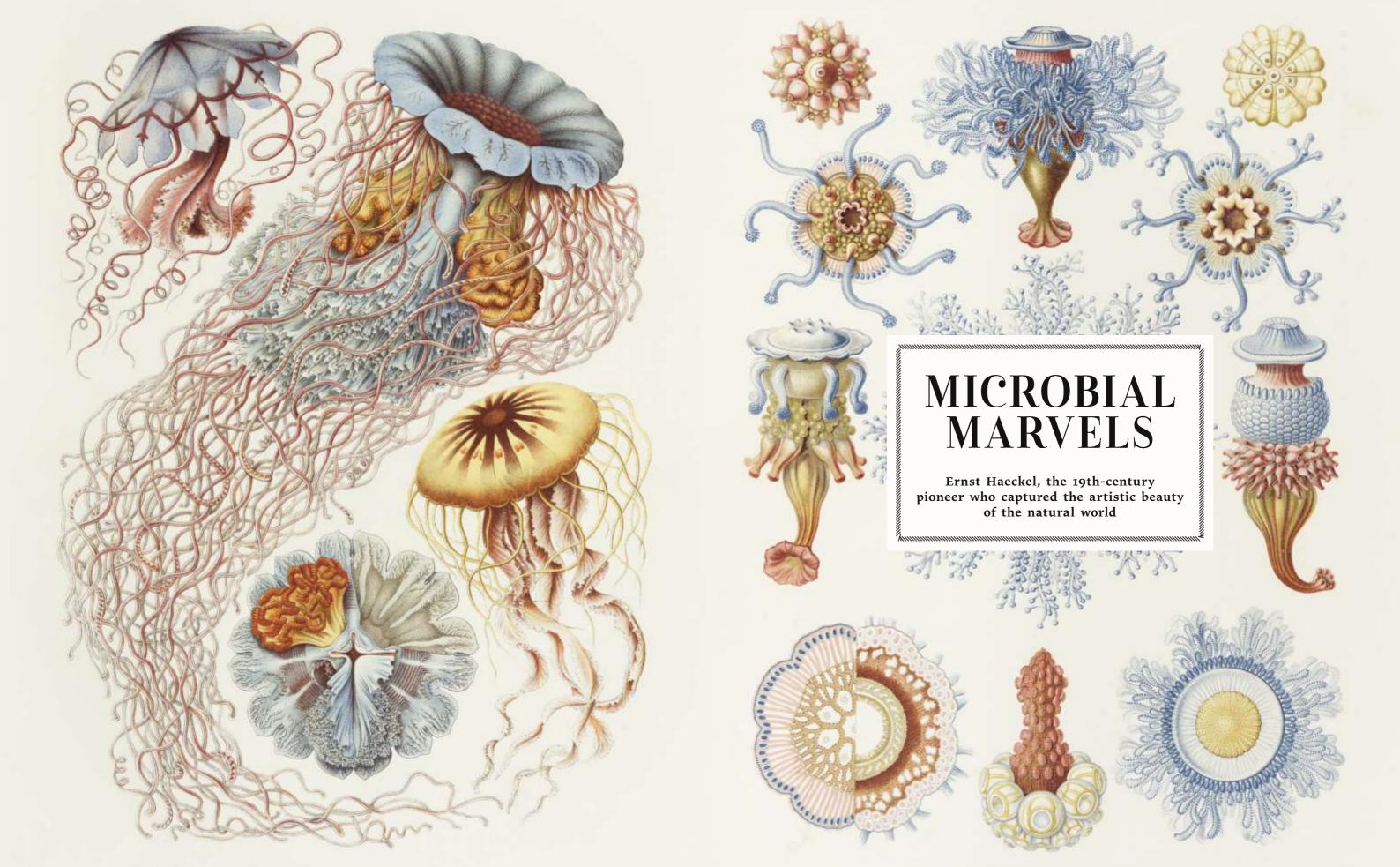


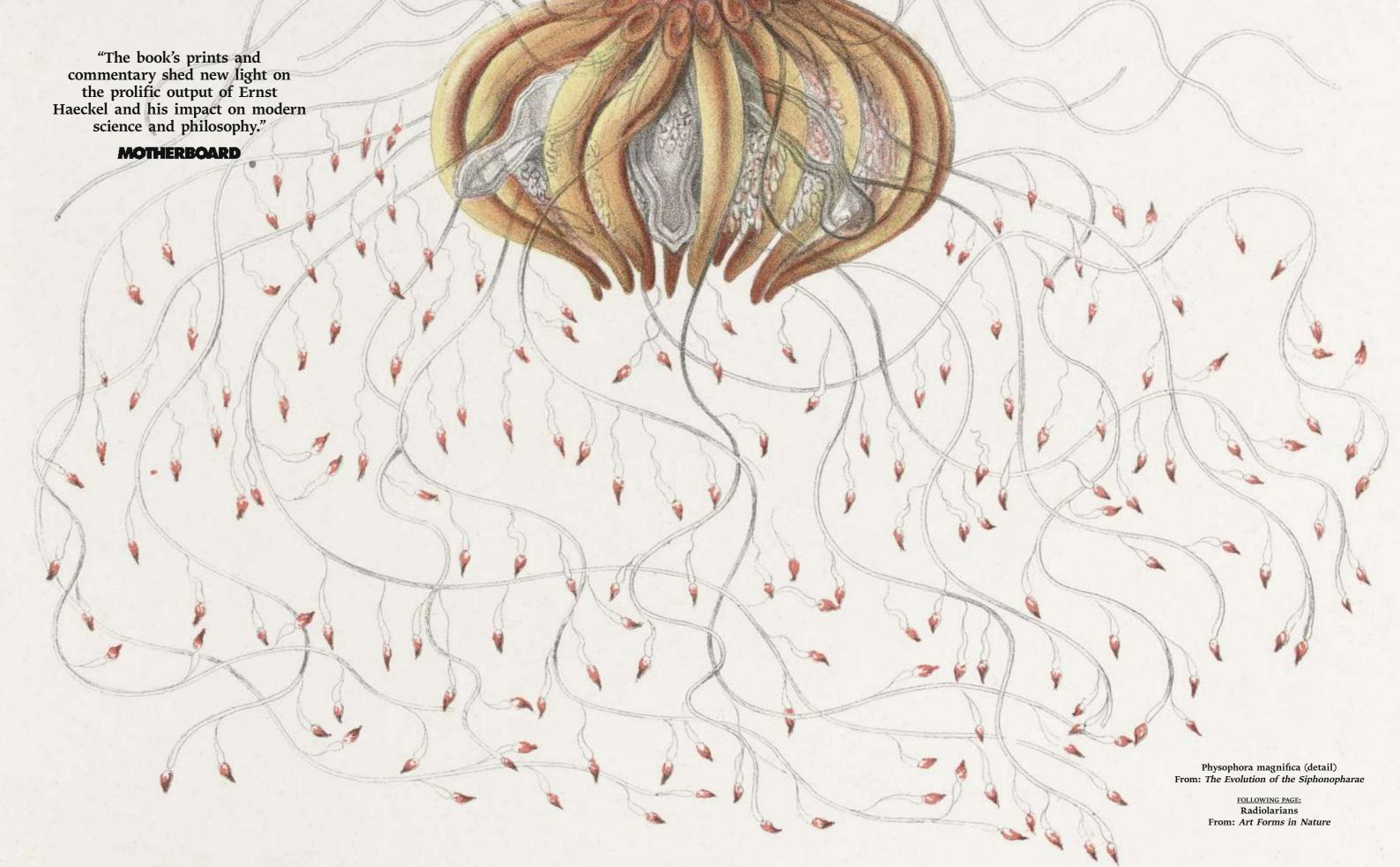


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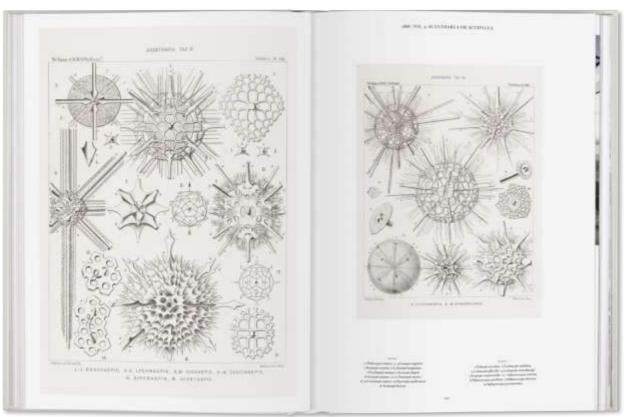
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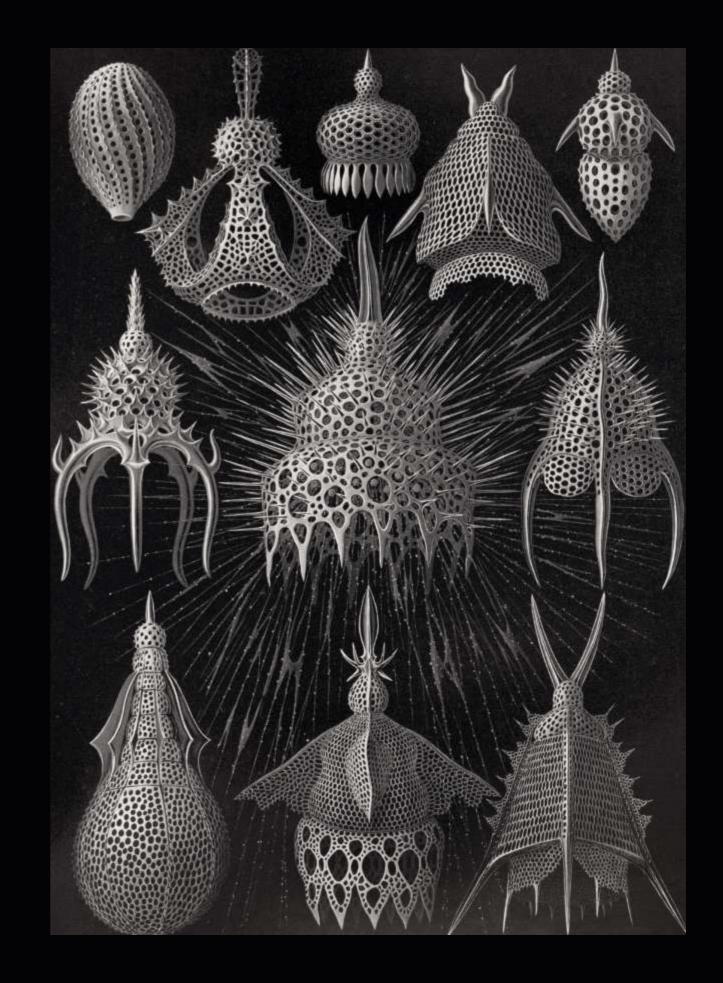
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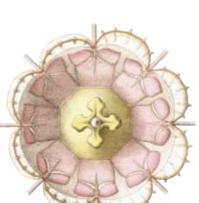


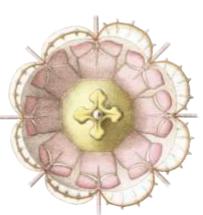




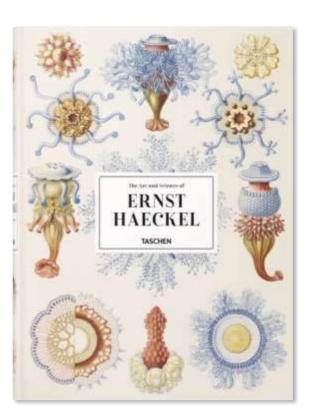








Discover Ernst Haeckel, the 19th-century artist-biologist who found beauty in even the most unlikely of creatures. This collection features 450 prints from his most important publications, including the majestic Kunstformen der Natur and his extensive catalogues of marine life. As biodiversity is evermore threatened, these exquisite images are a scientific, artistic, and environmental masterwork.

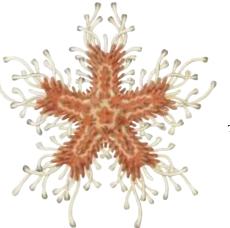




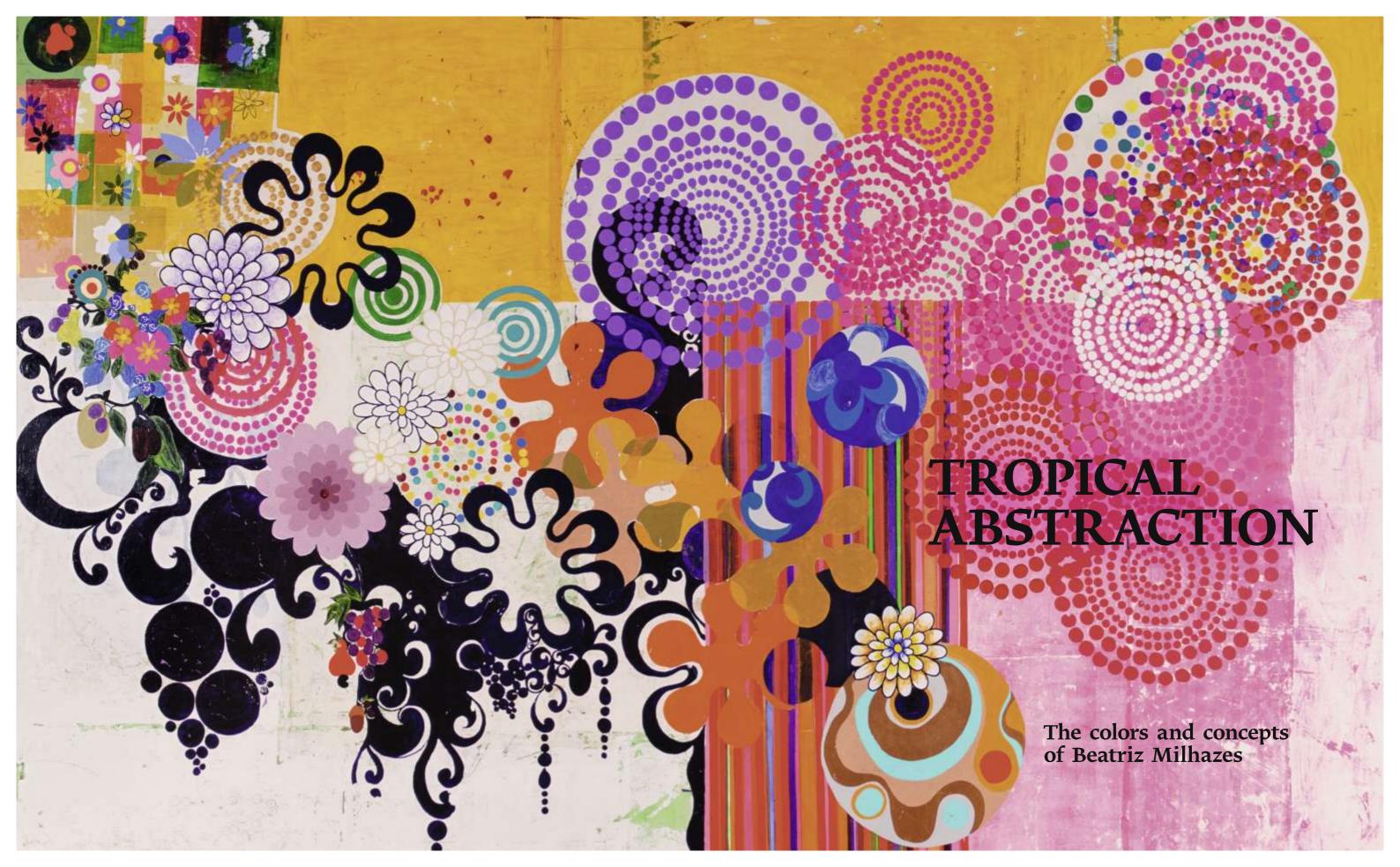
"Nature generates from her womb an inexhaustible cornucopia of wonderful forms, the beauty and variety of which far exceed the crafted art forms produced by human beings."

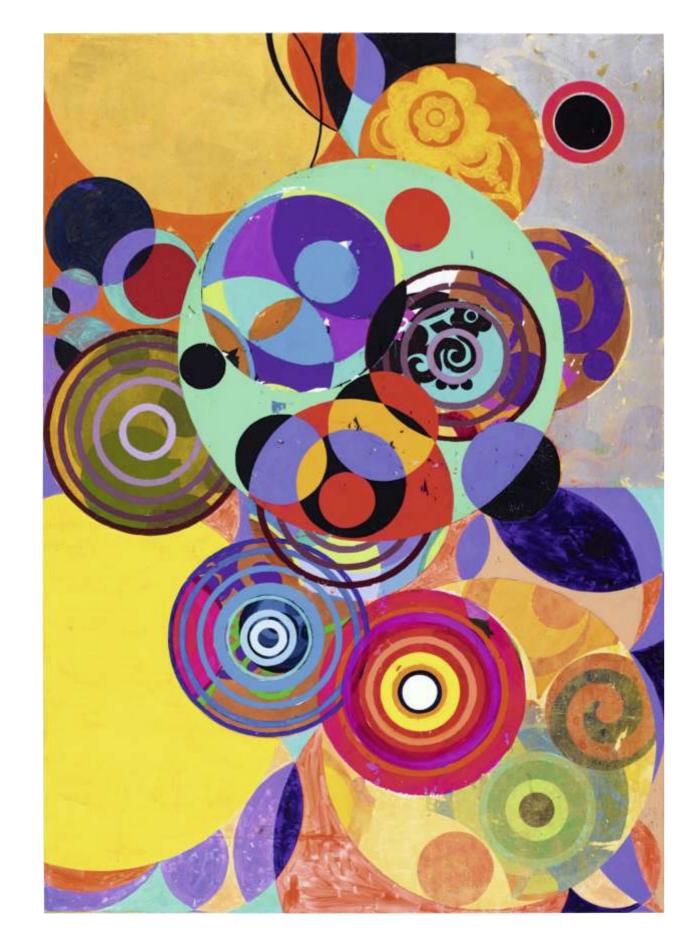
Ernst Haeckel





XXL The Art and Science of Ernst Haeckel 704 pages, €/£ 150







"My interest in abstraction is about creating a world that comes from reality, but only exists in art, and that yet could change our perspective of the world."

Beatriz Milhazes

PREVIOUS SPREAD:
O Diamante, 2002

RIGHT:
Beatriz Milhazes in her studio,
Rio de Janeiro 2013.
Photo: Christian Gaul.

<u>OPPOSITE:</u> **Popeye**, 2007–2008

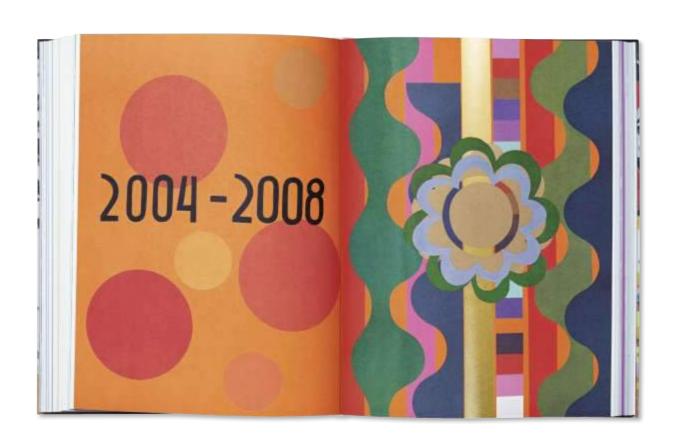


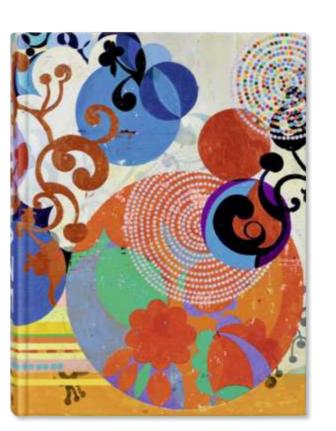
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Mango and Passion Fruit in Lilac and Violet

Silk-screen print, 50 x 55.5 cm, work exclusive to the Art Edition of the book (No. 1-100).





As vibrant as her unique visual language, this monograph presents the work of Beatriz Milhazes, the Brazilian painter who fuses modernist abstraction with the colors and light of her native country. With over 280 paintings, a long conversation piece, and a poetic dictionary of key motifs, the book explores all of the artist's work phases in their full splendor and meaning.

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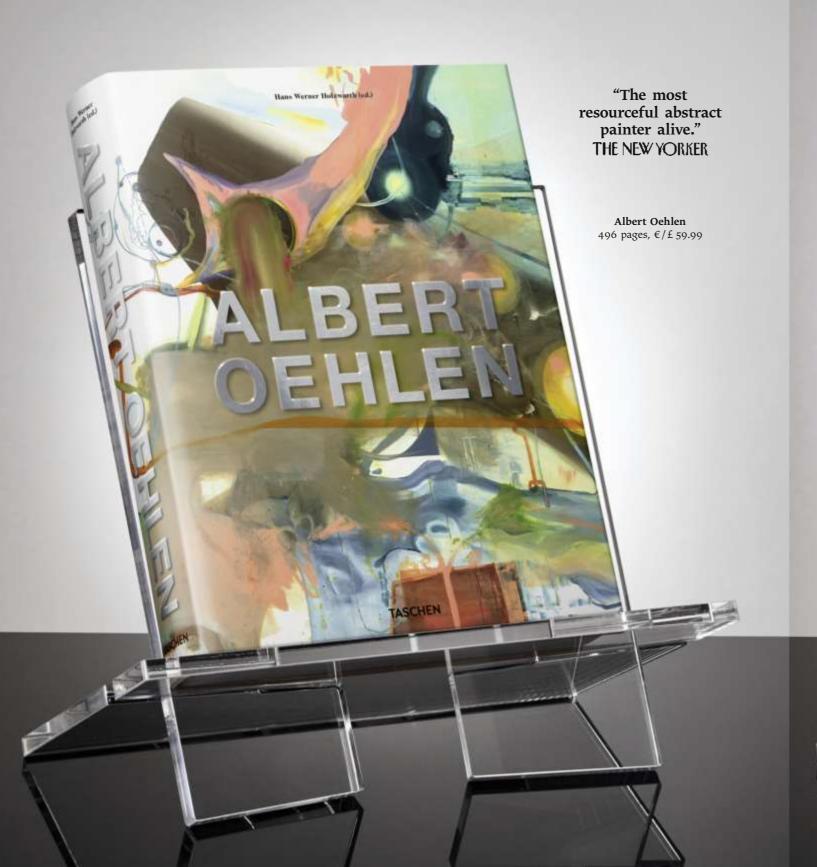
Beatriz Milhazes

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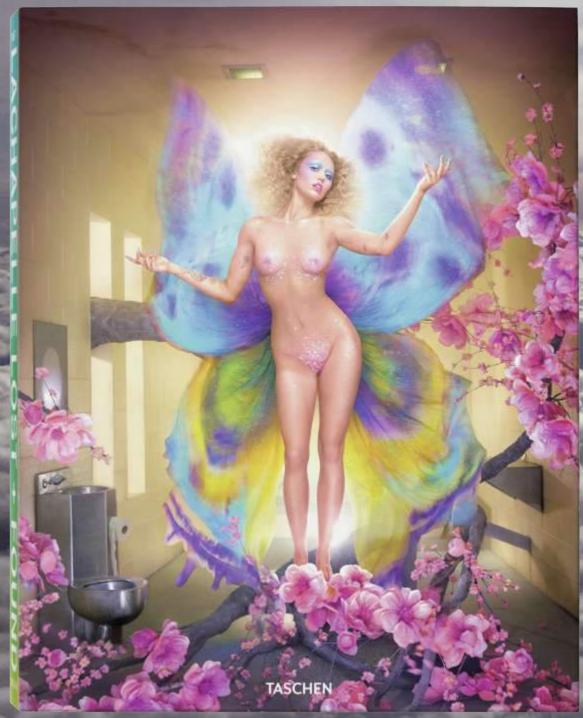




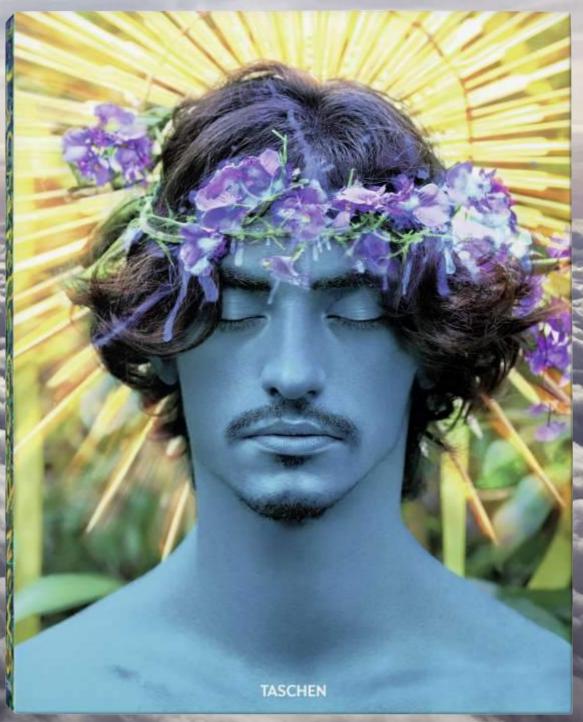




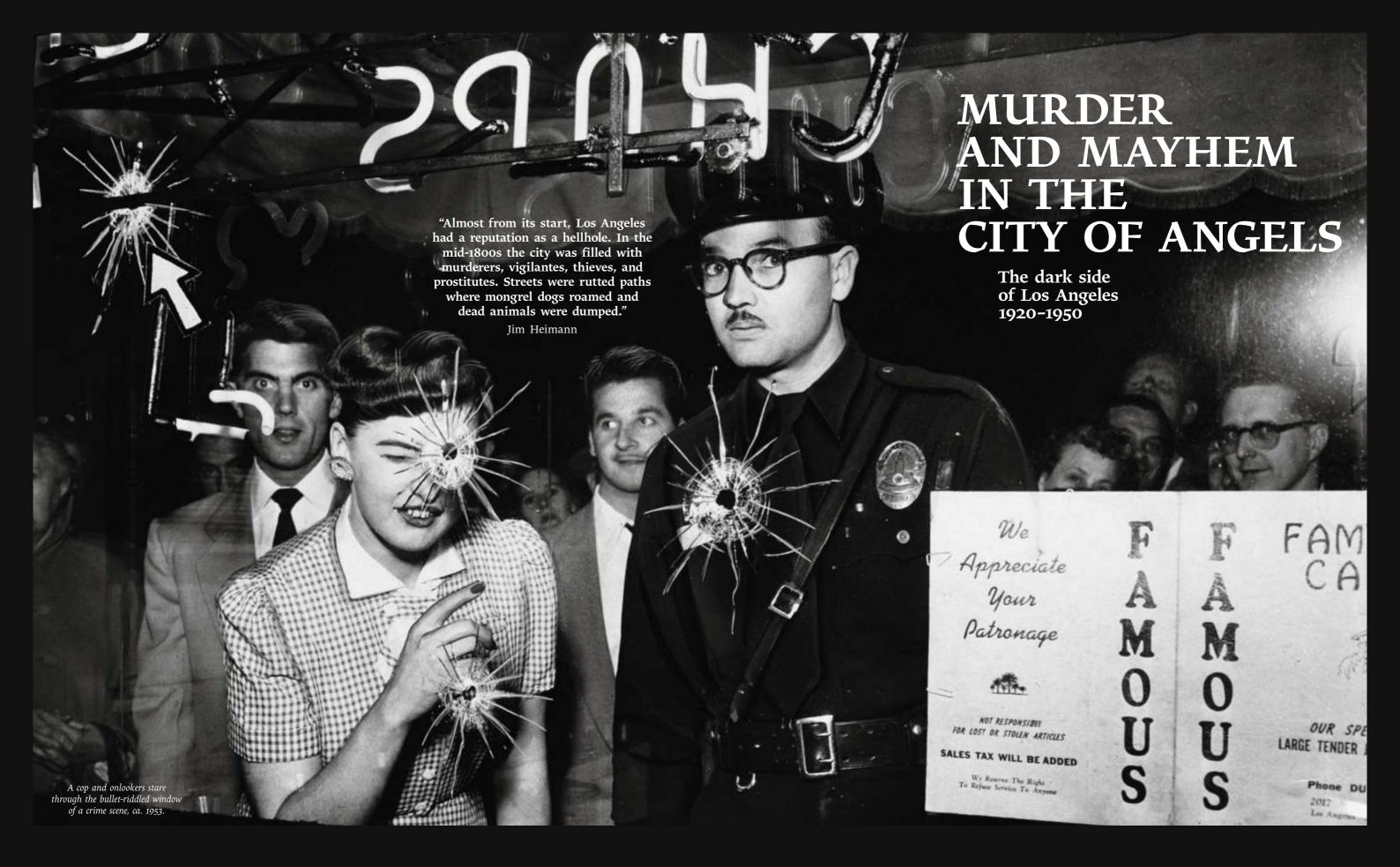




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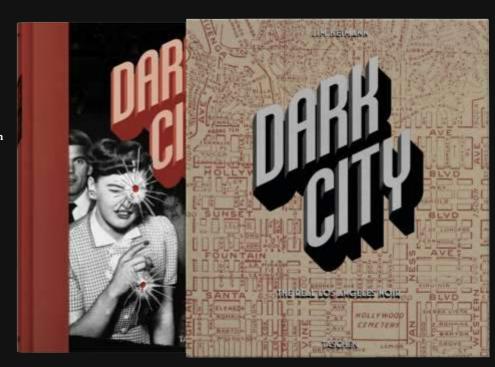
A corpse lies in the bed of the L.A.
River in a bleak noir tableau, c. 1955.

ABOVE:

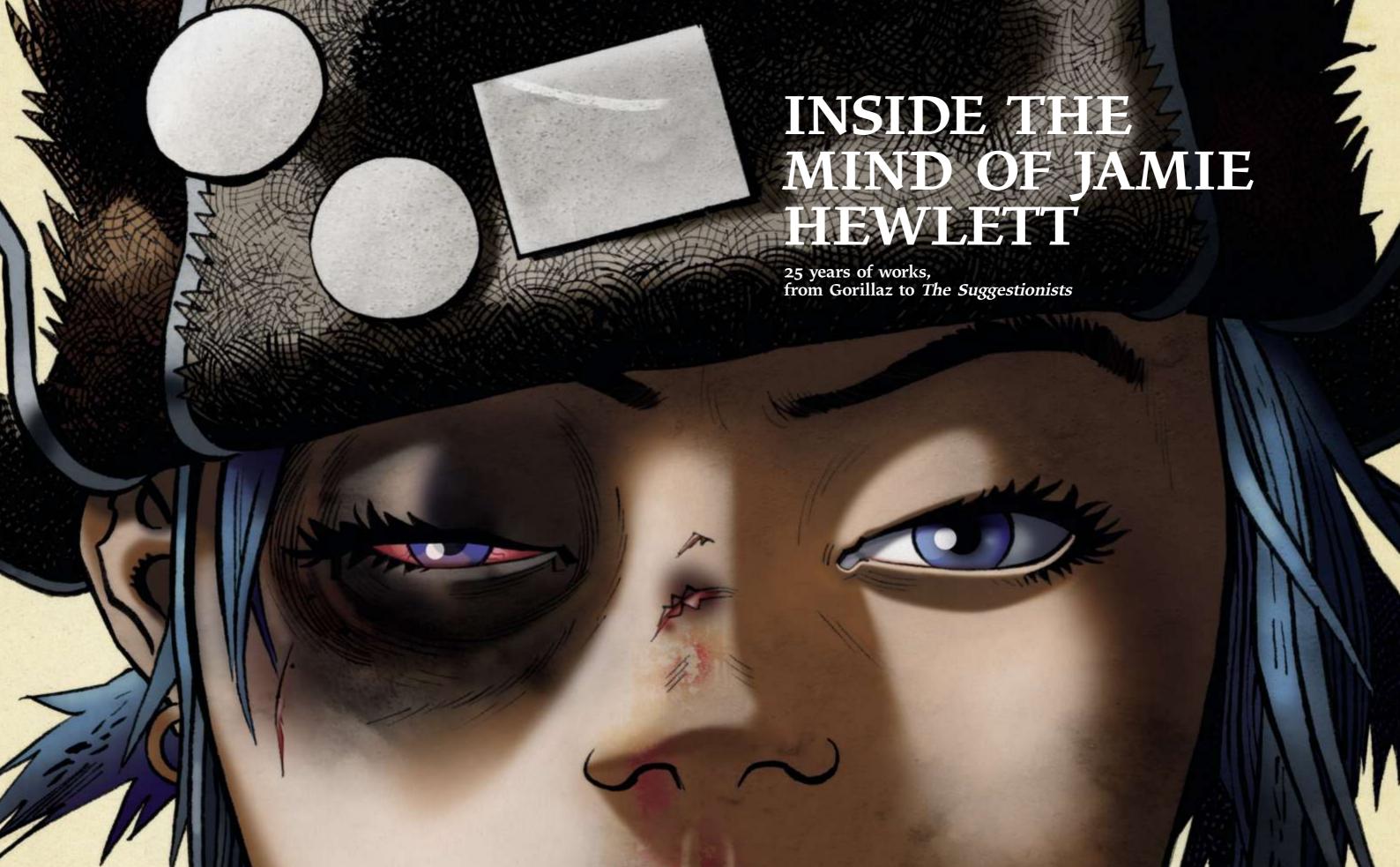
Police conduct a raid at Café Zombie,
5434 South Central Avenue, ca. 1947.

Explore the darker reality of the City of Angels in this omnibus of photographs and ephemera revealing the underbelly of Los Angeles from the 1920s through the 1950s. From the headline crime of the Black Dahlia to the petty corruption of mayors and cops, discover the flip side of the Southland, that inspired the movies and novels which came to be known as "Noir" in this edition, complete with bound-in facsimile magazine clippings.











PREVIOUS SPREAD:
Black and blue,
the face of Tank Girl

ABOVE: Female freedom fighters, No. 1

RIGHT: Untitled, from Gorillaz

<u>PAGE 180:</u> Original Monkey opera poster

PAGE 181:
Tarot, large-scale illustrations for the exhibition
The Suggestionists at Saatchi Gallery, 2015













From Tank Girl to art-pop phenomenon Gorillaz, Jamie Hewlett is one of the most energetic pop culture figures of the past 20 years. This TASCHEN edition, Hewlett's first major monograph, gathers more than 400 of his artworks, including strips, sketches, and works from his Saatchi Gallery show in 2015, to celebrate a polymath artist who refuses to rest on his laurels, or be pigeonholed in any particular practice.

Jamie Hewlett Julius Wiedemann 424 pages, €/£ 39.99

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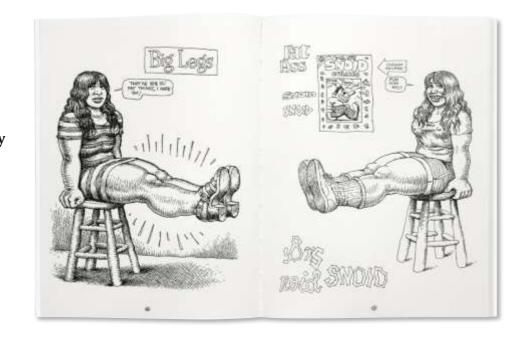
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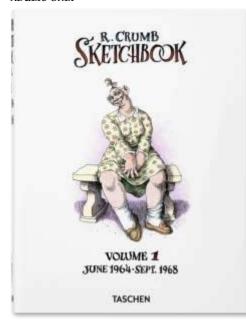


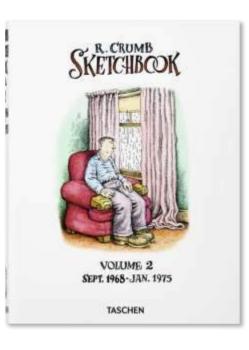
Robert Crumb's Sketchbooks

"The underground comic artist and gifted dirty old man handpicks his finest unsavory doodles." THE HUFFINGTON POST



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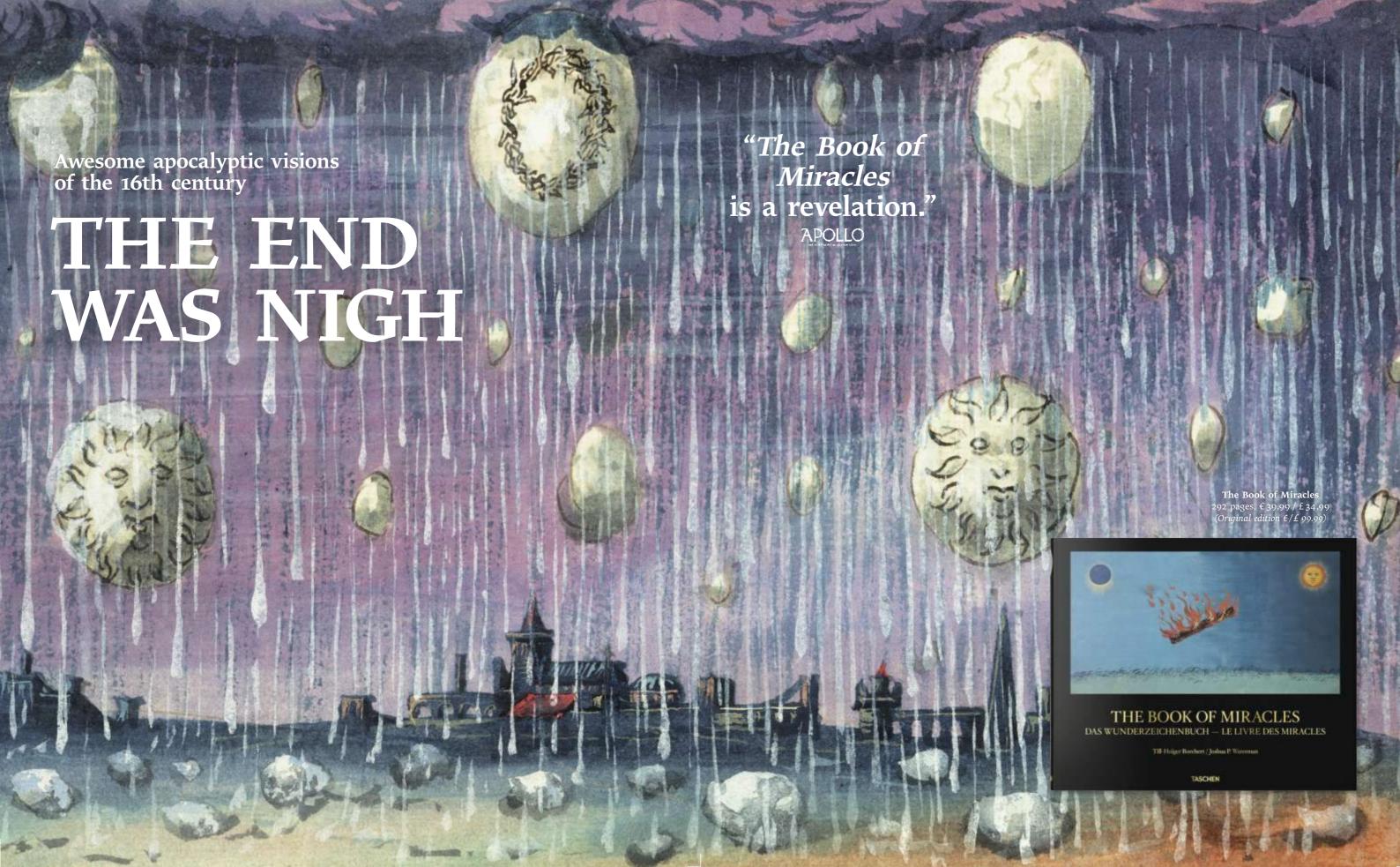




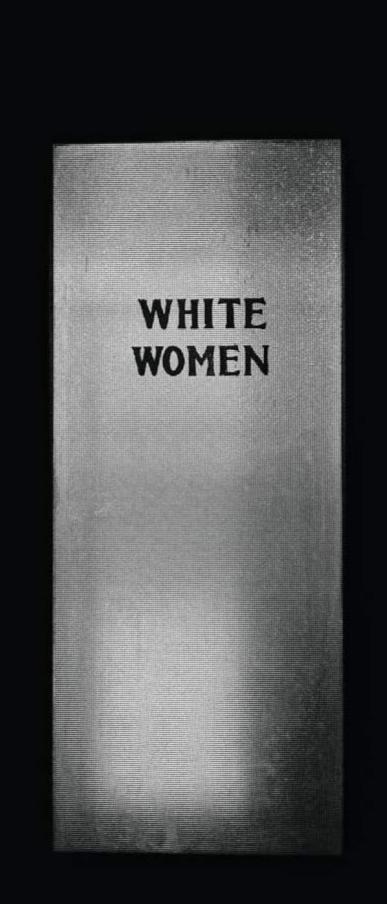
Called the Bruegel of underground art, Robert Crumb is an American icon of comic introspection, cultural satire, and sexual obsession. His pen-and-ink drawings first documented, then shaped, the 1960s/70s counterculture. This new collection presents an affordable 444-page trip through the hippie years, 1968-1975, personally sourced by the artist from his original sketchbooks.

Robert Crumb. Sketchbook. Volume 1: 1964-1968 440 pages, € 29.99 / £ 27.99 Volume 2: 1968-1975 444 pages, €/£ 29.99









PREVIOUS SPREAD:

Dr. King's "I Have a
Dream" speech has become
the hallmark of the August
28, 1963, March on
Washington, but he was
just one of approximately
250,000 people who
converged on the nation's
capital, including baseball
legend Jackie Robinson, his
wife Rachel, Rosa Parks,
and Reverend Fred
Shuttlesworth.

OPPOSITE:

"We're taught from grammar school to accept segregation as a way of life. You lied to me because you never intended that I should be free, and I lied to you because I pretended that was all right."

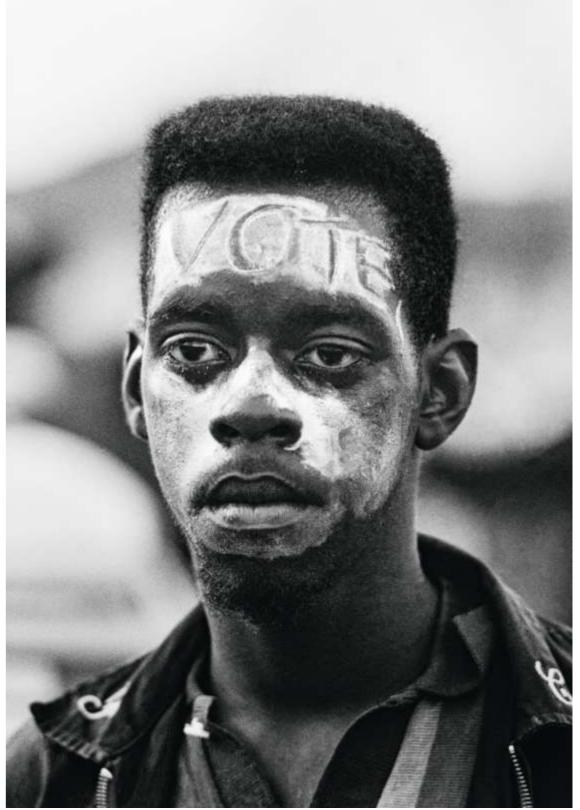
James Baldwin.

RIGHT:

March for Freedom, Selma to Montgomery, 1965. U.S. democracy is based on the vote, but 100 years after Emancipation, blood was spilled to win the franchise for all.

"Schapiro's work cuts to the essence of the struggle for parity, and demonstrates an eloquence that only a masterful eyewitness could capture."

Congressman John Lewis



BELOW:
The march from Selma to Montgomery would take three attempts. On March 7, 1965, Bloody Sunday, John Lewis and 600 peaceful protesters were viciously attacked by state troopers while trying to cross the Edmund Pettus Bridge. Finally, on March 21, under federal protection, the journey began. Thousands crossed the bridge with King, but a court order allowed only 300 people to walk the 54 eventful miles to Montgomery after Highway 80 became two lanes.

RIGHT:
The rains came on March 22 and 23 as the marchers traveled through notorious Lowndes County. The county was 80 percent black, but not one African American there was registered to vote.

OPPOSITE:

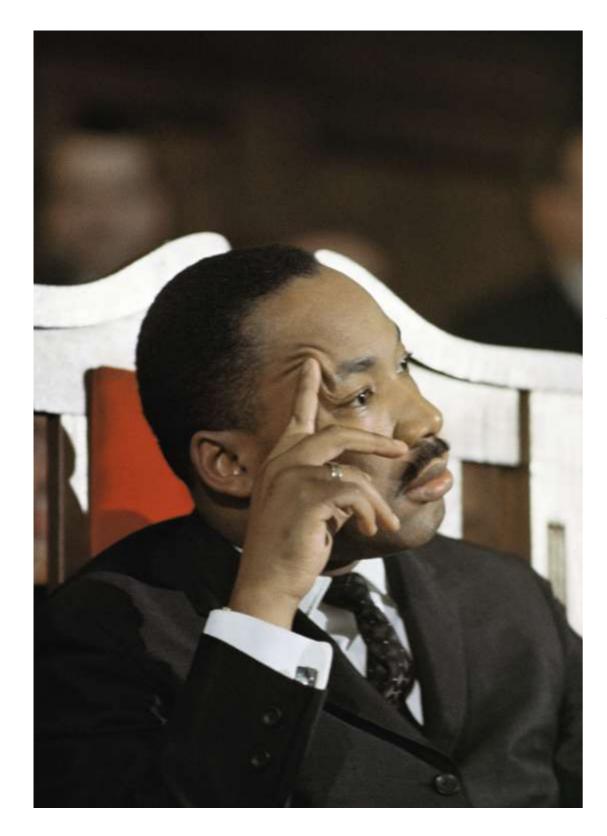
The American flag was a natural symbol for a movement that called on the nation to live up to its principles. Signed Print Selma March is available with an Art Edition (No. 101–150).











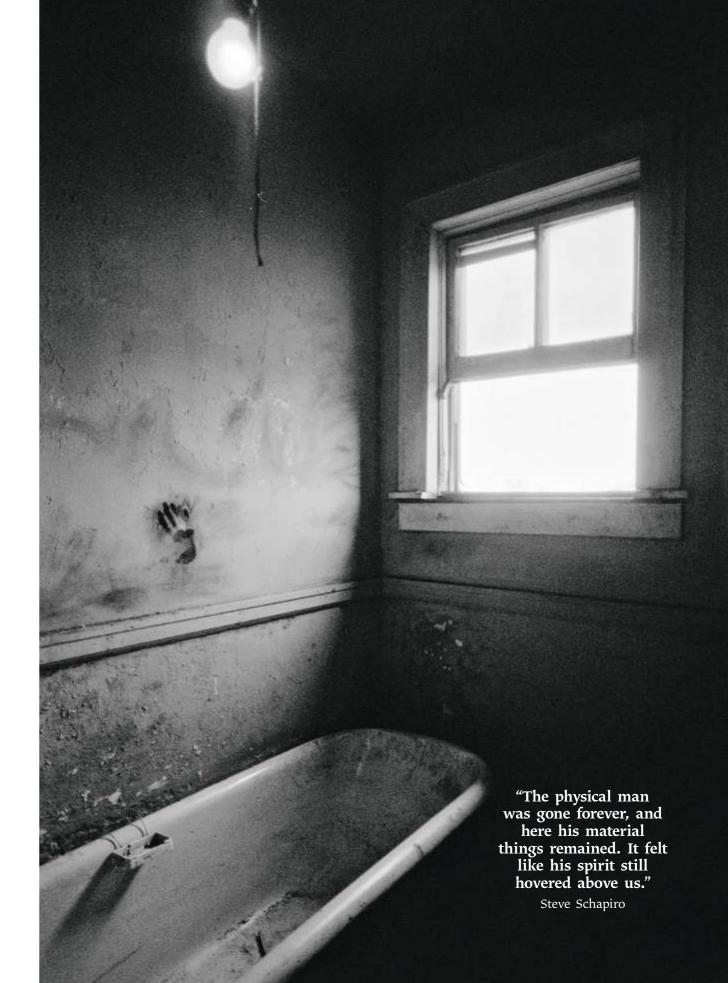
PREVIOUS SPREAD:

The voting rights fight culminated in the 1965 march to the steps of the Alabama State House in Montgomery, where hostile whites waited with ugly signs.

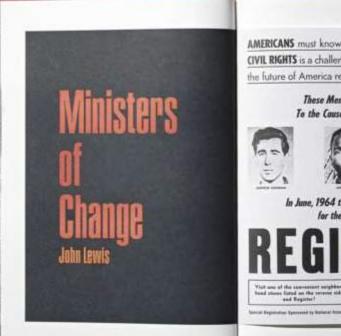
LEFT: King was a powerful orator. James Baldwin said the secret was in his "intimate knowledge" of the people he addressed, black or white. He connected, whether with children in Clarksdale, or with reporters in Selma. Alabama, 1965.

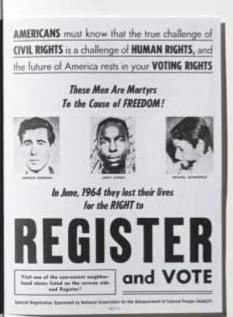
OPPOSITE:

Steve Schapiro's first stop in Memphis after Dr. King was killed was the room from which the shots were fired. "I went into the rooming house and the assassin had stood in the second-floor bathtub. One dirty black handprint remained from the attacker and I knew that I had to photograph that image."







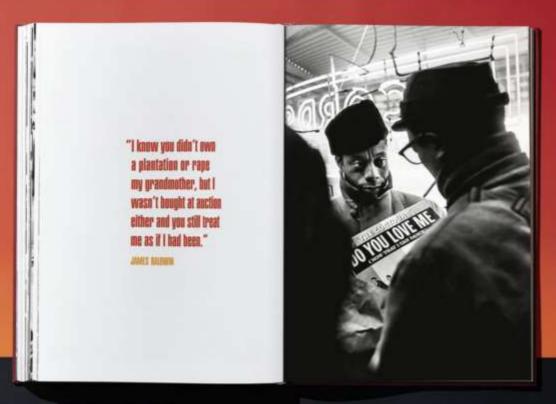


"Schapiro and Baldwin showed the possibility of what strong writing and photography could achieve in their time. In ours, we'd do well to look to them."

theguardian

"So eloquent
in its passion
and so scorching
in its candor
that it is bound
to unsettle any
reader."

"Atlantic



All the grief, grit, and unassailable dignity of the civil rights movement are evoked in this letterpress edition of James Baldwin's *The Fire Next Time*, illustrated with photographs by Steve Schapiro. Together, Baldwin's frank account of the black experience and Schapiro's vital images offer poetic and potent testimony to one of the most important struggles of American society.

XL

James Baldwin.

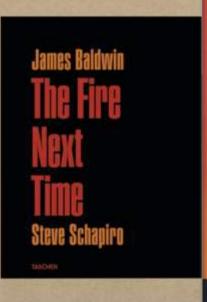
The Fire Next Time.

Photographs by Steve Schapiro
Introduction by John Lewis

Collector's Edition (No. 151-1,963),
printed in letterpress and
signed by Steve Schapiro
272 pages, € 200 / £ 175

For **Art Editions** including signed print (page 193) please check **taschen.com**





Master midcentury New York photographer Marvin E. Newman CITY OF LIGHTS SOCIÉTÉ GÉ' FRAN NEW YORK USE 56 WAL. ENTRANCE THE REAL PROPERTY. "Is Marvin Newman the U.S.A.'s most overlooked photographer?" anothermag.com

PREVIOUS SPREAD: Wall Street, 1958

<u>BELOW:</u> California, 1966

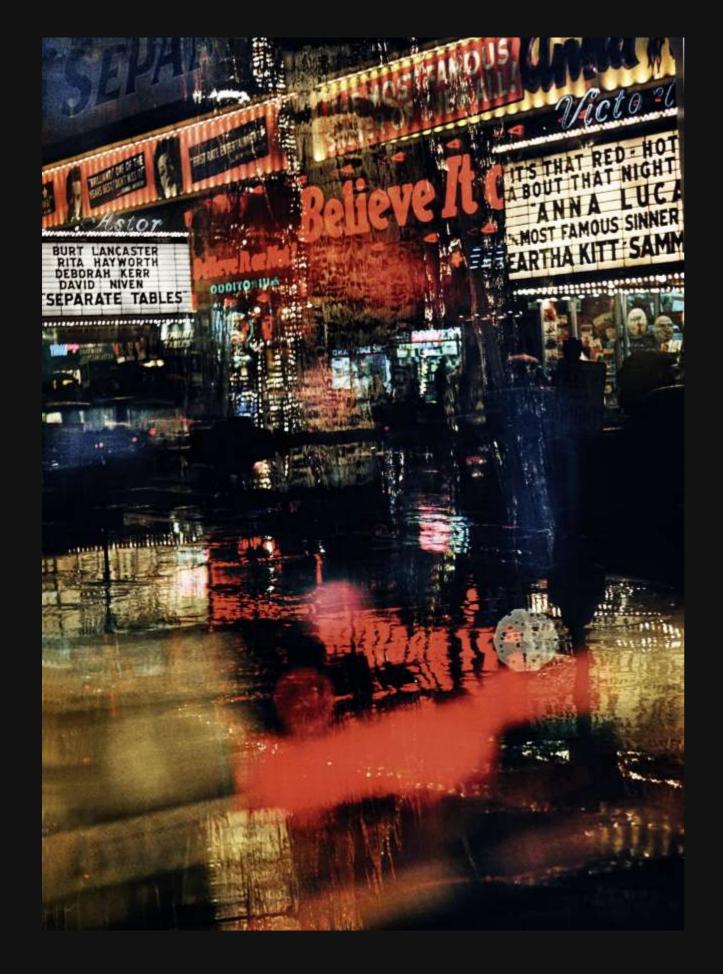
OPPOSITE: Coney Island, 1953

"I have done what I set out to do. Photography has been my life."

Marvin E. Newman





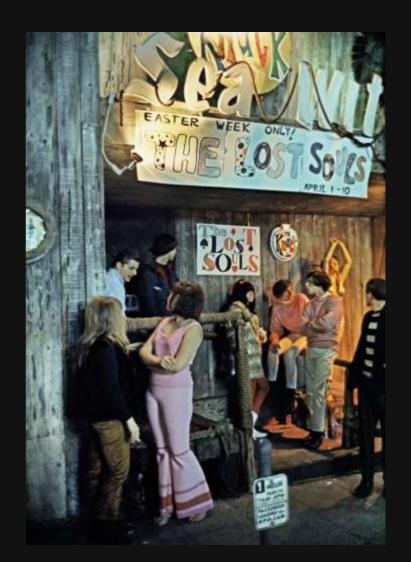




<u>opposite:</u> Broadway, 1958

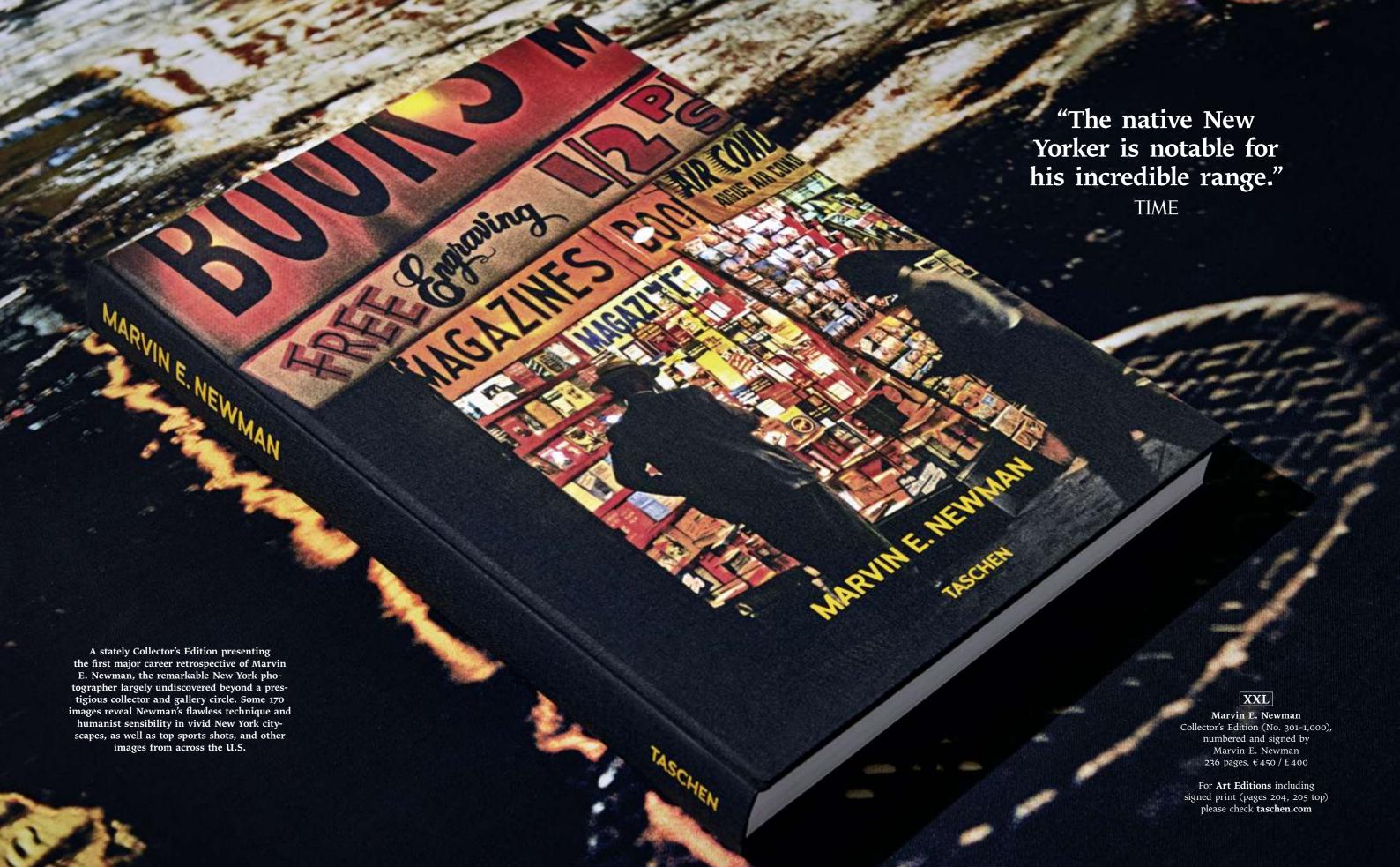
<u>LEFT:</u> California, 1966

ABOVE: 42nd Street, 1983



"Tender and sometimes tongue-in-cheek take on New York."

The New York Times





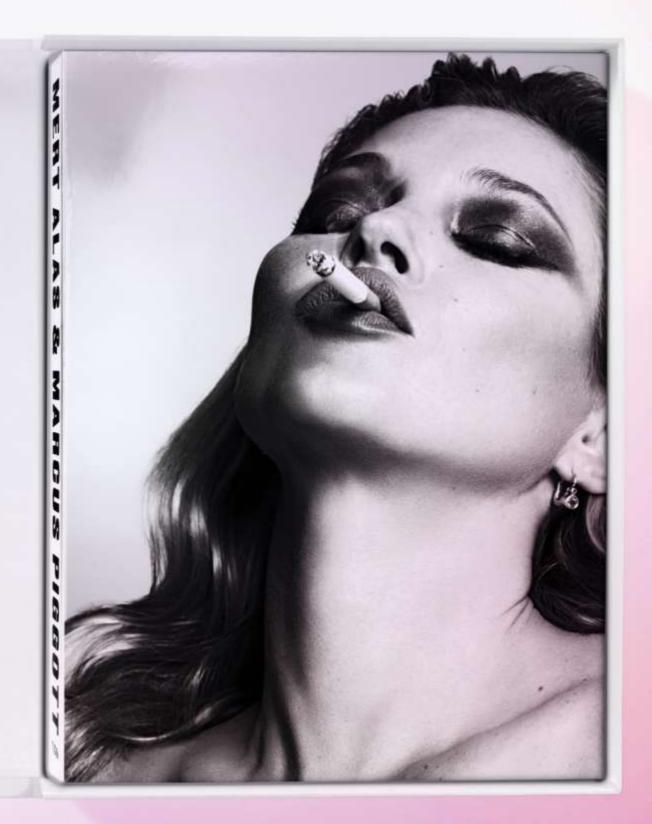
Mert and Marcus the photo duo behind some of fashion's glossiest shots

PICTURE PERFECT

MERT ALAS & MARCUS PIGGOTT 1994—

"One of the most influential photographic practices in contemporary fashion."

VOGUE

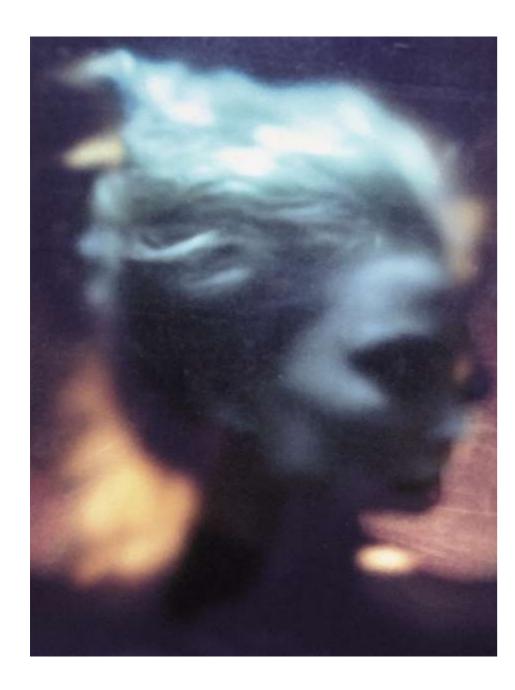




RIGHT:
Stella Lucia Deopito
& Molly Bair
London, 2014



Palace Costes, Paris



ABOVE: Natalie Portman Berlin, 2005 OPPOSITE: Lara Stone London, 2013

EOLLOWING PAGE:
Lara Stone
London, 2010





"Their most beautiful shots, gathered in an exceptional book. ... Mythical fashion shoots alongside unforgettable covers."

VOGUE

Jump into the megawatt world of Mert and Marcus, the creative tour de force who have styled and shot some of the most powerful brands and personalities of our time, from Miu Miu to Angelina Jolie, Givenchy to Gisele Bündchen. This XXL-sized edition features some 300 pictures from the hyper-glamorous, hyper-glossy repertoire of a creative partnership that has defined and redefined standards for fashion.

XXL

Mert Alas and Marcus Piggott
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numbered and signed by
Mert Alas and Marcus Piggott
408 pages
Subscription price: € 500 / £ 450

New price January 2018: €600 / £550

For **Art Editions** including signed print (pages 211 and 216) please check **taschen.com**







UPDATED 2017 EDITION! The Pedro Almodóvar Archives

456 pages, €/£ 49.99 (Original edition €150 /£135)



A VISUAL

Das Kulturleben Wiens als eine der beiden. Hauptstädte der k. u. k. Doppelmonarchie erfuhr ab 1890 eine unvergleichliche Blütezeit in sämtlichen Disziplinen, Im Bereich der visuellen Künste waren gleichermaßen die Wiener Secession, eine Vereinigung stilprägender Künstler wie Gustav Klimt, Koloman Moser oder Joseph Maria Olbrich, und die Wiener Werkstätte prägend, die als Produktionsgemeinschaft von Künstlern entworfene Alltagsgegenstände, Schmuck und Möbel. vertrieb, Im Umfeld dieser hochkreativen. Organisationen entstanden faszinierende Pla-

kate und andere Drocksachen ganz eigenen Ausdrucks von internationaler Strahlkruft.

À partir de 1890, la vie culturelle de Vienne. en tant qu'une des deux capitales de la Double monarchie austro-hongroise, connut. un éparioussement sans précédent dans toutes les disciplines. Dans le domaine des arts youels, la Sécession viennoise, association d'artistes stylistiquement marquanta comme Gustav Klient, Koloman Moser ou Joseph Maria Olbrich, joux à cet égard un rôle aussi déterminant que la Wiener Werkstätte. un atelier de production qui diffusait des objets quotidiens, des bijoux et des meubles créés par des artistes. Dans le cadre de ces structures hautement créatives sirent le jour des affiches fascinantes et des imprimés caractérisés par un style foot à fait unique, dont le retentissement fut mondial.



WIENERWERKSTATTE WIEN I.GRABEN 15 POSIKARTE NO 95	AN POSTHARTE

1907 Averymon AT Fortised

middle-class society. Art offered the members of the Viennese bourgooisie the opportunity to place themselves on a par with the politically all-powerful aristocracy. Gabriele Fahr-Becker, Wiener Werkstätte, 1995









WIENER VEREINEVER IKVNST VNDKVETVE BANSORGEVEREIND



1800-1909

128





"Graphic design history is a cultural, political, social, and technological history.



Since it is impossible to understand one without the other, this book,

- 224 -



which looks at the legacy and heritage of graphic design, is an essential portal

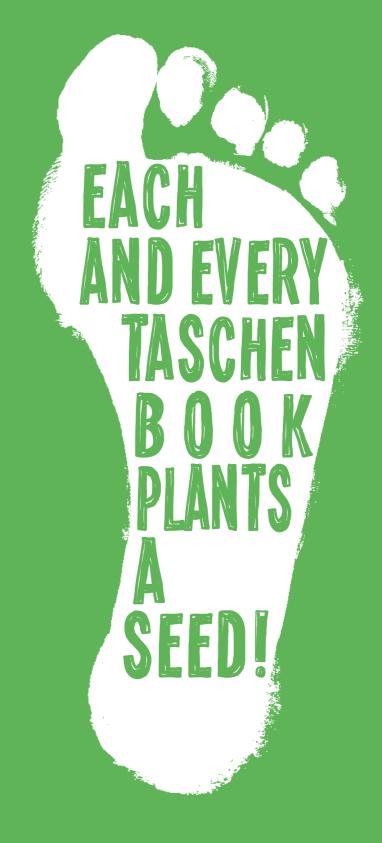


to our appreciation of the world's history."



AN UNPRECEDENTED SOUND ART COMPILATION—OVER 500 ARTISTS' RECORD COVERS FROM THE 1950s TO TODAY





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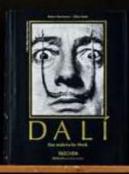


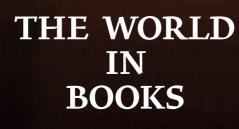
































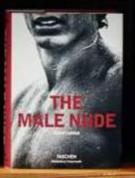




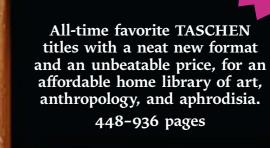












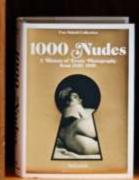












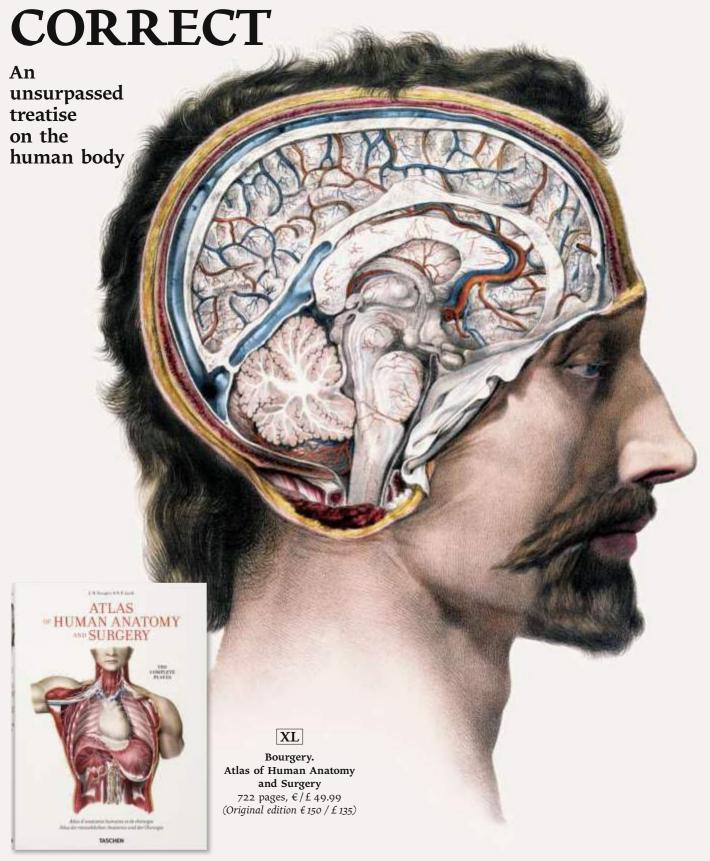


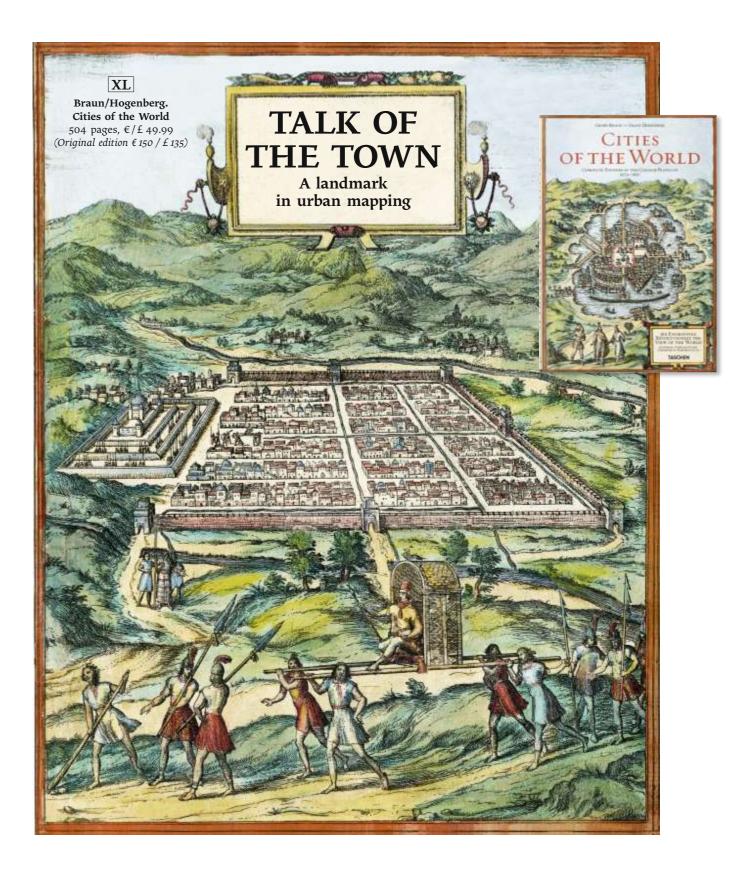




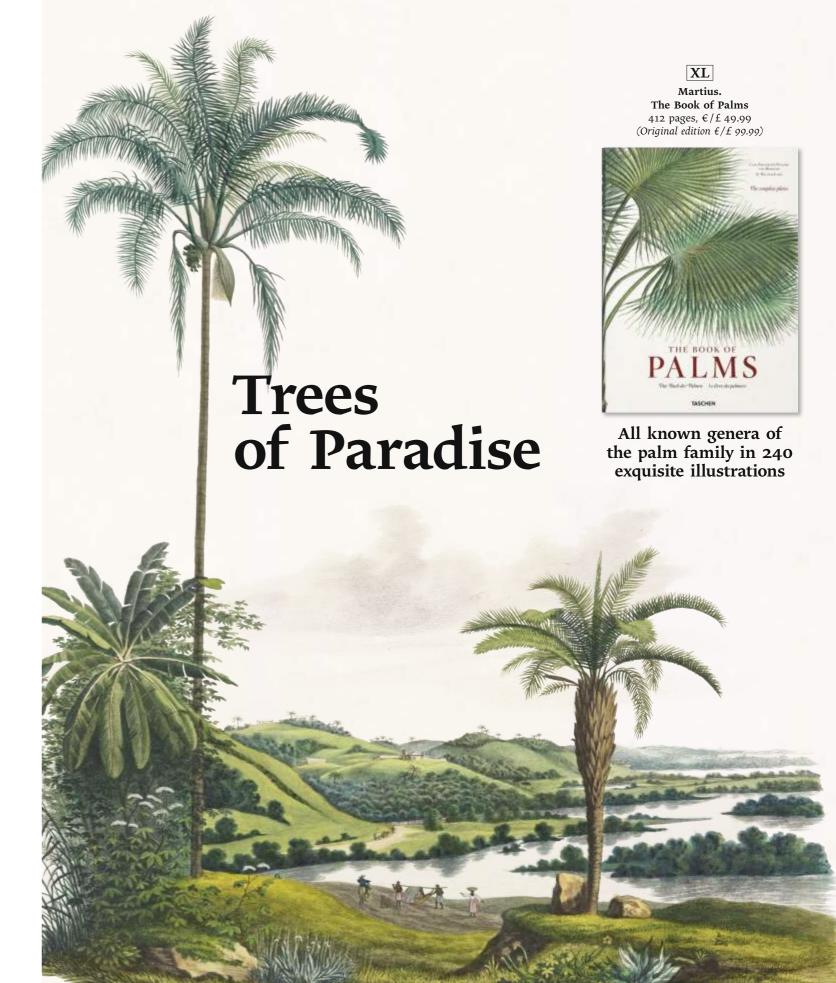


ANATOMICALLY

















MAKING THE FLOATING PIERS

Designed and signed by Christo himself

The complete story of his and Jeanne-Claude's extraordinary *Floating Piers* of June-July 2016. On 846 pages, the artist presents preparatory drawings and collages, as well as important documents, engineering drawings, technical data, maps and more than 2,000 project photographs about the final 16-day installation with 1.2 million visitors from around the globe.

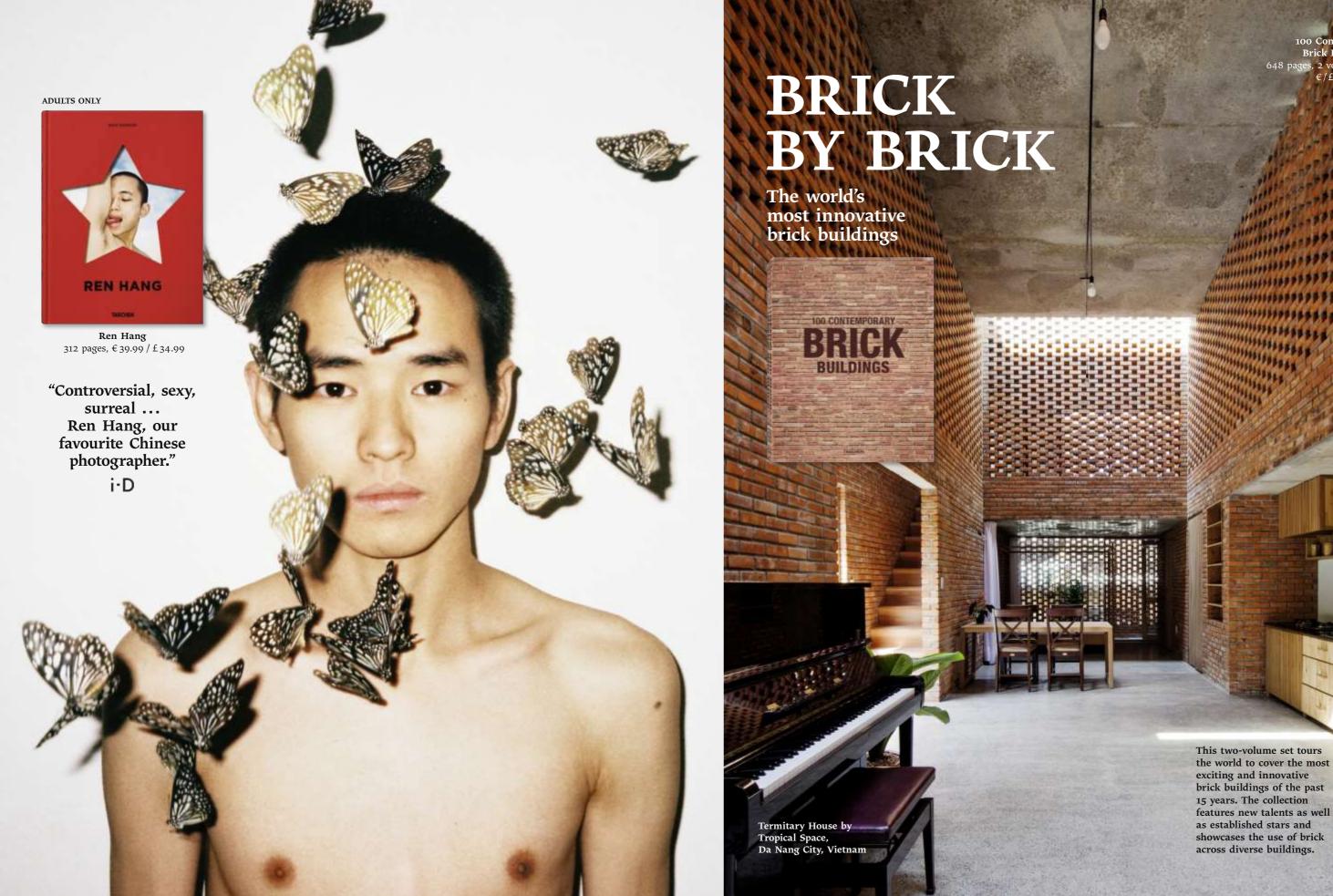
Christo's personal project book on the Floating Piers

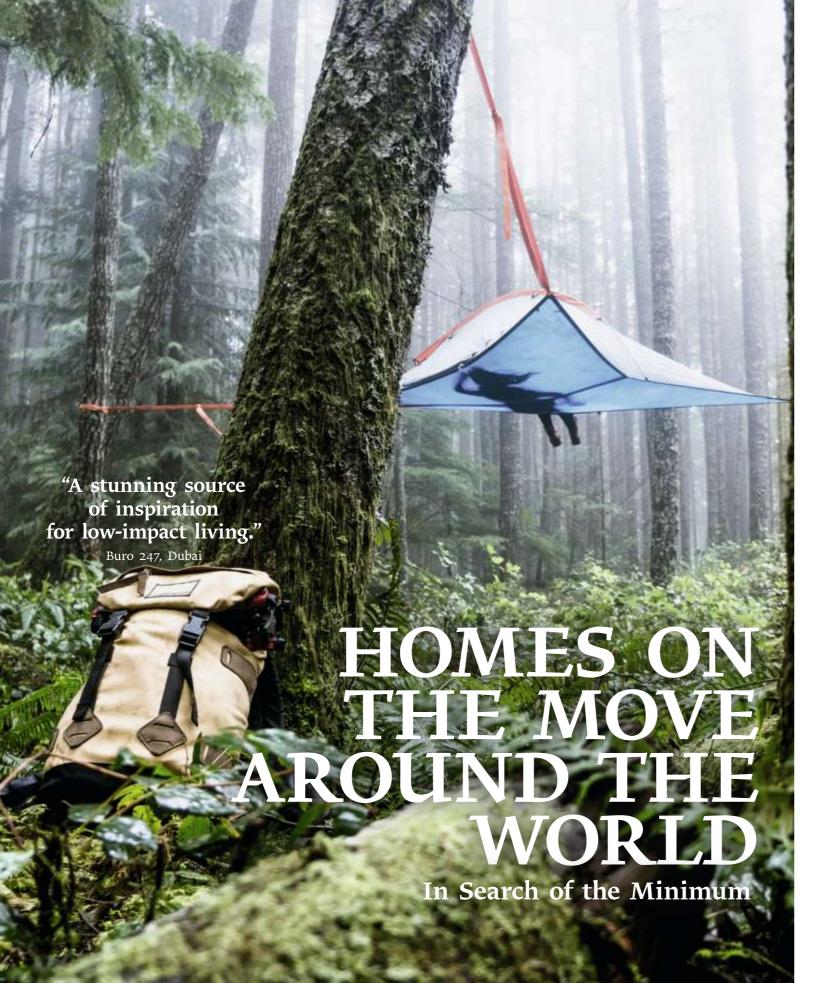
For **Art Editions** (No. 1-160) please check

Christo and Jeanne-Claude.
The Floating Piers

Collector's Edition (No. 161–1,000), signed by Christo and Wolfgang Volz, with a 24 x 24 cm swatch of *The Floating Piers*' original dahlia yellow fabric 846 pages, €750 / £650









"What more contemporary thought could there be than to seek nothing so much as to move, to grow perhaps, but always to move."

Philip Jodidio

Philip Jodidio explores some of the most remarkable examples of homes on the move, from revamped Airstreams and luxury mega yachts to refugee housing by Shigeru Ban. In an abundance of shapes, sizes, and extremes, each abode is presented with interior and exterior photography and a profile of its concept, designer, and inhabitants.

Nomadic Homes. Architecture on the Move 344 pages, €/£ 49.99 HOMES

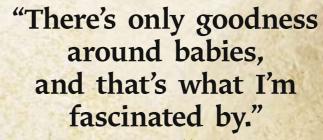
nomadie

OPPOSITE:
Tentsile Tree Tents, London



The Anne Geddes phenomenon





Anne Geddes



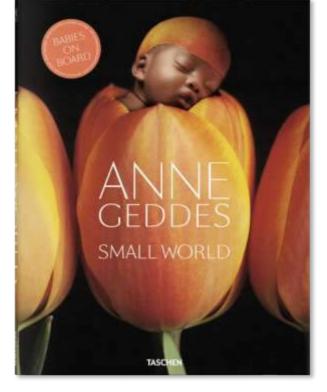




With her soft yet vivid portraits, Anne Geddes explores the extraordinary experience of infancy and parenthood like no other photographer. This clothbound, large-format career retrospective channels Geddes's mantra that each child must be "protected, nurtured, and loved" with an abundance of pictures, including many previously unseen images, and a sticker motif.

"Geddes has followed her own vision every single step of the way."

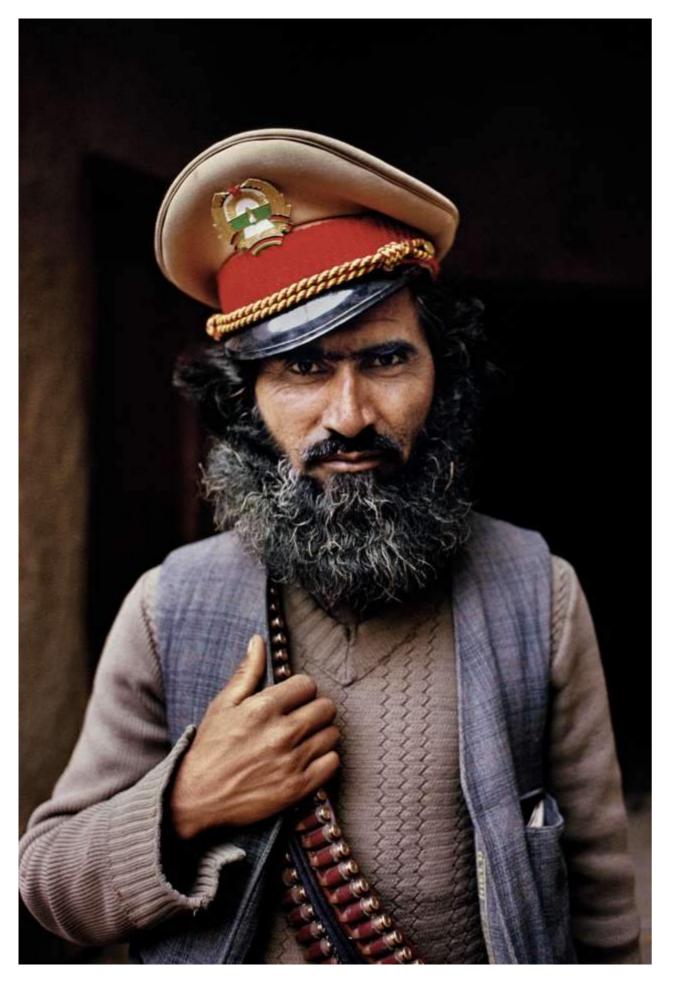
THE HUFFINGTON POST



XL

Anne Geddes. Small World 238 pages, €/£ 49.99





"Steve McCurry's 'Afghan Girl' is one of the most recognised photos on the planet. This new retrospective portfolio shows just how many other, perhaps even better, photographs he's taken of the country over the past 40 years."

SPECTATOR

PREVIOUS SPREAD: Bamiyan, 2006

OPPOSITE: Jalalabad, 1988

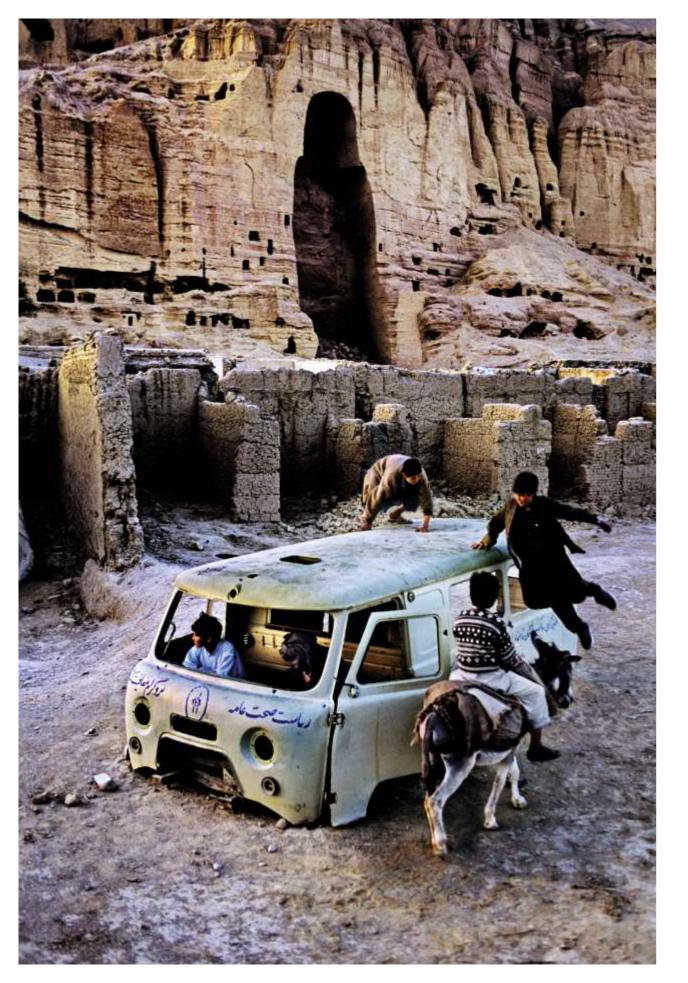
> BELOW: Kabul, 2003

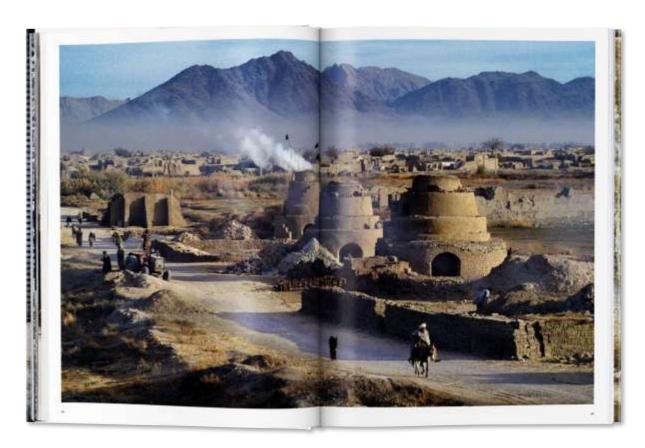




Kabul, 2003

FOLLOWING SPREAD: Mazar-e Sharif, 1991



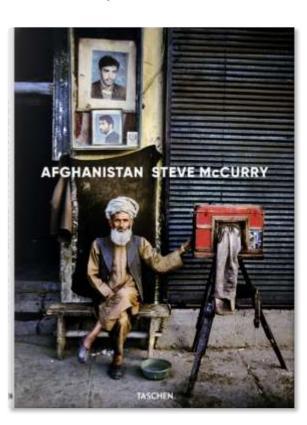


This definitive retrospective of Steve McCurry's work in Afghanistan spans more than 40 years of pictures. Depicting a rare and disarming humanity, McCurry photographs that seemingly blighted yet beautiful country with remarkable skill and passion.

"They are a proud people, eyes leveled straight, in contempt as much as in curiosity: these are the faces, both male and female, that peer so defiantly from Steve's magnificent photographs."

William Dalrymple

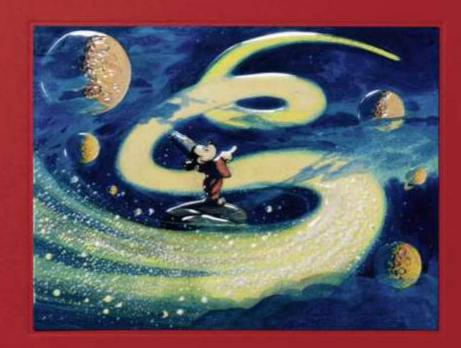
XL Steve McCurry. Afghanistan 256 pages, €/£ 59.99



A fantastic voyage through Walt Disney's animation works

"The quality in general is absolutely superb, and no fan of animation, or indeed film history, should spare the cost of acquiring this volume!"

rogerebert.com



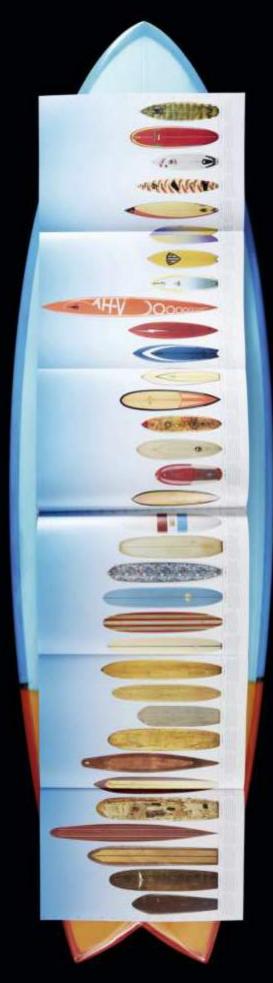
TASCHEN

In TASCHEN's first volume of one of the most expansive illustrated publications on Disney animation, 1,500 images take us to the beating heart of the studio's "Golden Age of Animation." The landmark volume includes behind-the-scenes photos, story sketches, and cel setups of famous film scenes. It spans each of the major animated features made during Walt's lifetime, as well as lesser-known short films, episodic musical films, and unfinished projects.

XXL

The Walt Disney Film Archives.
The Animated Movies 1921-1968
620 pages, € 150 / £ 135

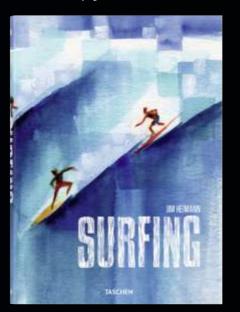
Collector's Edition, limited to 2,500 copies, with facsimiles of *Fantasia* storyboard sketches and portfolio of five cel setups from the Silly Symphonies $\notin 400 / £350$

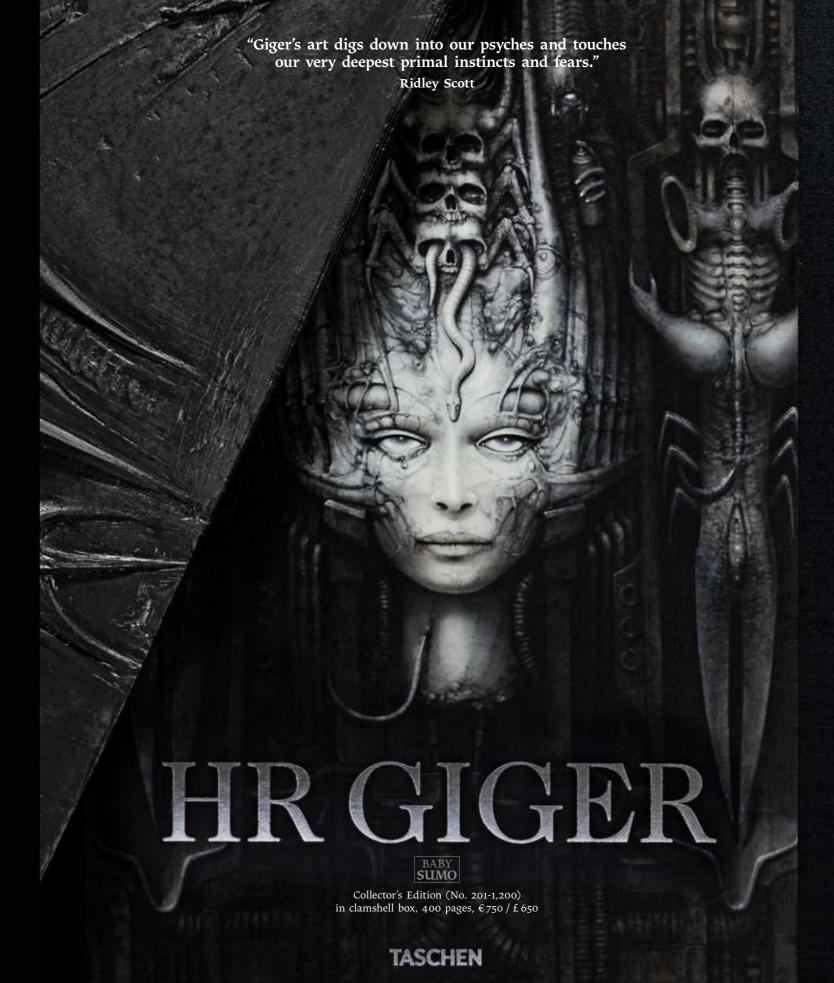


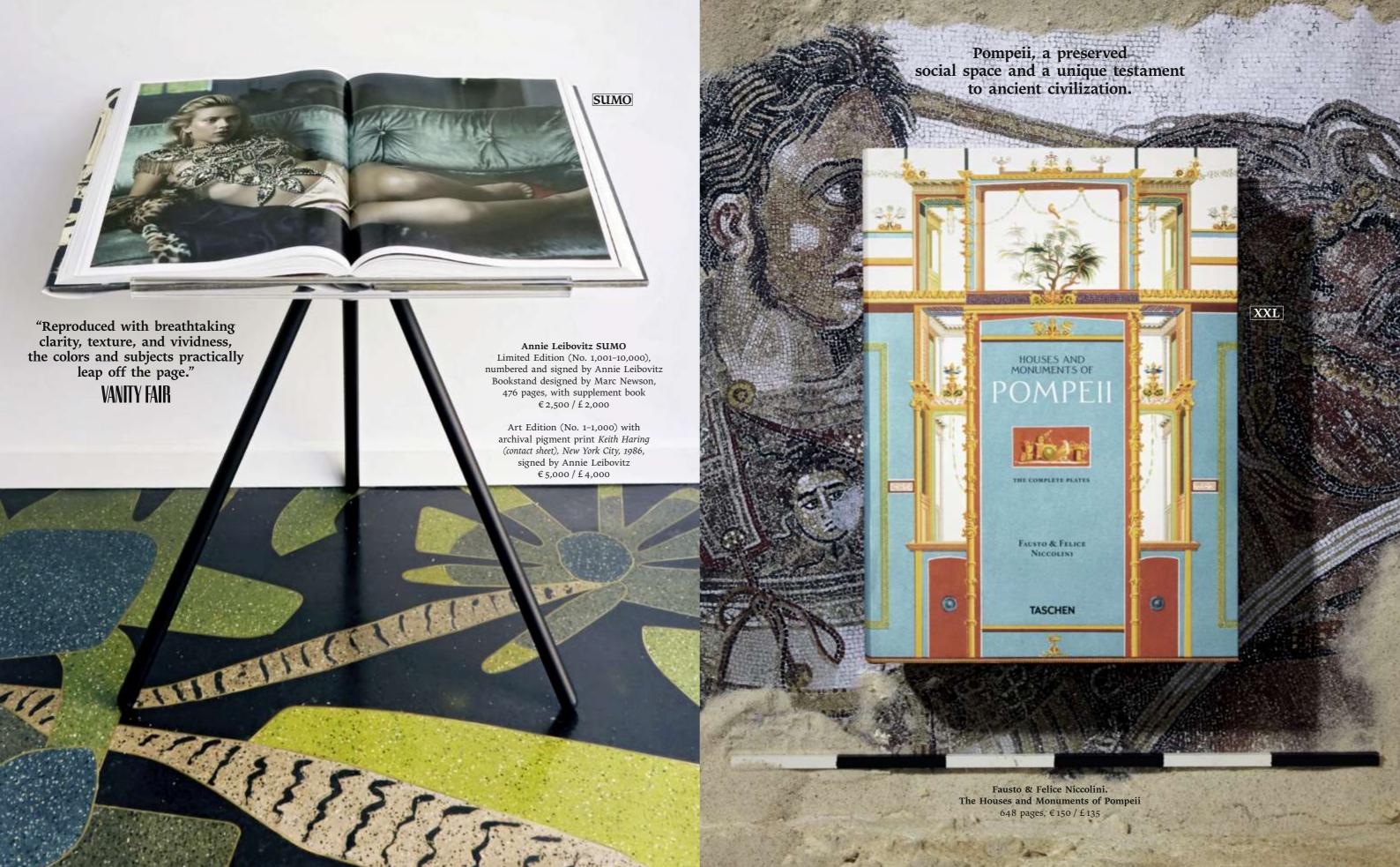
"TASCHEN has turned the book as collectible sculptural object from avant-garde oddity into luxury commodity." THE ART NEWSPAPER

XXL

Surfing. 1778-Today 592 pages, € 150 / £ 135











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