

Taschen
STEVE SCHAPIRO. TAXI DRIVER - EDIZIONE LIMITATA

Paul Duncan

CE (Collector's Editions)

Edizioni Limitate

Cartonato con cofanetto

cm 29,0x44,0, 328 pp.

Inglese, Francese, Tedesco

9783836500081

1.000,00€

Disponibilità Immediata

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Ma dici a me?

Fotografie inedite del capolavoro di Martin Scorsese

Taxi Driver è da tempo considerato una pietra miliare della storia del cinema e il ritratto di Robert DeNiro di uno psicopatico dal grilletto facile con un taglio alla moicana è considerato una delle più grandi interpretazioni mai rese da un attore per un film. Il *Time* annovera il film nel suo **elenco dei 100 migliori film di tutti i tempi**, dicendo: "Il potere del cinema di Scorsese diventa sempre più punitivo col passare del tempo."

Steve Schapiro, fotografo di scena di *Taxi Driver*, è riuscito a catturare i momenti più intensi e violenti del film da dietro le quinte. Più che una semplice rassegna di fotogrammi, questo volume è un vero e proprio libro fotografico, che raccoglie centinaia di immagini inedite tratte dagli archivi di Schapiro, delineando il ritratto agghiacciante di un pistolero squilibrato nel clima teso che seguì la fine della guerra in Vietnam.

Con una prefazione di Martin Scorsese!

Edizione limitata di 1000 copie numerate e firmate da Steve Schapiro.

Il fotografo:

Steve Schapiro è un celebre fotogiornalista le cui immagini hanno impreziosito le copertine di *Vanity Fair*, *Time*, *Sports Illustrated*, *Life*, *Look*, *Paris Match* e *People*, e si trovano in molte collezioni museali. Ha pubblicato cinque libri incentrati sul suo lavoro, *American Edge*, *Schapiro's Heroes*, *The Godfather Family Album*, *Taxi Driver* e *Then and Now*. A Hollywood ha lavorato a più di 200 film; le sue locandine più famose sono quelle di *Un uomo da marciapiede*, *Taxi Driver*, *Parenti, amici e tanti guai* e *Il padrino - Parte III*.

Il curatore:

Paul Duncan ha curato 50 libri sui film per TASCHEN, tra cui il premiato *The Ingmar Bergman Archives*, *The James Bond Archives*, *The Charlie Chaplin Archives* e *The Godfather Family Album*.



She posed. "The director completely changed my life. It was the first time anyone asked me to create a character that wasn't myself. I was the first time someone ever asked me to put on a costume that wasn't my own. I did, but that there was actually some craft. I felt when I came home every day that I really accomplished something." — Jodie Foster

One of the most compelling characters in the movie *Taxi Driver* is Iris, a 13½-year-old hoodler played by Jodie Foster, who was exactly 12½ when she made the film. Her life is a streetwise, husky-voiced runaway from Pittsburgh who is all spindly legs that emerge from knee-biting hot pants, tettering on slickish platform heels as she walks Manhattan's mean streets, her eyes so lazily made up in dark circles that they look like someone's eyes.

Jodie's minutely detailed portrayal of Iris has earned her the kind of critical acclaim normally accorded to more seasoned actresses. Jack Black, in *Newsweek*, said, "Jodie Foster is an amazing blend of innocence and precocious sexuality," and Andrew Sarris, in *The Village Voice*, felt that "top acting lessons in *Taxi Driver* have to go to Jodie Foster's breathtakingly goofy teenage hoodler." Even John Simon, who praised the film itself, termed Jodie's acting "impeccable." Although Iris was the first so-called adult role for Jodie — a veteran of three Walt Disney movies and the musical remake of *Tom Sawyer* (1973) — it obviously won't be her last. In the meantime, investigators will see her as a teenage killer in *The Little Girl Who Lives Down the Lane* (1976), a dance-hall moll in an all-child musical called *Shogun* (1976), and Richard Harris's dying daughter in *Witness of a Summer* (1976). Then, later this month, it's back to the Disney factory and a frolic entitled *Heidi* (1976).

Surprisingly, if Jodie had had her way, she would never have made *Taxi Driver*. "When I first read the script," she said in an interview, "I thought, 'Wow, they've got to be kidding!' It was a great part for a 12-year-old, but I couldn't believe they were offering it to me. I was the Disney kid, I thought, 'What would my friends say? I could just hear their little snickerings. So I didn't want to do it.'"

But her mother, Betty Foster, a former Hollywood press agent who acts as Jodie's manager, had different thoughts. She liked the script, and she liked the idea of her daughter working with Robert De Niro, and especially, with director Martin Scorsese, who had directed Jodie in *Alice Doesn't Live Here Anymore* (1974). In that film, Jodie, who in her first one-inch-and-a-half 95 pounds, played the part of the post-puffing, start-shaky kid who befalls behinds Alice's son.

Jodie, who looks more like "The Honey Kid" than Iris in her plaid shirt, blue jeans, and with no makeup on her 12-year-old face, laughs when asked how she had prepared for the part of the young hoodler. "I'd like to say I studied and

concentrated and researched, and that it all came out of me," she says, making dramatic sweeping gestures in the direction of her brain. "But I'm no method actor. In fact, I've never even had an acting lesson. If anything, what I do is by instinct. My method is to do just what I think is right. I don't think you have to feel the character and research it for years. Maybe I would do research if I were playing Henry VIII, but otherwise, no."

How, then, does she explain her disturbingly authentic portrait of the youthful prostitute? "Well, I've never been one. And I've never observed or talked to a teenage prostitute. But I don't, kids aren't stupid anymore, like they used to be. Everyone knows what hoodlers are. You see them in movies and on TV, you see them on Hollywood Boulevard. All the kids know how they act."

Maybe so, but the Los Angeles welfare board, which is charged with the protection of young performers' morals, was not so sure that Jodie should play the part. First there was a long legal hassle, in which it was agreed that Jodie would be registered in the more sexually explicit scenes by a double — her 20-year-old sister, Corinne. Then, before Jodie could join the rest of the crew in New York, she had to undergo a four-hour interview with a Los Angeles psychiatrist, who ruled that she was mentally equipped to handle the part.

"There was a welfare worker on the set every day," Jodie recalls, "and she saw the daily rushes of all my scenes and made sure I wasn't on the set when Robert De Niro said a dirty word. Actually, I think the only thing that could have had a bad effect on me was the blood in the shooting scene. It was really neat, though. It was real sugary stuff. And they used Sphero for bones. And a pump to make the blood gush out of a man's arm after his hand was shot off."

And what did Jodie think of *Taxi Driver*, a profane film that has many viewers and critics confused as to what it is really all about? "I thought it was a good film," she says, "but I don't think I'm mature enough to get everything. I'd probably like it better if I were 20. I think the *Taxi Driver* represents those people who are left anonymous in the crowds, the lonelovers — I guess there's a part of him in everybody, that part that is willing to go out and do something to be recognized, rather than sitting home in a writing apartment and pining."

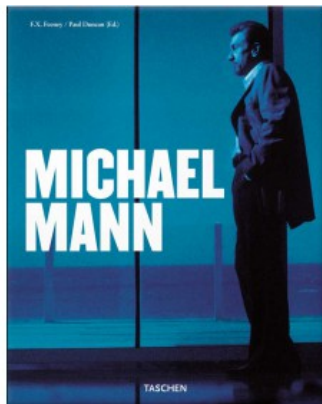
"Jodie, did you read that somewhere?" asks her mother from across the room.

"No, that's just what I think," Jodie replies evenly.



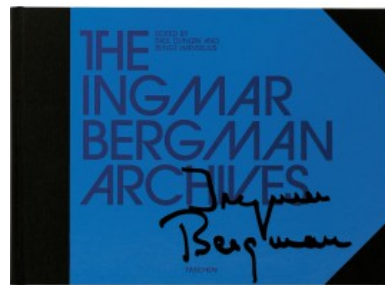
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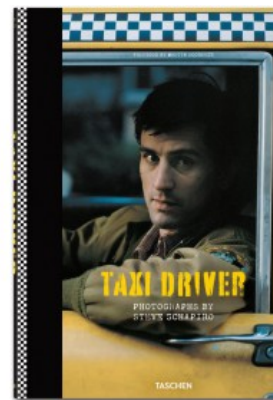
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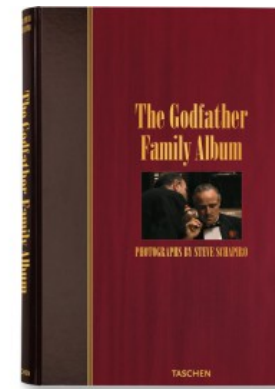
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