

**Taschen**  
**MICHAEL MULLER. SQUALI**

Michael Muller, Philippe Cousteau, Alison Kock, Arty Nelson  
FO

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## Luci, cavi e denti aguzzi

### Il predatore oceanico come non l'avete mai visto

**Michael Muller** si è scolpito una carriera a colpi di incontri straordinari. Celebre per i ritratti dell'élite mondiale di attori, musicisti, e star del mondo dello sport, negli ultimi dieci anni ha messo insieme **uno dei più spettacolari portfolio di fotografie subacquee che ha come soggetto gli squali**.

L'obiettivo di **Michael Muller** è documentare la vita degli squali con una precisione e una prossimità fisica mai tentate prima, **fotografando i predatori marini come un tempo faceva con le star di Hollywood**. Negli oceani di tutto il mondo, si avvicina agli squali **senza gabbia di protezione**, facendo uso di **un impianto di illuminazione stroboscopico e brevettato da 1200 watt, munito di 7 lampade e racchiuso in una struttura di plexiglas, sviluppato usando le più recenti tecnologie della NASA**.

Questa raccolta di immagini senza precedenti, che comprende **la prima fotografia notturna conosciuta di un salto in superficie del grande squalo bianco**, è un catalogo di adrenalina e stupore. Suddiviso per aree geografiche, il volume segue le avventure acquatiche di **Michael Muller** dal Sudafrica, dove ha immortalato lo squalo pinna nera minore e lo squalo toro, alle Bahamas, dove è andato alla ricerca di squali martello; il tutto condito da emozionanti testi che di ogni viaggio documentano sfide e incontri pericolosi.

Per rendere omaggio al lavoro di **Michael Muller** a favore di organizzazioni per la difesa dell'ambiente e degli animali come **WildAid** e **EarthEcho**, le immagini sono corredate da saggi scritti da **Philippe Cousteau Jr.** e dalla biologa marina **Alison Kock**, che trattano dell'esplorazione e conservazione degli oceani. **Arty Nelson**, giornalista culturale, aggiunge una panoramica sul lavoro di **Michael Muller**, mentre una sezione più tecnica illustra l'equipaggiamento che ha permesso di realizzare scatti tanto spettacolari. Insieme, i **testi approfonditi** e le **meravigliose immagini** offrono un resoconto eccezionale di queste grandi sfide fotografiche, un tributo alla bellezza e alla potenza degli squali e un appello a preservarne il fragile futuro.

### Il fotografo:

**Michael Muller**, di base a Los Angeles, ha girato il mondo intero fotografando celebrità, rockstar, biker fuorilegge, supereroi e star del mondo dello sport per riviste del calibro di *Vanity Fair*, *Rolling Stone*, *The New York Times Magazine*, e *Harper's Bazaar*. Dieci anni fa ha rivolto il proprio obiettivo verso le profondità marine e ha iniziato a fotografare gli squali in una maniera mai tentata prima.

### Con testi di:

**Philippe Cousteau** è un leader del movimento ambientalista. Ospite televisivo, produttore, autore, speaker, filantropo e imprenditore sociale, Philippe è il figlio di Philippe Cousteau Sr. e il nipote di Jacques Cousteau.

**La dott. Alison Kock** è una biologa marina e direttrice del programma di ricerca dell'acclamato Shark Spotters Program della città di Città del Capo. È membro della South African Acoustic Tracking Array Platform, dirige progetti per la Save Our Seas Foundation, ed è consulente scientifico della South African Shark Conservancy.

**Arty Nelson** ha scritto saggi per monografie e cataloghi d'arte su Wes Lang, Chris Johanson, Ed Templeton e l'acclamata mostra *Beautiful Losers*.

#fotografia

## A DEEP DIVE WITH GREAT WHITES

**Philippe Cousteau, Jr.** is a prominent leader in the environmental movement, an award-winning filmmaker, producer, author, speaker, philanthropist, and social entrepreneur. Philippe is the son of Philippe Cousteau, Jr. and grandson of Jacques Cousteau.

What would you want about coming face-to-face with a great white shark was not its gaping jaws or hand-size of teeth lined up in neat rows. I wasn't its 17-foot frame or how effortlessly the animal slipped through the water. More than anything else, I remember its eyes. From afar, the eyes of a great white shark look like black holes, so restless and unrelentant as a nightmare conjured up by a Hollywood studio. But up close, when you had to get a chance to look, you see something else. The eyes have an unexpected depth. Lenses ringed by a thin blue line, and as the shark swam past my legs, those lenses were fixed on me in that moment. I DON'T see that ray of the salvage hooper that we are so often led to believe are the only emotions that motivate sharks. In those eyes, I saw humanity.

I would get the thinking opportunity to slow down several great white sharks on an expedition in September 2012, thanks to Michael Muller. He had signed me countless times to visit the great whites off Svalbard Island, a tiny piece of outboard ice often jagged with a 20-foot-long-wide hole. Michael's word count. It's one of the few places where great whites readily congregate each year, so I DON'T take much to convince me to go. Slowing up in and around the ocean, sharks have always held an abiding allure for me. Perhaps I'm in my family's

**"Like . . . so many great storytellers throughout history, Michael uses art to tell a story that is of vital importance to him."**

genes about my father and grandfather's obsession with the underwater world of Jacques Cousteau, who often purchased the term using equipment used with the cameras. Indeed, the first episode of that movie series and the book that accompanied it were simply called *The Shark*. (Special thanks to the fact. So, ever since I was a little boy, diving with great whites was something I had always wanted to do.

Our expedition would take the seas, and I can't remember one minute when Michael wasn't either in the water taking photographs or up on deck tinkering with the equipment. His enthusiasm and passion were infectious. Perhaps what struck me more than anything else was the fact that Michael, a very successful independent photographer, would dedicate so much time and money to the conservation of sharks.

Having grown up with underwater photographers, and knowing so many of the most famous names in the business, I knew that Michael's job was very different. He has taken the skills he learned in his youth and applied them to nature photography, and in the process came up with a completely fresh perspective. Most nature photographers work for wildlife magazines and books. They take beautiful photographs, but the photo's purpose is to show the animal in its natural environment and to "teach" something

about the creature's biology and behavior. Looking through Michael's pictures, however, I am reminded of something my grandfather once said: "There's only good and evil in this world."



My grandfather was a tremendous influence on me, his stories and adventures on the staff of legends, and while people remember him for his iconic explorations, his passion and global mastery of the underwater world. I think of him as a storyteller. He knew that you had to engage the heart for the mind to listen. His films and books always sought to entertain and create a sense of wonder in his audience so that they might, hopefully, take action.

Like my grandfather and so many great storytellers throughout history, Michael uses art to tell a story that is of vital importance to him. He engages your imagination and doesn't let go. They allow us to see through his eyes and to begin to learn the truth about these magnificent animals, along the way, and, hopefully, become inspired to take action to protect them. Sharks are irreplaceable. They inspired an idea: let Michael's singular focus be celebrated through exhibiting their picture museum and unique mastery in a way that inspires awe and wonder.

Michael thought more like the sea than a museum. Most photographers on expeditions take long slow shots or take 400-odd probe lights at once, but his expeditions were always with multiple 1000-watt lights, reflectors, camera assistants, and video under water. On top of the 100, Michael has the entire project brought to us this is what of them would be a great underpinning, but his mission is not just to inspire. He wants to convey the very real value that sharks to sharks. There is the continued production of sharks around the world for sport to the

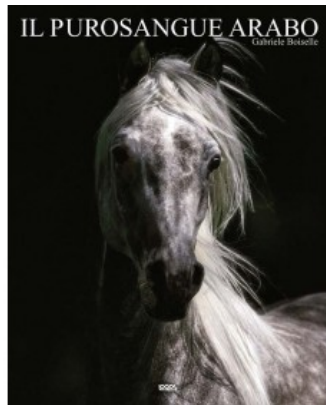
laughter or up to 100 million annually for what he says, Michael knows that there is nothing out to save sharks.

Michael has successfully used art photography and cinema to inspire to capture the nature of world in a way that will have your heart with you. His story will move you and give you reason to care. It will inspire you to take a stand, a stand of your power and artistic achievement. As you travel in the photographs contained within this book, you'll see a moment, a moment in time without words, a world without words, a world and important creatures leaving the ocean, without their stories and images, and the next generations as they have existed here, without the important work they do to keep our oceans healthy. Looking at the world through Michael's eyes will remind you as much as it has me, and it is my fervent hope, and the mission of this book, that you will be inspired to gain a new understanding of sharks and join us in the fight to make sure that a world without sharks never comes to pass.

—Philippe Cousteau, Jr.

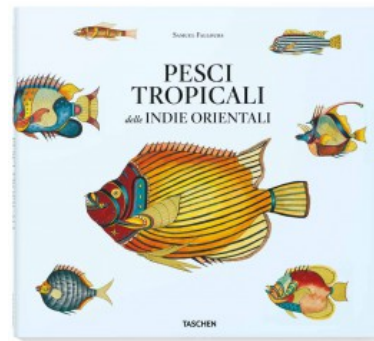
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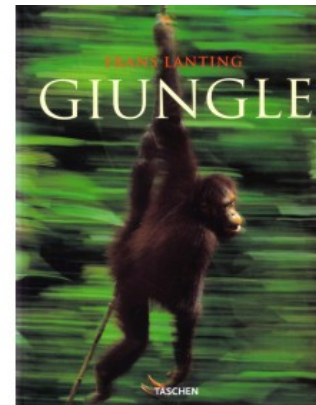
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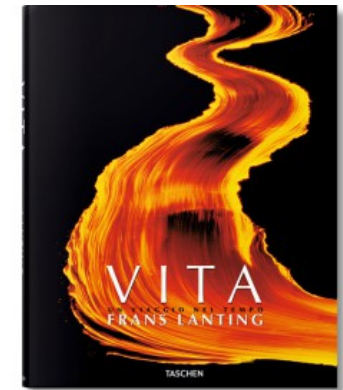
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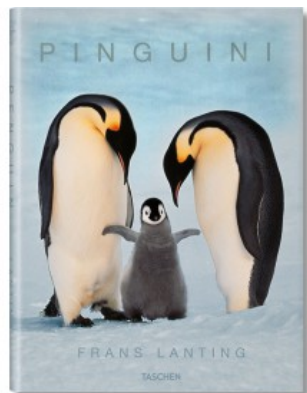
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