

THE BOOK

HELMUT_NEWTON



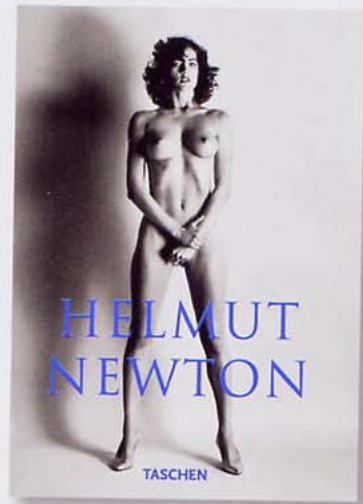
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In defiance of the much-loved Japanese discipline that inspired the title of this colossal work, there is no need for its proud owner to wrestle with "Sumo", as Philippe Starck has designed a unique device for displaying the book at home...!

Sumo, edited by June Newton, features a wide selection of over 400 pictures, most of which are published for the first time, covering every aspect of Newton's outstanding career in photography: from his stunning fashion photographs, which pointed the way for generations of photographers, to his nudes and celebrity portraits.

It is a titanic book in every respect: it is a tribute to the twentieth century's most influential, intriguing and controversial photographer. Measuring 50 x 70 cm and weighing approx. 30 kg, the book contains 480 pages, breaking any previous record... "Sumo" is a truly unique publication!

"Sumo" is available to all Helmut Newton fans and photo devotees in a limited edition of 10,000 copies, all numbered and signed by the artist.



SUMO was available at the price of 3000 USD/EUR (GBP 2000, JPY 390000) only until April 30, 2004 when the price of remaining copies has been raised to 5000 USD/EUR (GBP 3500, JPY 690000). Editions: English/French/German

"La titánica obra SUMO, mantiene un combate cuerpo a cuerpo - como el popular deporte japonés con las fotos, y si Isaac Newton descubrió la atracción de los cuerpos, Helmut desveló las leyes del deseo, el erotismo, la irreverencia y la transgresión."
- Vogue, Spain

"The project took three years and ten million Deutschmarks, 50 people worked on the book with Helmut Newton and his wife June. For them, control and quality take top priority. I love such precision - especially since their decisions were always right. Trial and error, conceptual improvements, innovative developments - these were important factors in achieving the best results. The colours and contrasts had to be exactly right. The paper had to be of just the right quality to make this book what it is when you leaf through it, look at it and read it - a sensation.

It was June Newton who selected the 400 images from her husband's oeuvre. She is very professional. Nobody knows his works so well. June takes the same painstaking care in selecting the photographs as Helmut Newton does in planning them.

She managed to find just the right balance of dynamic glamour and sensational scenes. Binding the book was another major challenge. Never before has a book of this size and weight been printed. "Sumo" is a vision become paper, full of so much labour and so many memories. An adventure.

- Benedikt Taschen
in Max, Germany - 1999

Allure - Los Angeles, 1997



THE WORK

HELMUT_NEWTON



THE NON CONVENTIONAL LOOK ...THE NON CONVENTIONAL FASHION PHOTOGRAPHER <
WWW.TASCHEN.COM <

An overview of the provocative, groundbreaking photography that has inspired an entire genre, publisher Benedikt Taschen is proud to present you Helmut Newton's "Work", which will be of particular interest to those who coveted the record-breaking publication of Newton's work "Sumo", but not its price tag. The book features works carefully selected from Newton's entire career, including many images not appearing in "Sumo."

This book is really a collection of his finest work. The collection spanning Newton's career, demonstrate his gift for creative poses and daringly arranged scenary. Included are also intimate photographs of celebrities...

Looking at the plates of this book we discover Helmut Newton not as a conventional fashion photographer. Several of the photos were also printed in glossy fashion magazines, they are still not fashion photography! Even when the women wear fashionable clothes in the pictures, the photos are more than at mere fashion shoot, since they possess a timeless quality that at first seems inexplicable...



Helmut Newton, Work
Edited by : Manfred Heiting - Author : Françoise Marquet - Hardcover, 240 x 310 mm, 280 pages
Editions : English, French, German, Italian, Spanish, Portuguese
List Prices : USD 39.99 | GBP 24.99 | EUR 29.99 | JPY 5900.00

"For those of you who like Helmut Newton but were reluctant to shell out half your paycheck for his "Sumo", there's "Work", in it you'll get the same big nudes, the same celebrity faces caught in revealing poses and the same unsettling fashion shots... Pound for pound, it's a big bargain."
- Playboy, USA

The women in his images are placed in settings that transcend the present and its impermanence; they assert their own existence in defiance of time. Newton's women appear in ancient, half decayed Italian gardens in wich time seems long since to have stood still, they appear before grandiose entrances and in elaborately furnished rooms in fine, turn-of-the-century hotels, or they stand in elegantly furnished flats of the Parisian haute bourgeoisie, who cling to traditional luxury and stability, similarly withdrawn from the relentless pulse of time. Newton's women also wear clothes, undergarments and shoes that cannot be assigned to any particular trend in fashion. In fact, the photographer is not at all interested in clothing. The clothes are not object in themselves as for most fashion photographers. They only have one purpose: to insufficiently conceal the long, slender female bodies with full breasts, smooth backs, ruffled pubic hair, long thighs and well-formed bottoms. The dresses, blouses and skirts are constantly falling open, revealing nipples, thighs, pubic hair or the roundness of ample buttocks. And the slender female bodies are repeatedly shown rising from their high-heeled shoes like long flower stalks. They are accompanied, not by modish objects, but by the timeless refinement of fur coats, English saddles, luxurious limousines or baroque chairs ...those women are in motion, and often they are perpetrators of a scarcely definiable crime...!

"Rue Aubriot" - French Vogue - Paris, 1975



SEX & LANDSCAPE

HELMUT NEWTON



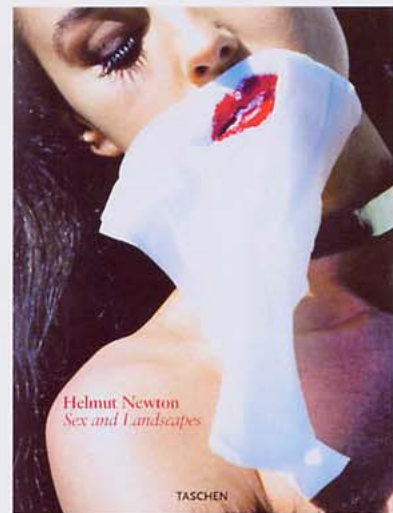
THE NON CONVENTIONAL LOCATION ...THE NON CONVENTIONAL SURROUNDINGS <
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> BY PHILIPPE GARNER

Helmut spent his professional life observing, reconstructing and recording. He always prided himself on being a "gun for hire" a commercial photographer with a wide audience that he reached through the printed page. And of course his reputation was made through the chic seduction of his fashion work, through the sexual shocks, and through the glamour and twists of his portraits of the beautiful, the privileged, the talented, and the notorious. But there are other facets to his work, just as there are multiple layers to his commissioned fashion, advertising, erotic, and portrait work. Helmut would constantly make pictures of things he found fascinating, interiors, street scenes, buildings, parks, seascapes, landscapes, all kinds of moments, details and vistas, often inflected by a mysterious light. These pictures were a regular by-product of his travels, frequently taken when he was on location for clients, and snatched as incidental trophies during and around the commercial shoots. Others were taken nearer to home, many from his Monte-Carlo balcony. Though he was always ready to show or share such images, until he started to introduce them on his own initiative in the 1980s within his series of magazine, like publications Helmut Newton's Illustrated, they remained a little known aspect of his output and languished in his archives.

Sex and Landscapes was conceived in 2001 as the inaugural show for the new Zurich gallery of Helmut's dealers de Pury & Luxembourg. The show had been scheduled but a theme had yet to be determined. The conventional dealer wisdom was that most collectors of Helmut's work would prefer to stick with the sophisticated imagery with which they were familiar. Discussion led to the question from Simon de Pury "...What else do you have?" to which Helmut answered "My landscapes, but nobody wants to see those." De Pury asked to see some, and backed his hunch that these would prove an exciting and welcome revelation. The idea of introducing the landscapes evolved into the concept of a mix that would balance these with a selection of Helmut's tougher sex pictures that had so far been kept under wraps, waiting for an appropriate context. Sex and Landscapes became a fluid concept that has been expanded over time with thirty further images to bring it to its present strength.

Helmut was always willing to talk about the making of his pictures, enjoyed the anecdotes involved, but avoided being drawn into explanation or analysis. Everything he had to say, his point of view on the world, was there in the pictures. He felt, rightly, that they should speak for themselves. And if the pictures are rich in potential readings it is because their creator was expressing fully the complexities and contradictions in his own nature. If one were to think of the high-profile magazine pictures for which Helmut is so well known as the building bricks of his archive, then one might describe the landscapes and related images as the mortar that somehow binds the whole together, that completes the edifice. If the pictures are the man, then these less familiar works assume a considerable significance in giving a fuller sense of that man, they help present Helmut Newton in the round.



Helmut Newton, Sex and Landscapes
Edited by: June Newton - Author: Garner, Philippe - Hardcover, 245 x 325 mm, 112 pages
Edition: English
List Price: GBP 19.99

"The Redhead" - Sherman Oaks - California, 1992



A SOUVENIR

TO HIM...



> BY BENEDIKT TASCHEN

I met Helmut Newton for the first time in Berlin in 1986. Since I was a boy I had been intrigued by his photos, which I knew from magazines like Stern. Besides his gorgeous, glamorous and strong women there was something else which fascinated me: Helmut Newton represented a lost culture for me, the bourgeois, bohemian, both cultivated and sinful Berlin of the Weimar Republic. An unknown civilization, a part of Germany which I was proud of although it was familiar to me only through movies like Sternbergs "Blue Angel", music from Kurt Weills "Dreigroschenoper" or the paintings by Otto Dix and George Grosz.

Back to Berlin and my first meeting 20 years ago with the already then legendary photographer in the lobby of the Hotel Savoy. I introduced myself as publisher of artbooks affordable for everyone and said "Mr. Newton, I love your big nudes. Can we make bedsheets out of them, affordable for ordinary people, like Newton for the poor...?" That struck him with surprise and I recognized that this man was cool: a modest, friendly man looking at least 15 years younger than his age. He had a sparkle in his eyes like a young boy, one of the rarest qualities of mankind: eyes which look upon all things, including me, with freshness and curiosity. He laughed and the great Newton said: "Well, let's see, why not. Send me samples. But you should stop smoking." That sounded encouraging to me and I started the sample production which unfortunately looked not too promising and certainly not remotely sexy, more like "Veronica's veil". I dared to send these to him and the other tests came out even worse.

But it was definitively worth a try and, in film-language, the beginning of a great friendship...

Years later, this time in the lobby of a hotel in Hollywood, I made another attempt to work with Newton, so I suggested a really huge book to him, produced in state-of-the-art, cutting-edge quality, but still in the tradition of great bookmaking of the 19th century. And again I saw his eyes beaming with surprise, and the first thing was he got on the phone, called his wife and said with his boyish voice: "Junie, you have to come and see this...!" She came, looked equally in awe and became the editor of "Sumo" which was later described in Vanity Fair as the "biggest bound volume produced in the 20th century". Working with Helmut and June was wonderful for me. Not only I learnt more about photography than in all my life before. It was also a unique experience to work very close with a man who, at this point in his career, had achieved everything you can dream of, and who in his late 70s was still doing what I think was among his greatest work. We changed the book hundreds of times and I understood what it means to "stay flexible", one of Newton's favourite credos. What counts is the result, and Newton, as one of the century's great imagemakers, was totally aware of this. Another beautiful thing for me to observe was the relationship he had with his wife June, who was the most critical expert of his work. I had never seen a couple like that before, married for half a century and looking at each other with love, compassion and admiration, like a young boy and girl in love during their first week.

From the beginning on, Helmut was very supportive, always encouraging and introducing me to his wide range of friends, from celebrities to barmaids or the sausage vendor in Berlin. Because he was open to everything and everyone, he observed nuances ordinary people did not see and translated them into the greatest portraits.

I remember sitting with two men of the three men I admired most, Helmut Newton and Billy Wilder who started his life in America 70 years ago in a small room at the Château Marmont. It was heritage transplanted to Hollywood around a table at Mr Chow's. As usual, most of the time, we talked in German. Our conversation was about the great humanity of Wilder's movies. At one point he said: "I'm not a comedy director, I'm not a drama director, I'm a just a director." Because people always try to put artists into categories, using Wilder's words I would like to say about the iconic images Newton made so many of: "I'm not a fashion photographer, I'm not a sex photographer, I'm a photographer."

Besides Newton was the most successful of the artists we published and a few months ago I told him that we made more money with his books in the last five years than with any other artist, including van Gogh. Helmut was very happy and I added: "And isn't this great, you still have two ears...!"

Helmut Newton ended his more than rich life with a big crash, making headlines all over the world. Among all obituaries, one line by an old friend of Helmut's from his time in Australia touched me most because his public image was quite different from his private one. She said: "How he was he was to us."

A great man.