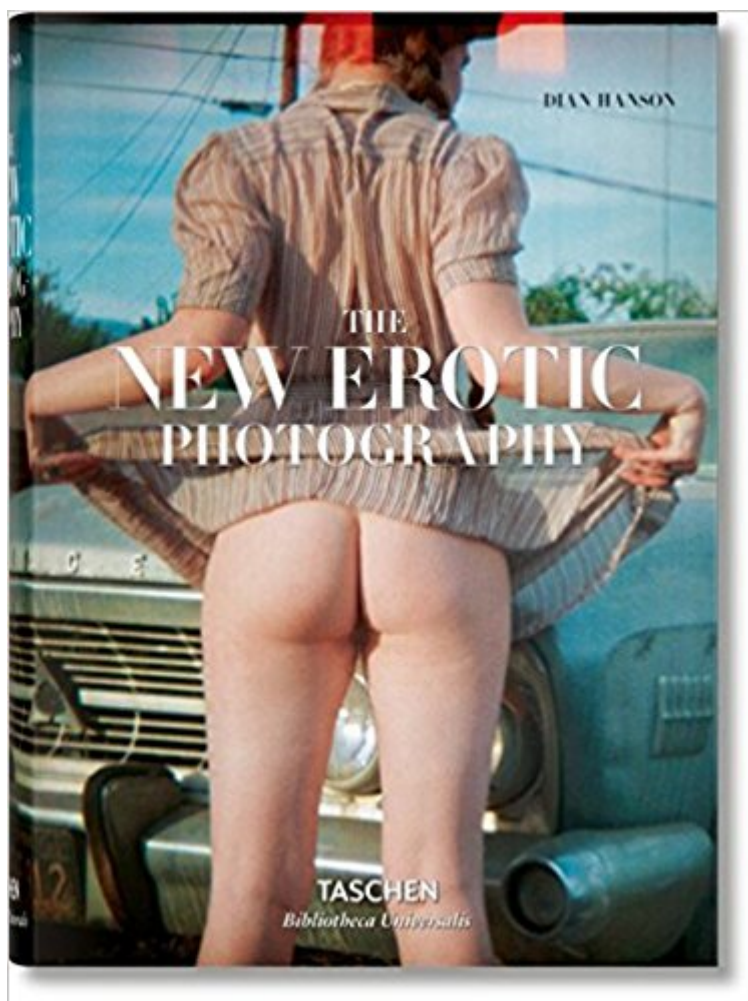


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# The New Erotic Photography



## Synopsis

International sex appeal 62 photographers take on the nude female form In 2007 TASCHEN released *The New Erotic Photography*, followed in 2012 by *The New Erotic Photography 2*. Each book featured hundreds of fresh and provocative images from the world's most intriguing erotic talents. Now the best of both books is available in *The New Erotic Photography*, featuring 62 photographers from 10 countries, exploring the global variations of erotic photography, as well as the evolution of photographic media over the last decade. We see film give way to digital, while those who persist with film are as likely to use Polaroids and primitive cameras like the Lomo and Holga as traditional SLRs. The featured photographers include new names Gregory Bojorquez, Jo Schwab, Tomohide Ikeya, Frédéric Fontenoy, Andrew Pashis, and Jan Hronsky, as well as established artists Guido Argentini, Bruno Bisang, Eric Kroll, and the late Bob Carlos Clarke. Several outstanding women are also featured in this edition, including erotic film star Kimberly Kane, digital pioneer Natacha Merritt, heavy metal skateboarder Magdalena Wosinska, self-portraitist Jody Frost, and cover artist April-lea Hutchinson. It all adds up to an awful lot of nudes for a tantalizingly low price. Text in English, French, and German About the series: *Bibliotheca Universalis* • Compact cultural companions celebrating the eclectic TASCHEN universe at an unbeatable, democratic price! Since we started our work as cultural archaeologists in 1980, the name TASCHEN has become synonymous with accessible, open-minded publishing. *Bibliotheca Universalis* brings together nearly 100 of our all-time favorite titles in a neat new format so you can curate your own affordable library of art, anthropology, and aphrodisia. Bookworms' delight • never bore, always excite!

## Book Information

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## Customer Reviews

Ã¢â“The ultimate erotic photography book.Ã¢â (Maxim.com)

Dian Hanson produced a variety of menÃ¢âs magazines from 1976 to 2001, including Juggs, Outlaw Biker, and Leg Show, before becoming TASCHENÃ¢âs Sexy Book editor. Her 60+ books for TASCHEN include The Art of Pin-up and Psychedelic Sex. She lives in Los Angeles.

The book is very small and incredibly thick. Most of the photographs are not very erotic at all. I have purchased other books from Taschen and been passed so this was very disappointing. There is far more text than photos. I am not a professional photographer nor an art critic but I did not find much that was pleasing to the eye.

Great book! My husband loved the gift, and was thoroughly surprised I bought it for him. We are both into photography and it is wonderful, to see how other photographers go outside of their comfort zone to bring different perspectives of the world we live in and how we perceive the naked body.

returned. lame and uninspired photographs. No elegance, no eroticness found in the whole book except for a couple of photographs.

Excellent photographs. Text in several languages which makes it universal for readers. Woman depicted are real which increases the enjoyment.

This year's New Erotic Photograhpy book has a number of qualities I really liked. The book is organized by artist, with their commentary on their work. In the back, there are photos of the artists, fairly small, with information on where to find more of their works. I found editor Dian Hanson's commentary, as well as those by the artists to be interesting, because of their sometimes similar, sometimes competing ideas about the art of photography. Some loved professional models, some preferred amatures, some hate digital and photoshop, some preferred it, and many of them had something to say about what makes art erotic. There were several photographers whose work I

particularly liked. Matthew Blum's models are the happiest looking in the book. I liked the looks of mischief on the faces of Lisa Boyle's models. I found Andrew Pashi's ideas about photographic art being about capturing moments of spontaneity or something utterly unique to be thought provoking. Giovanni Battista Sambvelli had the most intriguing lighting. I appreciated George Pitts using larger or pregnant models, for variety. All the models in the photos by Tony Stamolis looked like they were having loads of fun, and daringly outdoors in such states of undress. I also have to comment on diversity, mostly because there wasn't much. There are only four or so photos that had even a hint of a male figure in them, and then only a partial figure, from the back, blurry, feet, or less. Only a handful of the models were not caucasian, and of those, more than half were Japanese, thanks to two Japanese photographers. The shortest hair I noticed was a four inch fro, and one woman whose hair just reached her shoulders. About half the models had tattoos. Nobody in the pictures appeared to be over forty. Only two photographers had models who could be described as overweight. Only about ten percent of the photographers are female. I absolutely did enjoy both reading and looking at this book. I also liked that it is trilingual, having English, French, and German, although Spanish would have been nice for audiences in the Americas. The book is hugely long, and all printed on photo paper, which makes it heavy, but beautiful. There is also a built in ribbon bookmark, which is nice.

While being one of the featured photographers in this book may make me a little biased I do believe this is one of the Best of the Best books. The diversity and talent of the photographers in this book is amazing! And as always Dian Hanson has done a brilliant job as editor.

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