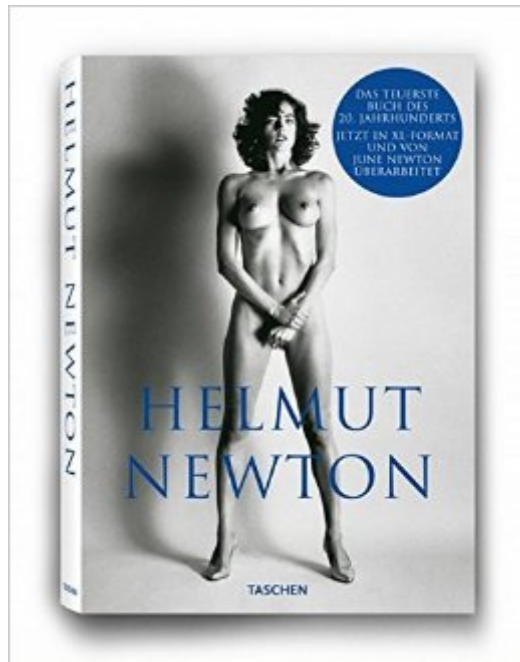


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Helmut Newton: SUMO, Revised By June Newton



Synopsis

• You will own a piece of art history • Quintessentially, London A tribute to one of the 20th century's most influential, intriguing and controversial photographers SUMO was a titanic book in every respect: it broke records for weight, dimensions, and resale price. Helmut Newton (1920–2004) always demonstrated a healthy disdain for easy or predictable solutions. SUMO a bold and unprecedented publishing venture was an irresistible project. The idea of a spectacular compendium of images, a book with the dimensions of a private exhibition, reproduced to exceptional page size and to state-of-the-art origination and printing standards, emerged from an open, exploratory dialogue between photographer and publisher. With the physically commanding SUMO weighing in at 35.4 kilos, Newton created a landmark book that stood head and shoulders above anything previously attempted, both in terms of conceptual extravagance and technical specifications. Published in an edition of 10,000 signed and numbered copies, SUMO sold out soon after publication and quickly multiplied its value. This worldwide publishing sensation now features in numerous important collections around the world, including New York's Museum of Modern Art. Legendary SUMO copy number one, autographed by over 100 of the book's featured celebrities, also broke the record for the most expensive book published in the 20th century, selling at auction in Berlin on April 6, 2000 for 620,000 German Marks – approximately – 317,000. SUMO established new standards for the art monograph genre, and secured a prominent place in photo-book history. This new edition, carefully revised by June Newton, is the fulfillment of an ambition conceived some years ago by Helmut Newton. He would surely be pleased that, a decade on from its first publication, SUMO now in a format that allows for a more democratic distribution will reach the widest possible audience. However, proud owners of the new edition won't wrestle with their copy of SUMO. It comes with a unique stand for displaying the book at home and includes a companion booklet. Text in English, French, and German

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Customer Reviews

I remember seeing the original version of Sumo at a Powell's bookstore and wanting it very much. I woulda, coulda, shoulda bought it but its huge size killed the deal; there was just no where that I could safely store it. Thus, when I stumbled upon this book here on [it](#) took me all of 30 seconds to decide to pull the trigger. Why the hesitation? Primarily because it is a Taschen publication and I have been disappointed by the quality of nearly every Taschen book I have ever handled. This one, unfortunately, is no different, and I believe that I shall return it for a different and, said hopefully, better copy for that reason (One of the pages in my book has errant ink lines running up a quarter of the page from what looks like a roller). I also have a problem with [for](#) shipping me a book with a large tear in the custom made carrying case in which the book comes, by the way, indicating crappy quality control. This is a an oversized folio book, large and heavy and imposing like the original in miniature. Its immensity indicates that it needed the space in order to do the photographic images justice. Well, I suppose that it does but the problem is that the plates are mealy looking, especially those in the front part of the book. I don't have the original to compare them to but I suspect that this granularity is due to poor reproductions in the book and not from the original plates; although it is conceivable that the images lost some sharpness due to being blown up, but barely. Instead, I would argue, based upon my experience with Taschen specifically and Printed in Italy artbooks generally that the fault lies in the Italian printers. These days the best art books are produced in Germany or Japan.

It's hard to believe that it has been 10 years since the Taschen art book house set the world of book publishing on its ear with the publication of the world's largest mass production book, 'Sumo' by Helmut Newton. The 66 pound, 20 by 27.5 inch book was originally issued as a signed, limited edition volume complete with its own chrome viewing stand designed by modern artist Philippe

Starck. Now, upon the 10th anniversary of its publication, comes 'Sumo' the coffee table sized edition for those who either couldn't afford the \$10,000 first edition or for who (like us) the massive original was just too unwieldy to manage for ease of viewing. Either way, 'Sumo' is back and it exists to showcase and celebrate what is undoubtedly one of the world's premiere photographers and his most famous sexy, edgy, (largely) black and white work. Newton, who died in a car accident outside Hollywood's legendary Chateau Marmont hotel shortly after the book's original publication, was beyond compare when it came to his stark and somewhat controversial portraits of the world's rich and famous as well as many of the world's top models and even downright ordinary people. 'Sumo' captures all of Newton's most famous photographs including subjects such as Princess Caroline, Brigitte Nielsen, Salvador Dali, Iman, David Bowie (separately), David Lynch and Isabella Rossellini (together) Nicholas Cage, Darryl Hannah and countless others. His oft-times German (and even Nazi) influenced, S&M images of models from Hollywood to Paris remain as strikingly vibrant and cutting edge as they were when originally shot. The full page and double truck layout of the photos add to the dramatic impact in both versions as well.

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