



Taschen

LINDA MCCARTNEY. POLAROIDS

Linda McCartney, Ekow Eshun, Reuel Golden  
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## LINDA MCCARTNEY. POLAROIDS

### **The Instant Art of Linda McCartney Unseen Polaroids of family life and beyond**

After the rock 'n' roll portraits and jet-set glamour of her earlier pictures, McCartney's Polaroids offer something altogether more cozy and personal. The collection focuses on Linda's unique way of seeing the world and her family, with charming and quirky portraits of Paul and the couple's four children. We see them pulling faces and in matching pajamas. We see James pouring water on himself, and Mary and Stella playing dress-up. There's dancing, eating, horse riding and just larking about their farm in Southern England.

Interspersing the portraits, still lifes and interior compositions affirm McCartney's keen eye for pattern, texture, color, or simply an elegant fall of light. As Paul says in the introduction: "She would just see things. Many of her photos, it's just that one click. You've got to recognise when a great photo is happening in front of you. And then you've got to snap it at exactly the right moment... And she did that so many times that it always impressed me."

The book also features luminous landscapes across Scotland and Arizona, and occasionally the odd celebrity, as the likes of Steve McQueen or Adam Ant wander into the frame. Other pictures attest to her love of animals, with compassionate images of cats, lambs, horses, and hens. It's a pre-Instagram glimpse into the life of an extraordinary family that appears refreshingly normal and close-knit, while also highlighting the instant magic of Polaroids and Linda's photographic legacy.

**Also available in a Collector's Edition and in two limited Art Editions, each with a print numbered and signed by Paul McCartney.**

"She'd always just be looking for everyday moments that interested her rather than manicured scenes. She wanted real moments."  
— *Mary McCartney*

#### **The photographer:**

**Linda McCartney** (née Eastman) was born in New York in 1941. She took a photo course with Hazel Archer and studied art history at the University of Arizona before settling in New York City, where she began her photo career shooting rock portraits. Outside of her photography, which has been exhibited in over 50 galleries worldwide including the Victoria and Albert Museum, London, the National Portrait Gallery, London, the Bonni Benrubi Gallery, New York, and the International Center of Photography, New York, Linda McCartney is known for her passionate animal rights activism and her staunch vegetarianism. She wrote cookbooks and founded her own brand of frozen vegetarian meals, all the while raising a family, continuing to take photographs, and participating as a Wings band member alongside Paul McCartney. She died in 1998 at the age of 56.

#### **The author:**

**Ekow Eshun** is a London-based writer, critic, and curator. He is Chairman of the Fourth Plinth Commissioning Group, overseeing the most prestigious public art program in the U.K., and the former Director of the Institute of Contemporary Arts, London. His writing has appeared in publications including *The New York Times*, *The Financial Times*, *The Guardian*, *The Observer*, *Granta*, *Vogue*, *Aperture*, and *Wired*. He is the author of *Black Gold of the Sun*, which was nominated for the Orwell Prize, and the editor of *Africa Modern: Creating the Contemporary Art of a Continent*.

#### **The editor:**

**Reuel Golden** is the former editor of the *British Journal of Photography*. His TASCHEN titles include *75 Years of Capitol Records*, *Mick Rock: The Rise of David Bowie*, *Andy Warhol. Polaroids*, *Her Majesty*, *Harry Benson: The Beatles*, *The Rolling Stones*, *The beautiful game. il calcio negli anni '70*, *The David Bailey SUMO*, the *National Geographic* and both *New York* and *Londra Portrait of a City* books.

# LINDA MCCARTNEY. POLAROIDS



## Every Moment Counts

Linda McCartney's Polaroid pictures, seemingly casual when taken, are a lasting monument to her unique artistic vision

By Steve Eklun

It's the early twenties, and there's a commotion going on in the kitchen. Paul's dancing, one hand on his hip and another pointing toward his wife, and Mary, his daughter, aged around three, is riding on his shoulders. The wall behind them is bare except, decorated haphazardly with pictures and postcards. There's a strip of film crinkled up there too. On the next are two empty wineglasses, one saluted with the brim of a meal. Maybe they've just had dinner. But there's no need to fill up just yet. Not when the music's playing and there's more dancing to be done.

At least Linda's on hand to do what she does. Which is to let the moment unfold before her without seeking to shape the scene. And then to take a photo, naturally so thinking that reveals her subjects as their most open and their most alive. As Mary puts it now. "You'd be wandering round, and she would suddenly take a picture. And you're like, 'What was that?' And she'd always just be looking for everyday moments that interested her, rather than manicured scenes, the wanted real moments."

Age 3  
1969, 1970, 1971

England  
Cumbria, Lancashire, Sussex, etc.

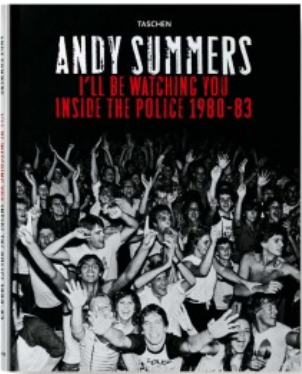
The photo of Paul and Mary was taken in the small and somewhat run-down house in Scotland where Linda lived for several years. These—faded, ungraced, unframed—often reached for a Polaroid camera, the quality of the instant image-making process.

In many of her Polaroids from the twenties the subject matter is her children, seated behind the window, kids play out in their usual garb on bare legs and feet about Astoria, Astoria, and Portland, are a lot English, showing signs of the time in the music in the radio, a joyful grin that their mother's capturing of its own skin.

Throughout there's an emotional security from a purely personal document into a bit the strange and unscripted journey that it found on together as a family. There is a lot to see in this period, not only explicitly, 58 sitting at a table in front of a board game.

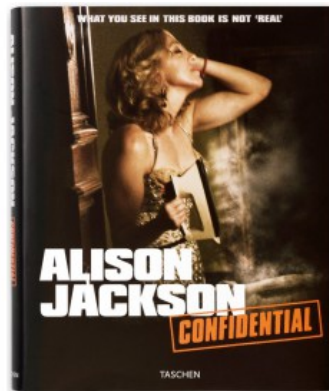
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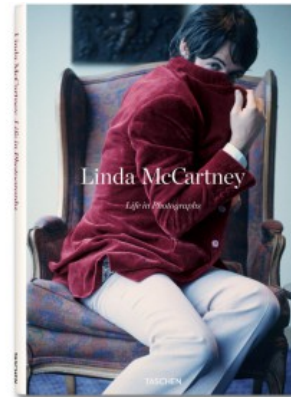
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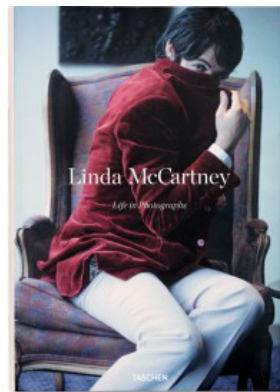
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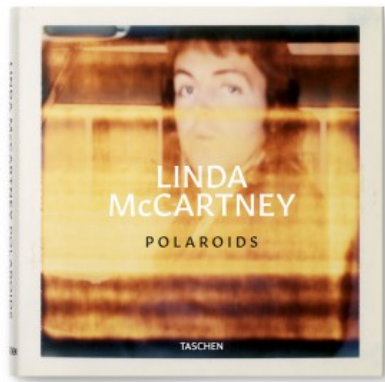


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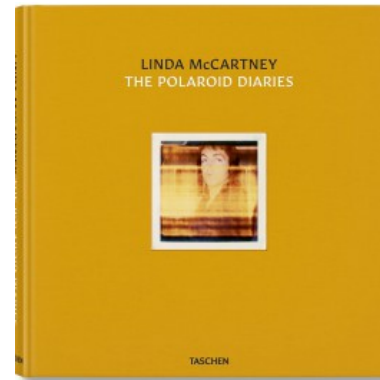


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