

# THE NEW YORKER

FRANÇOISE MOULY  
ET  
DAVID REMNICK

MF

Fondé en 1925, le *New Yorker* est célèbre internationalement pour ses auteurs – journalistes, critiques, écrivains –, mais aussi et surtout pour ses couvertures, conçues par les plus grands artistes du *xx<sup>e</sup>* et *xxi<sup>e</sup>* siècles, qui ont contribué à définir l'identité unique du magazine.

Bruce McCall, Saul Steinberg, Roz Chast, R. Crumb, Charles Burns, Chris Ware, Adrian Tomine, Kadir Nelson, David Hockney et Kara Walker, et bien d'autres, ont réalisé des images iconiques qui font autorité dans le genre. Associé à une typographie entrée dans la légende, ils ont capturé souvent par l'humour et toujours avec brio, l'esprit du temps.

Depuis 1993, Françoise Mouly, co-autrice de l'ouvrage, a guidé cette tradition de l'image et l'a ouverte à de nouveaux horizons visuels.

À travers 650 illustrations, cet ouvrage sans précédent propose un panorama exceptionnel des couvertures d'anthologie du magazine, comme la carte emblématique de New York par Saul Steinberg « View of the World From 9th Avenue » (19 mars 1976), la silhouette en noir sur noir des tours du World Trade Center (24 septembre 2001) d'Art Spiegelman et de Françoise Mouly, ou encore la très controversée couverture de Barry Blitt, « The Politics of Fear » (21 juillet 2008), représentant le « check » des époux Obama.

**Françoise Mouly** est responsable artistique du *New Yorker*. Elle a cofondé, coédité et publié, avec son mari Art Spiegelman, le magazine de bande dessinée et d'illustration *Raw* (1980-1991), et dirigé les maisons d'édition Raw Books et Toon Books.

**David Remnick** est rédacteur en chef du *New Yorker* depuis 1998. Il est l'auteur de plusieurs ouvrages, dont *King of the World*, une biographie de Muhammad Ali, élue meilleur livre documentaire par le magazine *Time* en 1998, et *Lenin's Tomb*, lauréat du prix Pulitzer.

En couverture :

*Behind the Lens* [Derrière l'objectif], 10 février 2020, par Malika Favre.

De haut en bas :

- 23 mars 1935, par Peter Arno.

- *Rite of Fall* [Rite d'automne], 8 novembre 2010, par Lorenzo Mattotti.

#### POINTS FORTS

- Le livre incontournable sur un magazine emblématique
- Une fabuleuse anthologie visuelle
- Un texte écrit par des spécialistes du sujet

#### SPÉCIFICATIONS

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#### The Literary Life

*New Yorker* readers who seek out the magazine's long-form pieces often think of themselves as bookish people—the kind who relate to a cover the way they relate to a good sentence. So portraying the life of reading occupies a privileged place on the cover. The results range from the hilarious to the devotional.

Roz Chast, who first contributed to the magazine in 1978, is our modern-day Hokinson lady: wry, sly, self-deprecating, perpetually at odds with the modern world yet always willing to give it a try. Readers doubtless recognize themselves in her 2010 cover, where a lone figure sits at a laptop, watched over by shelves upon shelves of books—the digital devices upstaging the library. Jenny Krolik captures another beloved *New Yorker* institution, a browser lost in the stacks at the Strand. In Joost Swarte's cover, books have colonized the entire house—furniture, décor, even the flowers. And on a sweltering summer day, Klaus Verplancke's reader finds relief the only logical way: curled inside a refrigerator, surrounded entirely by books.

"Reading is rapture (or if it isn't, I put the book down meaning to go on with it later, and escape out the side door)."

—WILLIAM MAXWELL (longtime *New Yorker* fiction editor)



"Chilling," July 1, 2024 by Klaus Verplancke.

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"Full Books," October 5, 1998 by Joost Swarte.



"At the Strand," November 3, 2017 by Jenny Krolik.

OPPOSITE: "Shelved," October 18, 2010 by Roz Chast.



"By a Nose?," November 20, 2000 by Pete de Sève.



"Slip of Sixte," January 22, 2001 by Edward Sorel.



"The Odd Couple," December 5, 2005 by Barry Blitt.

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#### The Accidental Presidency

As Peter de Sève chronicled in "By a Nose?," the 2000 election between Al Gore and George W. Bush did not end at the ballot box—but months later in the courts. After weeks of contested recounts in Florida—hanging chads, dimpled chads, the whole agonizing vocabulary of democratic uncertainty—the Supreme Court handed the presidency to George W. Bush.

Right at the start, Edward Sorel portrayed Bush as an uncertain leader overshadowed by his formidable vice president, Dick Cheney. In Barry Blitt's "The Odd Couple," Cheney sprawls in an armchair absorbed in paperwork while a fatigued Bush idles nearby—the nominal president the least commanding figure in the room. When Cheney accidentally shot a friend during a weekend quail hunt in 2006, the incident became a national punch line. It was all made stranger still when the wounded man publicly apologized to Cheney for the trouble he had caused.

Sketches poured in but only one image can be published each week, and we chose Mark Ulriksen's riff on *Brokeback Mountain*—recently released and very much on everyone's mind—recasting the film's brooding cowboys as Cheney and Bush, gun smoke curling in the mountain air. When the cover won the American Society of Magazine Editors award for best news cover of the year, the judges noted that it evoked "both the smugness of a vice president implicated in catastrophe and the cluelessness of a president incapable of stopping him."

OPPOSITE: "Watch Your Back Mountain," February 27, 2006 by Mark Ulriksen.



