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SPRING 2010

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front cover image: Joakim Eneroth, from SHORT STORIES OF THE TRANSPARENT MIND (pp. 12-13)
inside back cover: Wish you were here...
back cover image: E. F. Kitchen, from SUBURBAN KNIGHTS (pp. 10-11)

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"wOE is ThE tRAde oF UpLIftiNg TamALe..."

Selected Critical Praise for the 2009 powerHouse List

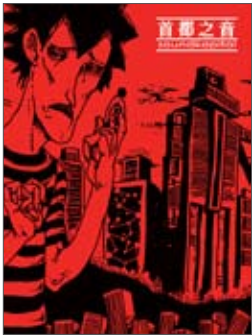


“EDGY”
“A FULL-THROATED CRY FOR CREATIVE FREEDOM”
—Ad Age

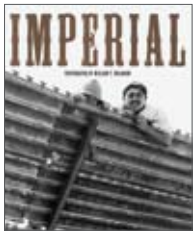


“READS LIKE A CULTURAL AND
POLITICAL ATLAS OF AMERICAN
HISTORY” —The Daily Beast

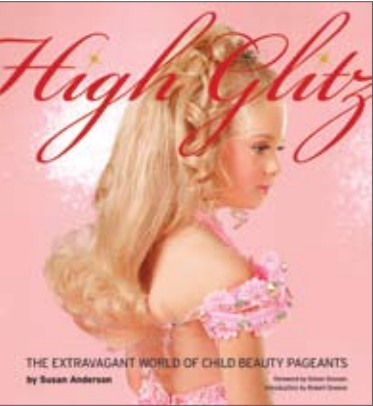
“SOCIALLY
PROVOCATIVE”
—The New York Times



“CRAZY!
AWESOME!
SURREAL!”
—MTV



“BRILLIANT”
“FASCINATING”
—The New York Times



“FASCINATING”
—Allure
“GLAM!”
—TIME OUT
New York

“A MASTERPIECE
OF BOTH STYLE
AND SUBSTANCE”
—NPR



“A
STUNNING
BOOK”
—ELLE



“OTHERWORLDY”
—New York Times Style Magazine



“TEENS IN ALL THEIR
GLORY”
—BUST



MAN IN THE MIRROR

Michael Jackson

By Ron Galella

Introduction by Brooke Shields

Essay by Susan Blond

Michael Jackson, the King of Pop, was a superstar of unprecedented and epic proportions, and is still the best-selling recording artist of all time.

An icon raised in the spotlight, but ever reclusive and terribly shy, Jackson was the ideal subject for paparazzo extraordinaire Ron Galella, the nation's most famous celebrity photojournalist. Galella shot Michael from his early days in the Jackson 5 right up to the weeks before his untimely death. Finding intimate moments with the legend offstage, he captured candid, beautiful, unguarded portraits of the man behind the mask and a lifetime of style and glamour.

Over the years Galella also captured Michael in the company of fellow celebrities—drawn, like Galella himself, to the biggest and brightest star of them all—including Muhammad Ali, Diana Ross, Chuck Berry, Brooke Shields, Jane Fonda, Liberace, Quincy Jones, Barry Manilow, Emmanuel Lewis, Liza Minnelli, Stevie Wonder, Lionel Richie, Sophia Loren, Sylvester Stallone, Ted Kennedy, Dionne Warwick, Whitney Houston, Donald Trump, Eddie Murphy, Elizabeth Taylor, Madonna, and Marcel Marceau. He was able to find the personal side of Michael in images of him with his children, his sister Janet and the rest of the Jackson family, and even his pet chimpanzee, Bubbles.

In a tribute to the life and memory of Michael Jackson, Galella has compiled his comprehensive body of images of the King of Pop for the first time ever in MAN IN THE MIRROR: MICHAEL JACKSON.

PHOTOGRAPHY/POP CULTURE/CELEBRITY

Hardcover, 9.75 x 12.25 inches, 176 pages, over 120 duotone images

ISBN 978-1-57687-535-3

\$49.95 / Cnd \$53.50

Ron Galella is the most famous and most controversial celebrity photographer in the United States. Dubbed "Paparazzi Superstar" by the *Miami Herald News*, Galella is willing to take great risks to get the perfect shot. He is the author of seven books, including *JACQUELINE* (Sheed & Ward, 1974), *DISCO YEARS* (powerHouse Books, 2006), *No PICTURES* (powerHouse Books, 2008), and *VIVA L'ITALIA* (powerHouse Books, 2009).

Brooke Shields is a successful author, model, and television, film, and stage actress, best known for her roles in *Blue Lagoon*, *Suddenly Susan*, and the Broadway and London's West End productions of *Chicago*. Her books include *DOWN CAME THE RAIN* (Hyperion, 2005), *WELCOME TO YOUR WORLD, BABY* (HarperCollins, 2008), and *IT'S THE BEST DAY EVER, DAD!* (HarperCollins, 2009), among others.

Susan Blond founded the PR firm Susan Blond, Inc. in 1987. She began her career in PR working for Andy Warhol, before moving on to United Artists, and then Epic Records where she served as Vice President. While at Epic, she worked closely with Michael Jackson, helping to turn *Thriller* into the best selling album of all time.





LEATHERMAN BIKE CLUBS/SLIGHTLY FASCISTIC STYLE

Hardcover, 7.5 x 8 inches, 108 pages, 81 four-color photographs

ISBN 978-1-57687-522-3

\$24.95 / Cnd \$26.95

Scott Zieher is a poet, art dealer, and avid collector. He has scavenged and collected books, photographs, art, paper, archives, and ephemera since childhood. His recent poetry has appeared in *Tin House*, *LAB MAG*, *The Sienese Shredder*, and *KNOCK*. His first book, *VIRGA*, the first of a projected 13 sequential, book-length poems, was praised by Milton Welch in *The Believer* as “doubly striking—both a compelling long poem and an exciting first volume of poetry...we will likely witness Zieher develop into a formidable poet.” He lives and works in New York City where he is president and founding member of Emergency Press, and co-owner of the contemporary art gallery ZieherSmith with his wife, Andrea Smith.

BAND OF BIKERS

By **Scott Zieher**

In the basement of an apartment building in Manhattan, Scott Zieher discovered a pile of photographs among the effects of a recently deceased tenant. These photographs, presented for the first time in *BAND OF BIKERS*, offer an intimate portrait of a group of gay bikers in the city and the woods, and a touching snapshot of an entire generation at its carefree zenith.

Newly aware of muscle and biker magazines and their heavy-handed eroticism, photographer and photographed brim with a subtly vibrant, chromatic pride. The photographs as a whole bring into focus a brief, specific period of relative innocence, when middle-of-the-road Americans more often than not failed to perceive the homoerotic undertones of their most heterosexual of institutions. With conceptual light cast by issues ranging from anonymity in homosexuality and underground motorcycle chic, to vernacular photography's pop-culture ramifications, a warm and generous spirit of camaraderie pervades this subterranean survey. Like a real-world set for *Scorpio Rising* casually captured by an unpretentious extra, presented as *BAND OF BIKERS* and accompanied by an essay by Zieher, this found cache of old-school, leather party snapshots attains archeological significance.





The Sticky & Sweet set list featured:

- Candy Shop
- Human Nature
- Die Another Day
- Heartbeat
- She's Not Me
- Rain 2008
- Spanish Lesson
- La Isla Bonita
- You Must Love Me
- 4 Minutes
- Ray of Light
- Give It 2 Me
- Beat Goes On
- Vogue
- Into the Groove
- Borderline
- Music
- Devil Wouldn't Recognize You
- Miles Away
- Doli Doli
- Get Stupid
- Like a Prayer
- Hung Up



COLLECTIBLE ALERT!
STRICTLY LIMITED TO
9000
COPIES
EACH INDIVIDUALLY NUMBERED

MADONNA: STICKY & SWEET

By Guy Oseary

Following the critical success of MADONNA CONFESSIONS, the powerHouse team, Madonna, and Guy Oseary return with a knockout punch— MADONNA: STICKY & SWEET, a dynamic look at Madonna's celebrated Sticky & Sweet tour, which broke all previous records and became the number-one highest grossing tour of any solo artist ever—with Madonna playing before more than 3.5 million fans and selling over 408 million dollars' worth of tickets.

In over 500 full-color photographs taken on, and backstage, during the course of this historic 58-show tour, Oseary documents the four acts of the rock-driven, pop journey that is the Sticky & Sweet show—Pimp: A mashed-up homage to 1920s deco and modern-day gangsta pimp, with Madonna making a grand entrance dressed in Givenchy; Old School: Madonna tips her hat to her early-80s, downtown, New York City dance roots, with flashes of Keith Haring and the dance culture vibe of the time, including the birth of Hip Hop; Gypsy: A VIP trip to *La Isla Bonita*, infused with the spirit of Romanian folk music and dance—a tour de force; and Rave: Far-eastern influences emerge all sparkly and sporty.



MADONNA/MUSIC/PHOTOGRAPHY

Hardcover, 9.25 x 12.25 inches, 252 pages, over 500 four-color photographs

ISBN 978-1-57687-532-2 \$45.00 / Cnd \$48.00

Strictly limited to 9,000 copies, each individually numbered.

Guy Oseary is the CEO of Maverick and Madonna's manager. He has worked closely with Madonna for almost two decades, and was the only individual permitted to take photographs both on and backstage on the landmark Sticky & Sweet Tour. Oseary's first book, MADONNA CONFESSIONS, was published by powerHouse in 2008.



Also available from powerHouse Books:

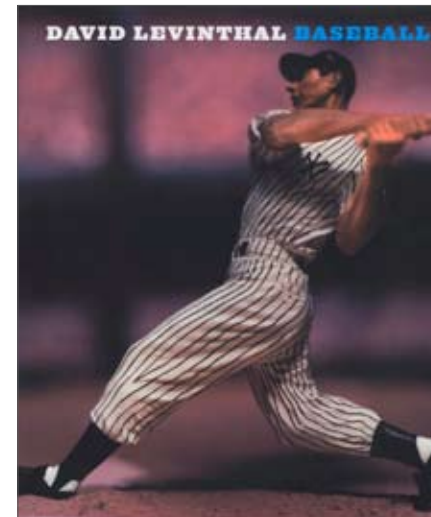
MADONNA CONFESSIONS

Hardcover, 8.25 x 10.25 inches, 224 pages, over 250 four-color photographs

ISBN 978-1-57687-481-3 \$39.95 / Cnd \$42.95

Celebrating what *The New York Times* called "the sheer spectacularity of her physical form" along with show stopping highlights and groundbreaking staging, MADONNA CONFESSIONS, the official photo book of the Material Girl's sold out 2006 Confessions Tour, is essential reading for any and all Madonna fans.





BASEBALL

By David Levinthal
Text by Jonathan Mahler

America is a nation that has an unquenchable thirst for iconic representations and recognizable heroes, many of whom are born in the arenas, stadiums, and parks where our professional sports are played. These celebrities of our collective imagination are on full display in David Levinthal's *BASEBALL*. For more than three decades, Levinthal has studied American culture and society as reflected through the toys we buy. With *BASEBALL*, Levinthal used hand-painted figurines, photographed with the oversize 20x24 Polaroid camera, to re-create the greatest moments in baseball's history. In so doing, Levinthal examines and adds to the extensive mythology of America's pastime.

"Quite possibly the most accessible of all his series, Levinthal's *BASEBALL* is remarkable for its straightforward celebration of America's most beloved sport. With both antique and recently manufactured figurines, the artist has recreated some of the legendary moments that color baseball's storied history—for example, Don Larsen's perfect game in 1956, Carlton Fisk waving fair his 12th innning home run to give Boston game six of the 1975 World Series, and Mark McGwire's record-setting 70th home run in 1998. The breadth of stars portrayed includes past and present players such as Babe Ruth, Derek Jeter, Satchel Paige, Ozzie Smith, Reggie Jackson, Willie Mays, Roger Clemens, Jackie Robinson, Pedro Martínez, and Joe DiMaggio among many others."

—Jonathan Mahler

SPORTS/ART

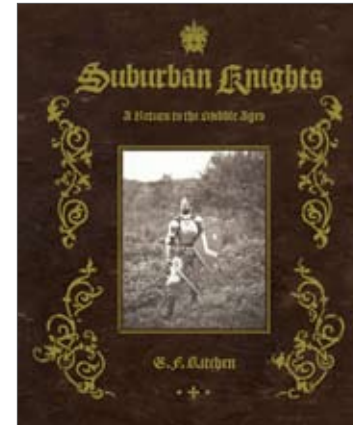
Hardcover, 10 x 12 inches, 144 pages, 112 four-color photographs

ISBN 978-1-57687-468-4 \$50.00 / Cnd \$53.50

David Levinthal, born in San Francisco in 1949, has been working with toy figures and tableaux as the subject matter for his artwork since 1972. In January of 1997, the International Center of Photography presented a survey of his work from 1975 to 1996. He has received a National Endowment for the Arts fellowship, and was named a 1995 Guggenheim Fellow. His work is included in numerous museum collections including the Whitney Museum of American Art, The Museum of Modern Art, the Metropolitan Museum of Art, the Gene Autry Western Heritage Museum, and the Menil Collection. Levinthal's previous monographs include *I.E.D.: WAR IN AFGHANISTAN AND IRAQ* (powerHouse, 2009), and *HITLER MOVES EAST* (Laurence Miller Gallery, 1989), among others.

Jonathan Mahler, is the author of *LADIES AND GENTLEMEN, THE BRONX IS BURNING* (Picador, 2006), and *THE CHALLENGE* (Farrar, Straus and Giroux, 2008) among many other works.





PHOTOGRAPHY/MIDDLE AGES/ARMS & ARMOR

Hardcover, 10 x 12 inches, 96 pages, 59 tritone photographs

ISBN 978-1-57687-536-0

\$35.00 / Cnd \$37.50

E. F. Kitchen's photographs are included in the collections of the Metropolitan Museum of Art, the George Eastman House International Museum of Photography and Film, and the Los Angeles County Museum of Art among others. Her work has been published in books including *THE GREATEST ALBUM COVERS THAT NEVER WERE* (Rock and Roll Hall of Fame and Museum, 2003), and *FLORA PHOTOGRAPHICA* (Simon & Schuster, 1991), as well as periodicals such as the *Washington Post*, the *Los Angeles Times*, *Angeles Magazine*, and *View Camera*. She is based in Venice, CA.

Leo Braudy is a professor, and the author of *FROM CHIVALRY TO TERRORISM* (Vintage, 2005), and *THE FRENZY OF RENOWN* (Vintage, 1997), among other books. He is also the coeditor of the *Film Theory and Criticism* anthology. His most recent book is *ON THE WATERFRONT* (British Film Institute, 2008) in the BFI Film Classics series, and he is currently working on a book about the intertwined history of Hollywood and the Hollywood sign.

SUBURBAN KNIGHTS A Return to the Middle Ages

Photographs by **E. F. Kitchen**

Introduction by **Leo Braudy**

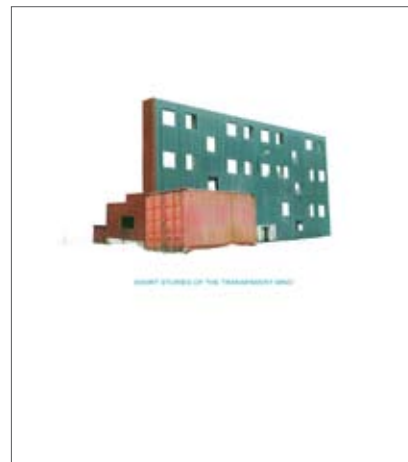
"I'll be honest, I see a lot of people join because their real life sucks. You can come here and be anybody."
—Lord Duncan the Monster

Whether they're bored office stiff, housewives, or disgruntled war vets, the armor-clad members of the Society for Creative Anachronism (SCA) like to get beat up the old-fashioned way. Boasting more than 30,000 members worldwide, and over 16 "Kingdoms" in the United States alone, the eclectic eccentrics of the SCA participate in a variety of rigorous medieval battle simulations. *SUBURBAN KNIGHTS* is a series of portraits of these 21st-century warriors, in costume and in character as their knightly alter egos.

From 2003 to 2005, internationally renowned photographer E. F. Kitchen photographed and interviewed the fighters of the SCA on location at their battles. Kitchen's unique approach dispensed with technologically sophisticated cameras, and she instead used a tripod-mounted, 8x10 bellows camera with exclusively handmade and antique lenses. The results are appropriately hoary, sepia-tone images of these fierce warriors lost in time.

Suburban knights willfully escape from the 21st-century and into the realm of the SCA, where one can come face to face with the formidable armor and lance of a knight calling himself "Nissan Maxima." Warriors are icons for an idealistic code of behavior extolling power and virtue. The men and women of the SCA capture a bit of this past glory for themselves, and while a majority of the portraits obscure the faces of these knights, under their thick armor, their features couldn't be made clearer.



**ART/PHOTOGRAPHY**

Hardcover, 12 x 10.5 inches, 128 pages

ISBN 978-1-57687-537-7**\$50.00** / Cnd \$53.50

Joakim Eneroth is a Swedish artist and photographer whose work has been exhibited in solo and group shows internationally. His works are held in the collections of Moderna Museet, Stockholm; the Museum of Fine Arts, Houston; Dallas Museum of Art; and the Brooklyn Museum, New York. The work in Eneroth's first book, *WITHOUT END* (Journal, 2003), received the Prix Voies Off 2005. His other books include *TESTIMONY* (Culture Art Technology, 2008), and *SWEDISH RED* (Steidl, 2009).

SHORT STORIES OF THE TRANSPARENT MIND

By **Joakim Eneroth**

What is our direct experience? What does it mean that we are aware, and how do we even define awareness? What does it truly mean to be alive in every moment?

SHORT STORIES of the *TRANSPARENT MIND* personally and directly explores the nature of perception. The book contains a number of short photographic narratives pertaining to the filters—such as our underlying projections and expectations—through which we see the world.

The aim of *SHORT STORIES* of the *TRANSPARENT MIND* is to show the openness and freedom that can be found when we tear down our habitual responses and subconscious beliefs. As humans, we often layer our preconceived notions and ideas on top of an existent reality not actually governed by our imposed systems of understanding. *SHORT STORIES* uses visual experimentation to expose the naked moments that are there before we start to define, control, and obscure our experience with our interpretations. The stories draw attention to what we perceive before our dualistic mind asserts itself—before the judgmental tendencies of good or bad, right or wrong, begin to appear.

The vividly depicted stories show how difficult it is to keep our complex world neatly ordered, while simultaneously shedding light on the mind's shifting nature. The book subtly points out how the mind's identification with external objects and sensations prevents it from seeing itself.

The work in *SHORT STORIES OF THE TRANSPARENT MIND* was selected as a candidate for the Prix Voies Off 2009 in Arles, France, and an exhibition of the work will be shown during Mois de la Photo in Paris in 2010.



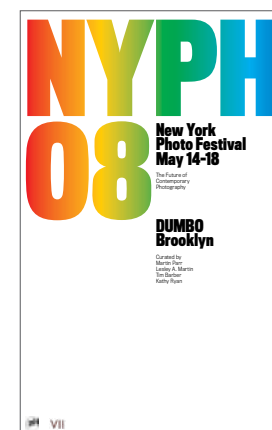


INTERNATIONAL PHOTOGRAPHY/NEW YORK/CATALOG

Paperback, 9 x 6 inches, full color

\$5.00 / Cnd \$6.00

NYPH'09: ISBN 978-1-57687-529-2



NYPH'08: ISBN 978-1-57867-479-0



37 Main Street
Brooklyn, New York 11201

THE NEW YORK PHOTO FESTIVAL CATALOG

NYPH'08, NYPH'09, and NYPH'10

Launched in 2008 and designed to be an American counterpart and thematic successor to the prestigious European photo festivals Les Rencontres d'Arles, PHotoEspaña, and Visa pour l'Image, the New York Photo Festival creates an international atmosphere of inspiring visual installations, professional and aficionado fellowship and camaraderie, and newsworthy staged presentations, awards ceremonies, and symposia over the course of four-and-a-half days during the busiest photography month in New York City.

New York City's premier photography festival will take place again, May 12–16, 2010; the main festival sites will return to the Brooklyn waterfront community of DUMBO for the third straight year. Dedicated to the mission of pushing the boundaries of contemporary photography and showcasing ideas of our collective photographic future, the New York Photo Festival will be forging down this path once more: NYPH'10 will feature the personal visions of curators **Vince Aletti, Erik Kessels, Fred Ritchin,** and **Lou Reed** as they take hold of the many indoor and outdoor sites in the formerly industrial neighborhood.

Now, for the first time ever, catalogs from all three years of the festival are being made available to the trade market. Each handsomely designed catalog features a selection of exquisitely reproduced work from every artist included in the exhibits, along with mission statement essays from all of the festival's prestigious curators. As such, each catalog represents an unparalleled survey of the best, brightest, and most cutting-edge experiments in contemporary photography.

Featured artists and curators include:

Lou Reed, Jacob Holdt, Tim Barber, David Sherry, Andreas Gefeller, Roger Ballen, Jan Banning, Ryan McGinley, Mondongo, Bruce LaBruce, Tina Itkonen, Kathy Ryan, Vince Aletti, Ernst Haas, Hank Willis Thomas, Richard Kern, Curtis Mann, Lesley A. Martin, René & Radka, Chris Boot, and many others.

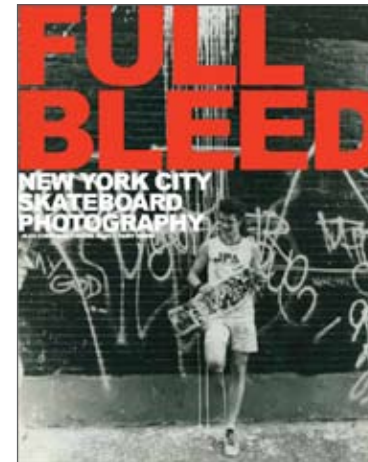


COMING SOON!

NYPH'10: ISBN 978-1-57687-538-4

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SKATEBOARDING/NEW YORK/POP CULTURE

Hardcover, 8.5 x 11 inches, 304 pages, over 250 FULL BLEED photographs

ISBN 978-1-57687-539-1

\$35.00 / Cnd \$42.00

FULL BLEED

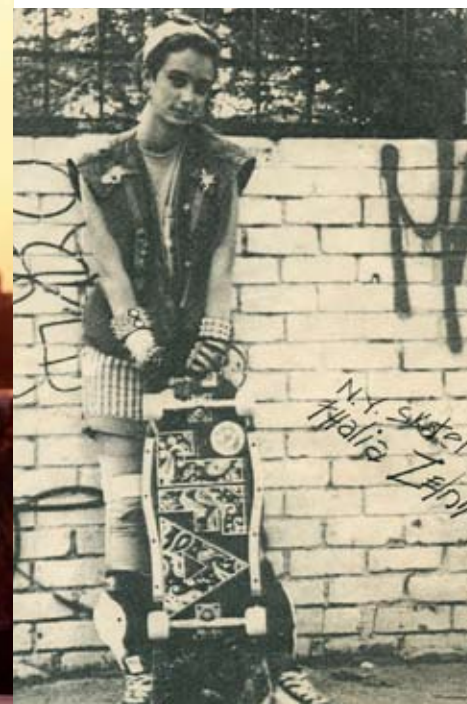
New York City Skateboard Photography

By Alex Corporan, Andre Razo, and Ivory Serra

Skateboarding in New York City is a singular experience. It is impossible not to feel the magnitude of the landscape, and with the city in constant motion, skateboarding is both exhilarating and extremely dangerous. There is no right or wrong way to navigate this vast terrain. Only one thing is certain—the skaters and images produced in New York City are wholly unique.

The shots in FULL BLEED span 30 years, with contributions from over 40 photographers. This is the first-ever comprehensive overview of the one of the most diverse and rich skating locations in the world, bringing together legendary skaters and iconic photographers.

Featuring the work of: Giovanni Reda, Jessica Bard, Ivory Serra, Lance Tobin Yelland, Miki Vuckovich, Thomas Campbell, Larry Clark, Ed Templeton, Jerry Hsu, Atiba Jefferson, Bryce Knights, Angela Boatwright, Athena Currey, Kenneth Cappello, Charlie Samuels, Andy Kessler, Mike O'Meally, Sammy Glucksman, Allen Ying, and more.



ANA MARÍA DE LOS REYES ALFARO.
THE DELEGACIONES OF VENUSTIANO CARRANZA,
MEXICO CITY,
NEAR THE AIRPORT.
JANUARY 25, 2006.
No rain, but a wet day, cool in the morning and temperate as the sun
rose onto a city weary of kings and liars. Around midday, a social
worker paid Alfaro a visit. Alfaro admitted the social worker, who asked
for a glass of water.

A DESPERATE MAN? OUT FOR MONEY? A
BEGRUDGED CHILD? A RAPIST? A DRUG
ADDICT? OR, MAYBE, SOMETHING TOO STRANGE
FOR EVEN THE SICK TO SUMMON. SOMETHING
TOO PREPOSTEROUS FOR EVEN A BASEMENT-
BUDGET B MOVIE. SOMETHING EXTRAORDINARILY
UNLIKELY, WITH NO LOVE TO BESTOW, NO LESSON
TO TEACH. FOR NOBODY ISSUED PRAYERS TO
THIS DEITY, NOBODY ASKED FOR FORGIVENESS
OR RETRIBUTION OR WISDOM OR REDEMPTION.
THIS WAS AN INTERCESSION THAT ANSWERED NO
ENTREATY. NO, YOU NEED NEVER PROSTRATE
YOURSELF IN SUPPLICATION, TO RECEIVE THE
ETERNAL BLESSING OF

Alfaro rented a room of her humble cottage to a student, who
entered—as someone hurried out. In the living room, the student
found Alfaro, strangled to death. The student called police, who caught
the “social worker,” just blocks away. The imposter carried a false
identification card, and a stethoscope, the murder weapon.

SANTA MUERTE!



A KILLER ON THE LOOSE.
But not after young women, not after rival gang-members, not raging
against a race or creed—this killer was out for the old. Old women.

2005.
As the year draws to a close, Mexican police are no closer to catching
the “Mataviejitas” (little old lady killer). The have issued artist sketches
and models of the primary suspect, who may be a man dressed in
drag, or a transvestite, or a transsexual, or a woman. Twenty-four old
ladies have been strangled in the past two years. Why, or how the killer
chooses victims: yet unknown. Accomplices? Perhaps.

WHAT DID THE POLICE KNOW?
The killer kept a keepsake. How many victims? Estimates ranged: 31

MEXICAN POLICE ARE NO CLOSER TO CATCHING THE “MATAVIEJITAS”

since 2003; 66 since 1998. A serial killer, believed the singular purview
of America, was not seriously considered a possibility until 2004.

IN JULY 2005,
an eyewitness—a man visiting his mother had scared away the
suspect, who he saw fleeing the scene—had provided police with a
physical description, and a single fingerprint was recovered from the
scene.

POPULATION OF MEXICO CITY:
NINETEEN MILLION.
“It’s just inexcusable that after fingerprints have been taken from
a crime scene, they turn out to be the prints of police themselves,”

commented Miguel Ontiveros, a criminologist at the Mexico’s National
Institute of Penal Sciences. “It happens all over Mexico.”

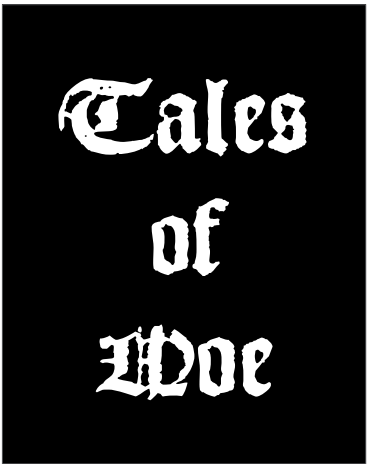
CRIMINAL PROFILE:
the killer, who dressed as a female, had a masculine face and body-
type. He/she was believed to introduce him/herself to his/her victims
by offering free or affordable assistance—carrying packages or
providing laundry service—or by posing as a nurse or social worker
representing medical or elder aid programs. There was no evidence of
forcible entry.

APPROACHING THE SEATED OR PRONE VICTIM FROM
BEHIND,
the killer strangled the victim with, for example, tights, panty-hose
or a phone or curtain cord. Withdrawing from the premises, the killer
retained a trophy, such as a crucifix, ring or a small statue of a saint.

OF THE KILLERS FOUR FINAL VICTIMS,
three owned a print of the undated oil painting, “Garçon au Gilet
Rouge” (“Boy in Red Waistcoat”) by the Jean-Baptiste Greuze (1725-
1805)*.

MIGUEL ONTIVEROS, CRIMINOLOGIST:
“Everything we find at the scene could be an indicator.”
“We don’t think it’s a coincidence,” said Mr. Ontiveros. “The feminine
boy in the waistcoat could be connected to a ... sexual identity crisis.”

*Greuze was an eighteenth century Parisian painter and member of Les Neuf Soeurs,
a Masonic lodge headed by Benjamin Franklin (Voltaire became a member the same
year as Franklin). Greuze was popular enough to infiltrate the works of Jean Jacques
Rousseau, Honore de Balzac and Sir Arthur Conan Doyle (a Greuze Painting is
owned by Sherlock Holmes’ arch rival, Professor Moriarty). In the 1958 novel, Il
Gattopardo (“The Leopard”) by Tomasi di Lampedusa, the Greuze painting “La Mort
du Juste,” (The death of the Just) inspires the question: “Are you courting death?”
The line was incorporated in a 1963 film adaptation of the work. “Garçon au Gilet
Rouge,” typical of Greuze’s lachrymose style, was popular in 1970’s Mexico.



NONFICTION/MISERY/POP CULTURE

Hardcover, 4.825 x 6.85 inches, 288 pages, 50 full color illustrations

ISBN 978-1-57687-540-7 \$24.00 / Cnd \$25.95

John Reed is the author of the novels *A Still Small Voice*
(Delta, 2001), *Snowball’s Chance* (Roof Books, 2002), and
The Whole (MTV Press, 2005), as well as a play adapted
from the works of William Shakespeare, *All the World’s A
Grave* (Plume, 2008).

“John Reed excels in the realm of strange.”—San Francisco
Examiner



TALES OF WOE

By John Reed

True stories of totally undeserved suffering.
Spectacularly depressing.
Nobody gets their just deserts.
Crushing defeats.
No happy endings.
Abject misery.
Pointless, endless grief.

No lessons of temperance or moderation. No saving grace.
No divine intervention. No salvation.

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VIVIAN CHERRY'S NEW YORK

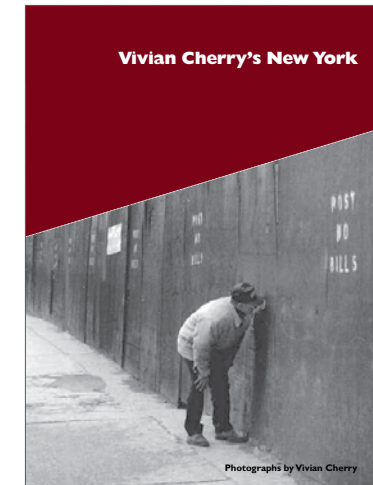
By Vivian Cherry

"Dancer-turned-photographer Vivian Cherry has been capturing the quirks of New York City for nearly 70 years, and has yet to grow tired of it."

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New York City is characterized by its sheer diversity, as well as the substantial level of open-mindedness consistently displayed by its residents—making it irresistible to all kinds of people from all walks of life. Centuries of large-scale waves of immigration accompanied by a steady stream of freethinking American migrants have created the archetypal melting pot that it is today.

Photographer Vivian Cherry knows New Yorkers. This is reasonable considering she's been capturing them in their natural habitat for over half a century. One of the last surviving members of the Photo League, a cooperative of photographers that in the 1930s and 40s embraced social realism, Cherry shoots her subjects against the backdrop of the city, combining informal portraiture with gritty cityscapes. Her first powerHouse book, *HELLUVA TOWN: NEW YORK CITY IN THE 1940s AND 50s*, was released to critical acclaim. Now she returns with *VIVIAN CHERRY'S NEW YORK*, a collection of work shot in the past decade, in which she continues to present her audience with pictures that are raw and real, while at the same time affectionate and warm.



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Vivian Cherry's work is in the collections of the Brooklyn Museum; The Museum of Modern Art, New York; the International Center of Photography; and the National Portrait Gallery, Washington, D.C., amongst others, and has appeared in *Popular Photography*, *Life*, *Sports Illustrated*, *Redbook*, and *Ebony*, as well as the famed magazines of yesteryear: *This Week*, *Pageant*, *Colliers*, and *Amerika*. She made several short films and worked with photographer Arnold Eagle as a still photographer on a film about Lee Strasberg and the Actors Studio. The author of *HELLUVA TOWN: NEW YORK CITY IN THE 1940s AND 50s* (powerHouse Books, 2007), Cherry lives and works in New York City.



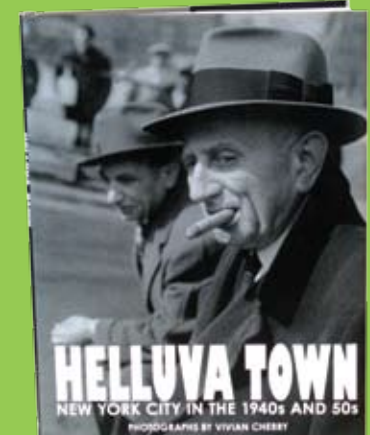
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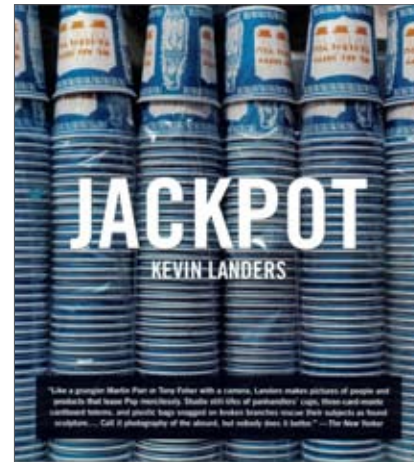
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Kevin Landers has exhibited in New York, Los Angeles, and Paris. He lives and works in New York City.

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—*The New Yorker*



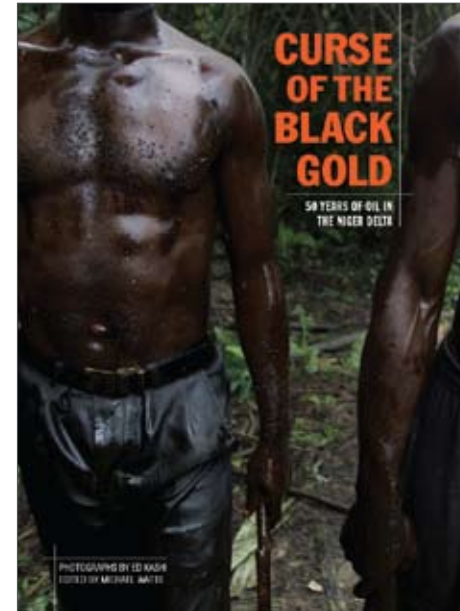


CURSE OF THE BLACK GOLD

50 Years of Oil in the Niger Delta

Photographs by **Ed Kashi**

Edited by **Michael Watts**



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Ed Kashi was born in New York City and received a degree in photojournalism from Syracuse University. Kashi's first major documentary project, a study of the Protestant community in Northern Ireland, garnered him an NEA grant. His book *WHEN THE BORDERS BLEED: THE STRUGGLE OF THE KURDS* (Pantheon, 1994) was the result of his cover story for *National Geographic*. Kashi has received numerous awards, including the World Press and Pictures of the Year competitions. The author of *AGING IN AMERICA: THE YEARS AHEAD* (powerHouse Books, 2003), Kashi has also published his work in *National Geographic*, *The New York Times Magazine*, *Time*, *Fortune*, *Geo*, *Smithsonian*, *Newsweek*, *Natural History*, *U.S. News & World Report*, *The Atlantic Monthly*, *Audubon*, *Granta*, *Aperture*, and *American Photo*, among others. Kashi lives in New Jersey.

Michael Watts is Chancellor's Professor and Director of African Studies at the University of California, Berkeley. His writing on the Niger Delta has been widely published, and he received a Guggenheim Fellowship in 2001 to conduct research on oil in Nigeria.

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Now one of the major suppliers of U.S. oil, Nigeria is the sixth largest producer of oil in the world. Set against a backdrop of what has been called the scramble for African oil, *CURSE OF THE BLACK GOLD* is the first book to document the consequences of a half-century of oil exploration and production in one of the world's foremost centers of biodiversity. This book exposes the reality of oil's impact and the absence of sustainable development in its wake, providing a compelling pictorial history of one of the world's great deltaic areas. Accompanied by powerful writing by some of the most prominent public intellectuals and critics in contemporary Nigeria, Kashi's photographs capture local leaders, armed militants, oil workers, and nameless villagers, all of whose fates are inextricably linked. His exclusive coverage bears witness to the ongoing struggles of local communities, illustrating the paradox of poverty in the midst of plenty.

The publication of *CURSE OF THE BLACK GOLD* occurs at a moment of worldwide concern over dependency on petroleum, dubbed by *New York Times* journalist Thomas Friedman as "the resource curse." Much has been written about the drama of the search for oil—Daniel Yergin's *THE PRIZE* and Ryszard Kapuściński's *SHAH OF SHAHS* are two of the most widely lauded—but there has been no serious examination of the relations between oil, environment, and community in a particular oil-producing region. *CURSE OF THE BLACK GOLD* is a landmark work of historic significance.



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Photos by Jianai Jenny Chen



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Home to world-renowned art book publisher **powerHouse Books**, **The powerHouse Arena** features a gallery, boutique book store, and performance/event space, designed by architect David Howell and **located at 37 Main Street, in Brooklyn's scenic DUMBO** neighborhood. With soaring 24-foot ceilings on the 5,000-square-foot ground floor, over 175 linear feet of glass frontage, and amphitheatre-style seating, The powerHouse Arena showcases exhibitions of controlled mayhem—fusing the worlds of photography, art, design, fashion, pop culture, dance, music, literature, and film into a whirlwind of captivating spectacle.

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The powerHouse Arena has hosted the New York Photo Festival (NYPH), since its inception in 2008. The event's debut, curated by Martin Parr, Tim Barber, Kathy Ryan, and Lesley A. Martin, brought guests from all over the world to enjoy the best in contemporary photography. NYPH'09 saw the Arena serving as the focal point for exhibits and installations curated by William A. Ewing, Chris Boot, Jody Quon, and Jon Levy.

In a testament to its diverse and eclectic nature, The Arena has served as the setting for a range of events, from Puma's PT3 Table Tennis Tournament, to the launch event for American hardcore retrospective *Radio Silence*, to performances benefiting Winter Soldier and Iraq Veterans Against the War, and readings by literary luminaries such as Irvine Welsh, Susan Orlean, Laura Lippman, Amiri Baraka, Mireille Guiliano, and Jennifer 8. Lee.

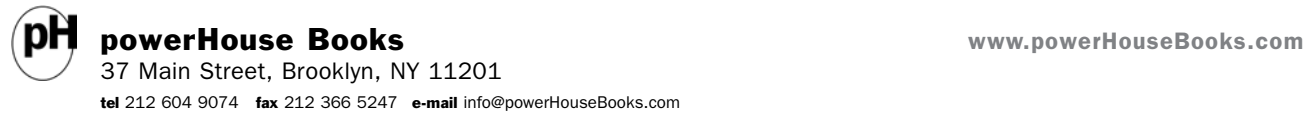
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