### Against American Women

Susan Faludi

the other erases all signs of the self in cosmetic surgery: one carves into her woman as an emblem of female self-a

persuasive case for the tattooed tattoo history, Margot Miffl in makes intriguing female characters from

“In this provocative work full of of tattooing for women leaving gangs, prisons, or situations of domestic

famous tattooist, male or female, in the world. It chronicles the impact both tattooed women and women tattooists. The new edition features guide to the culture of tattooed women.

### TABLE OF CONTENTS:

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTERTIORS</strong></td>
<td>By Sandra Nunnerley  pg. 6-7</td>
</tr>
<tr>
<td><strong>HOOP</strong></td>
<td>By Rolyn Lapton  pg. 8-9</td>
</tr>
<tr>
<td><strong>BLOW ME A KISS</strong></td>
<td>By Alexis Harris  pg. 10-11</td>
</tr>
<tr>
<td><strong>M</strong></td>
<td>THE CIVILIZED MAN 1983-1989  pg. 35-37</td>
</tr>
<tr>
<td><strong>POPLIPPS PLUS ONE</strong></td>
<td>By Scott Lipps  Introduction by Courtney Love  pg. 12-13</td>
</tr>
<tr>
<td><strong>CAFÉ LENA</strong></td>
<td>INSIDE AMERICA’S LEGENDARY FOLK MUSIC COFFEEHOUSE  pg. 14-15</td>
</tr>
<tr>
<td><strong>THE BOOK OF DOLORES</strong></td>
<td>By William Vollmann  pg. 16-17</td>
</tr>
<tr>
<td><strong>POW!</strong></td>
<td>FALL 2013 CATALOG</td>
</tr>
</tbody>
</table>
Girls in the Windows: And Other Stories
By Ormond Gigli
Texts by Christopher Sweet

Ormond Gigli had an illustrious career as a photojournalist over the course of some 40 years and took many magnificent photographs—but one photograph has eclipsed all the others. It was a photograph he conceived for himself, without an editorial assignment. It is the incomparable “Girls in the Windows” of 1960.

Girls in the Windows: And Other Stories is the first book to survey the work of Ormond Gigli and looks behind the façade of that extraordinary photograph to understand its genesis and to celebrate its beauty and pathos as well as to open the window onto the rest of Gigli’s brilliant career. The book focuses primarily on Gigli’s celebrity and fashion photographs and on his work in the theater, film, and dance worlds, but it also offers examples of his travel photography and straight photojournalism. Gigli was a master of his medium and was always able to get his shot, managing his shoots—and subjects—like a film director. His portraits are intimate and revealing, while also often inventive and at times even playful. He consistently achieved a compelling complicity with his subjects, among whom are included Sophia Loren, Gina Lollobrigida, Anna Moffo, Anita Ekberg, Marcel Duchamp, Willem de Kooning, John F. Kennedy, Halston, Diana Vreeland, Marlene Dietrich, Leslie Caron, Judy Garland, Liza Minnelli, Barbra Streisand, Laurence Olivier, Alan Bates, Richard Burton, Louis Armstrong, Miles Davis, and many more.

Many of these images have not been widely seen since they were first published decades ago. In addition to the photographs, Gigli contributes his personal account of the making of many of the pictures, evoking long-ago encounters that resulted in such timeless images. This handsome volume highlights a significant body of work, captures a vital aspect of the great age of photojournalism, and places in context an iconic image of the postwar era at the height of its prosperity and on the verge of transformation.

Ormond Gigli was born in New York City in 1925. He achieved success for his images of theater, celebrities, dance, and exotic people and places. His work appeared prominently on covers and in the pages of magazines such as Life, Time, Paris Match, The Saturday Evening Post, Colliers, and elsewhere. Gigli was welcomed backstage on Broadway and into the private lives of celebrities owing to his ability to earn the trust of his subjects in his vision. During the 1970s and 1980s, Gigli turned to advertising photography, while continuing his editorial work. His assignments took him around the world many times. Today, prominent galleries represent his work internationally. He lives in western Massachusetts.

Christopher Sweet is Senior Specialist in Photography at artnet.com and writes about art and photography. He is the former Editor in Chief of Viking Studio and the Vendome Press. His most recent book is Slim Aarons: La Dolce Vita (Abrams, 2012). He lives in New York.
VIVIAN MAIER
Self-Portrait
By Vivian Maier
Edited by John Maloof
Essay by Elizabeth Avedon

Celebrated by The Wall Street Journal, Vanity Fair, The New York Times, American Photo, Town and Country, and countless other publications, the life’s work of recently discovered street photographer Vivian Maier has captivated the world and spawned comparisons to photography’s masters including Diane Arbus, Helen Levitt, Lisette Model, Walker Evans, and Weegee among others.

Now, for the first time, VIVIAN MAIER: SELF-PORTRAIT will present the fullest and most intimate portrait of the artist herself with approximately 60 never-before-seen black-and-white and color self-portraits culled from the extensive Maloof archive, the preeminent collector of the work of Vivian Maier and editor of the highly acclaimed Vivian Maier: Street Photographer. What’s more, SELF-PORTRAIT presents a carefully curated selection of previously unexplored artifacts from Maier’s personal collection, including handwritten notes, film lab envelopes, and scores of actual contact sheets bearing Maier’s comments and marks—bringing us closer to the reclusive artist than ever before.

PHOTOGRAHY / INDIVIDUAL PHOTOGRAPHERS / MONOGRAPHS
Hardcover, 10.125 x 11.25 inches, 176 pages
150 photographs
ISBN 978-1-57687-662-6  $50.00 US/CAN

There is still very little known about the life of Vivian Maier. What is known is that she was born in New York in 1926 and worked as a nanny for a family on Chicago’s North Shore during the 50s and 60s. Seemingly without a family of her own, the children she cared for eventually acted as caregivers for Maier herself in the autumn of her life. She took hundreds of thousands of photographs in her lifetime, but never shared them with anyone. Maier lost possession of her art when her storage locker was sold off for non-payment. She passed away in 2009 at the age of 83.

John Maloof is an author and street photographer involved in historic preservation of Chicago’s Northwest Side. He discovered the first negatives of Vivian Maier’s work in 2007 while compiling a book about the history of the neighborhood where he grew up. He edited the first published collection of Maier’s work, Vivian Maier: Street Photographer (powerHouse, 2011).

Elizabeth Avedon is an independent curator and writer. The former Director of Photo-Eye Gallery, Santa Fe and Creative Director for The Gene Foundation, she has received awards and recognition for her exhibition design and publishing projects, including the retrospective exhibition and book: Avedon: 1949–1979 at the Metropolitan Museum of Art, Dallas Museum of Fine Arts; and Richard Avedon: In the American West for the Amon Carter Museum, the Corcoran Gallery of Art, and The Art Institute of Chicago, among many others. Elizabeth is a regular contributor to Le Journal de la Photographie profiling notable leaders in the world of Photography.
In her residential interior design practice, Sandra Nunnerley has worked on prestigious commissions around the world—from urban apartments and townhouses in Manhattan and Hong Kong, to tropical getaways in the Bahamas and Asia, to country homes in Texas and Connecticut—for the last 20 years.

*Interiors* lavishly chronicles Nunnerley’s design vision as expressed through these globe-spanning projects. With beautiful photography presented in thematically organized chapters on Serenity, Individuality, Refinement, Glamour, and more, the book documents Sandra’s inspirations and how she thinks about design, and suggests how we might also look at the world around us to arrive at our own design approach.

For the first time, fans of Nunnerley’s graceful vision can appreciate her attention to every subtle detail in splendid residences, many of which display important art collections and dramatic architecture. Also included are such projects as Nunnerley’s update on an apartment originally decorated by legendary designer Billy Baldwin, and a glamorous duplex that once belonged to Hollywood producer Jack Warner in the Sherry-Netherland Hotel.

New-Zealand born interior designer *Sandra Nunnerley* lives in New York City, where she runs a design studio specializing in high-end residential projects. *W* magazine has called her one of the most fashionable designers in New York, she has been featured in *Architectural Digest*’s list of the 100 most influential designers, and *House & Garden* (UK) has named her one of the 10 leading designers in America. Her work has appeared in numerous publications, including *The World of Interiors* and *Elle Decor.*

**INTERIORS**

*By Sandra Nunnerley*

*INTERIOR DESIGN/HOME DECOR*

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With a wraparound wall of windows overlooking New York Harbor, this apartment at the tip of Lower Manhattan is bathed in light. It makes you feel as if you’re floating out over the crystalline water. You can almost touch the sailboats and the cruise ships gliding by. As I stood there looking at the picture-postcard view of the Statue of Liberty and Ellis Island, I was reminded of the time I was invited by *Architectural Digest* to give a lecture aboard the Queen Mary 2. When we embarked from Southampton, England, on the seven-day crossing to New York, I felt as if I had stepped into another era. The ship was designed to evoke memories of all those great Art Moderne luxury liners. This apartment was the equivalent of a luxury liner. Wouldn’t it be wonderful to give it that same feeling of clarity, fresh air, and light?

So we embarked on the renovation, combining two apartments, and when we were finished, my clients moved in with their two young boys. Then, after a year or so, my phone rang. The couple had bought two adjoining apartments, including a duplex. Suddenly they had doubled their square footage and wanted me to come back and integrate the new spaces into the old. That was a fascinating problem. It was like solving an architectural jigsaw puzzle, and we had the added challenge of doing the work while the clients lived in the original apartment.

The plan we came up with began in the duplex, where we situated the new entry foyer. A staircase down to the lower level was designed as a luxurious swoop of honey-colored oak, topped with a contrasting band of ebony. It established the Art Moderne theme. From the foyer, you proceed down a long hallway, which we couldn’t change because of the structural configuration of the building. So we turned it into a dramatic gallery by accenting it with more ebony, blue-gray linen on the walls, and touches of polished nickel. You walk through this shadowy space and arrive at the living room and—boom!—you are stunned by the light and the view.

The sunshine streaming through the floor-to-ceiling windows is dazzling. I was worried that if we painted the walls pure white, they would ignite in the light and be too bright and clinical. So instead we enveloped the apartment in a textured sand-colored plaster that softens the light. It looks like something you might see in one of Le Corbusier’s villas in the South of France. We had the window frames custom-colored to match. My clients didn’t want decorative window treatments. Nothing was going to get in the way of that view! Not even the walls. We eliminated several to make one large loftlike area that flows from living room to dining room to kitchen to family room. Color is the binder that ties the whole place together. Beige or greige
From urban playgrounds to small-town alleyways and windswept barnyards, basketball is a universal American experience and worldwide cultural touchstone. Renowned photojournalist Robin Layton captures that shared community, as well as the diversity and astonishing beauty surrounding this simple iron ring in hoop, a loving look at basketball at its most elemental level: the basket.

hoop includes approximately 100 stunning photographs of a wide variety of American hoops, from humble garage and street courts around the country to the open-air White House court. Layton’s photographs offer a breathtaking view of the weathered dreams, fading memories, and future glories hanging from solitary backboards around the country. Her images of hoops run the gamut: some mundane and abandoned, others the childhood hoops of celebrated players such as Shaquille O’Neal, Larry Bird, LeBron James, Sue Bird, and more documenting the altars upon which they laid their dreams, honed their skills, and made a first splash in the game. She has photographed hoop shrines like New York’s Rucker Park playground and tiny Milan High (the real-life underdog school that inspired the movie Hoosiers). The large-format color images are accompanied by personal quotes from coaches and players past and present about the game of basketball and the significance of particular hoops in their lives, notably from Mike Krzyzewski, Robin Roberts, Gary Payton, Danny Manning, and Rebecca Lobo among others.

hoop is not just another book about basketball, nor is it another roundup of action photos. It is an artful portrait of an American institution and a poignant vision of an American landscape for anyone passionate about the sport.

Robin Layton has captured the beauty, thrill and purity of the game.
—George Dohrmann, author of Play Their Hearts Out and winner of The Pulitzer Prize

This book provides such inspiration. With just a ball and hoop you are on your way to fulfilling your dreams. Robin Layton illustrates the magic and purity of our game with her amazing photos.
—Gary Payton
Is there anything more alluring than lips bathed in crimson red? An icon of untold pleasures, they’re synonymous with style, sex, and even scandal. Whether pursed or provocatively parted, lips of every shade are a bold personal statement, while lipstick remains a timeless symbol of glamour and sensuality. **Blow Me a Kiss** offers a dazzling look at our fascination with lips and the myriad ways they’ve been adorned all around the world.

Acclaimed author and style innovator Alice Harris curates a unique collection of photographs and works of art that celebrate lips of different shapes and sizes, tones and textures. **Blow Me a Kiss** documents how lipstick has revolutionized beauty, with luscious lips painted in fabulous bursts of color, and created fashion trends from decades past to the present day. Packed with more than 80 color and black-and-white images, **Blow Me a Kiss** presents stunning images by Irving Penn, Guy Bourdin, Andy Warhol, Richard Avedon, Marilyn Minter, Helmut Newton, Roy Lichtenstein, Man Ray, Elliott Erwitt, Terry Richardson, and several other groundbreaking visual artists who’ve depicted lips at work and lips at play, from lips caught in quiet repose to lips locked in a lustful embrace.

**Blow Me a Kiss** also spotlights lips so legendary that they speak for themselves, including music luminaries like Mick Jagger and Miles Davis; an international array of screen goddesses from Brigitte Bardot, Ingrid Bergman, and Marilyn Monroe to Michelle Pfeiffer, Esther Cañadas, and Monica Bellucci; supermodels like Naomi Campbell, Kate Moss, and Bridget Hall; and a range of famous personalities that have long seduced and spellbound audiences of every generation, from Lucy and Desi to Johnny Depp to Angelina Jolie.

Through words and images, **Blow Me a Kiss** is a compelling chronicle of the countless ways lipstick makes a pair of lips completely unforgettable.
By Scott Lipps

Introduction by Courtney Love

“She seems to always have that camera at the ready and to be the insider’s insider. Everyone welcomes Scott—he’s a confidante, a secret keeper, a protector, a big brother, a little brother, and…always seems to be in the right place at the right time.” —Courtney Love

Scott Lipps lives a life most can only dream of. Surrounded by captivating beauties during the day as founder and CEO of One Management—home to the world’s top supermodels, celebrities, and rising stars—by night he can be found at one exclusive event, concert, or opening after another from Heidi Klum’s Halloween Party to front row at Rihanna and Aerosmith concerts, and VIP-only after-parties from Bergdorf Goodman’s 111th Anniversary bash to Glamour’s Women of the Year celebration. In 2011 he started documenting his exciting, action-packed life and began posting the photos to his Tumblr, calling the project POPLIPPS. He instantly struck a nerve, and over 200,000 followers later Scott maintains his manic schedule and posts pictures several times daily, having found that his fans love living through him vicariously.

In POPLIPPS: PLUS ONE, an A–Z compendium of Scott’s life on the town and all around, you’re invited as he hangs with celebrities like ASAP Rocky, Paz de la Huerta, Alexander Wang, Simon Doonan, Betsey Johnson, Nicola Formichetti, Terry Richardson, and many others, dines at the buzziest new restaurants, travels to fashion weeks and exotic locales, and positively makes you wish you were in his shoes. If you love today’s hottest fashion, music, and food scenes, there is no guide with better access.

Scott Lipps is the founder and president of One Management, one of the premiere independent model agencies in the world. He represents the legendary Iman, Helena Christensen, Claudia Schiffer, and Eva Herzigova, top models Bar Rafaeli and Karolina Kurkova, and new stars Carolin de Vries and Chloe N, amongst many others. Scott was featured on the highly rated E! television show Scouted where girls from all over America were given a chance to win a contract with One. He contributes a weekly blog to Interview magazine, has blogged for Style.com, Huffington Post, StyleList, and shoots videos for Vogue Italia. He is also a drummer and currently plays in Courtney Love’s band.
In 1960, burgeoning actress and defiant dreamer Lena Spencer opened a small, grassroots coffeehouse in the quaint upstate New York town of Saratoga Springs. Within her then-husband’s plan to start the Caffè as a means for the couple to artistically flourish while “making enough money to retire in Europe” lay the seed of a more impactful cultural contribution that would change music history forever. It was a time in America when a coffeehouse could be something more—a focal point for a different sort of people, radical new ideas, and notably, emerging artists. Caffè Lena’s humble stage regularly welcomed musicians such as a young Bob Dylan in 1961, the singer/activist Bernice Johnson Reagon in 1962, and a pre-“American Pie” Don McLean in 1965. Quickly, Caffè Lena took its place among the nation’s foremost incubators of an American folk movement that inspired a generation of musicians, artists, and thinkers and a country in need of a new vision of equality, freedom, and understanding.

Fortunately for posterity, camera shutters were often snapping in time to the music, and so an intimate visual record of Caffè Lena’s early years exists. Now, thanks to years of dedicated digging and detective work by the Caffè Lena History Project—to unearth Lena’s secret memoirs, collaborating with photographers to identify and rescue mysterious negatives, and collecting stories from the original artists to highlight these materials—the time has come to share this treasure trove of authentic and rare Americana with the world.

Caffè Lena holds an important place in the folk and traditional music communities. For me it was the gateway to so many things I hold dear about music.

—Scott Goldman, The GRAMMY Foundation
THE BOOK OF DOLORES
By William T. Vollmann

William T. Vollmann has travelled to Soviet-occupied Afghanistan with Islamic commandos, shivered out a solitary stretch at the North Magnetic Pole in winter, hopped freight trains, studied the stately ancient beauties of Japanese Noh theater, and made friends with street prostitutes all over the world—all in the interest of learning a little more about life. Now in his mid-fifties, Vollmann sets out on what may well be impossible for a heterosexual genetic male: to envision himself as a woman. In these photographs, block prints, and watercolor drawings, he portrays his alter ego, Dolores, with whimsicality, and sometimes with cruelty—for Dolores would like to be attractive, or at least to “pass,” but the ageing male body in which she remains confined requires lowered expectations. Meanwhile, the drawings and block prints, composed with the artist’s glasses off, show Dolores as she imagines herself to be. The Book of Dolores brings the genre of self-portraits to a new level of vulnerability and bravery. In the process, it offers virtuoso performances of nineteenth, twentieth, and twenty-first-century photographic techniques, including the seductively difficult gum bichromate method. Each section of the book is accompanied by an essay on motives and techniques.

PHOTOGRAPHY/ PORTRAITS/ SOCIAL SCIENCE/ GENDER STUDIES

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William T. Vollmann was born in California in 1959. He has worked as a journalist for BBC Radio, The New Yorker, Spin, Granta, The Los Angeles Times, and other venues. He is the author of a number of various works of fiction and nonfiction, including Europe Central (Viking, 2005), which won the National Book Award, Poor People (Ecco Press, 2007), which won the French Prix du Meilleur livre étranger in the essay category, and the seven-volume essay on violence Rising Up and Rising Down (McSweeney’s, 2003). He is especially proud of having been (as he found from reading his FBI file) both a Unabomber suspect and an anthrax suspect. Although many of Vollmann’s books and articles contain his photographs and drawings, the first work exclusively devoted to his photography was Imperial, which powerhouse published in 2008 (while Viking brought out an accompanying text volume of the same name).
In Bodies of Subversion, Margot Mifflin insightfully chronicles the saga of skin as signage. Through compelling anecdotes and cleverly astute analysis, she shows and tells us new histories about women, tattoos, public pictures, and private parts. It’s an indelible account of an indelible piece of cultural history.

—Barbara Kruger, artist
Weed, coke, heroin, molly, promethazine, crack, PCP, LCD, opium, hashish, mushrooms, and countless other illicit substances flood the streets of New York City where they are consumed as quickly as they can be delivered. The War on Drugs may have been declared in 1971, but the numbers are in and the government’s $1.5 trillion war has done little to nothing to kink the flow of drugs in America. In New York City the NYPD has even instated a Stop and Frisk policy that, since its 2002 inception, has resulted in millions of New Yorkers being unconstitutionally stopped and searched. This controversial policy has heightened the danger for the city’s intrepid drug dealers, who brave all weather and police-profiling to meet their customers’ insatiable desires. Add on the constant threat of violence and robbery, and it is arguably the most high-risk yet lucrative time to be a NYC dealer. Demand never ceases to grow, and where there is demand, there will always be plenty of outlaw capitalists willing to step up.

For DEALERS, street reporter Peter Madsen set out across New York City—from staid Gramercy residences to bleak homeless hangouts; grimy Bushwick bike messenger bars and tony Park avenue penthouses—to interview this particular criminal class. Through anonymous one-on-one interviews with an alarmingly wide host of subjects (including a transient heroin-addict supporting his habit, cute art-school girls running a weed lounge, a connection-ready concierge, fixed-gear weed couriers, stick-up kids, and a couple lawyers who deal on the side), Madsen extracts un-glamorized, sometimes hilarious, and always nuanced accounts of the navigators of New York city’s expansive drug underworld.

A native Minnesotan born to a Swede and a Wisconsinite, Peter Madsen lives in Brooklyn. A longtime contributor to Thrasher magazine, the part-time bicycle messenger works in Manhattan, where he has conducted over 250 on-the-spot interviews with New Yorkers, largely panhandlers, for his ongoing “Word on the Street New York” project. He spent his entire advance for this book on a gold chain. He loves your cat.
new york / milan
Interview by Stephen Todd

Daniel Libeskind

Daniel Libeskind erupted on the scene in 1989, when he was commissioned to design the Jewish Museum in Berlin. Since then, the Polish-born, New York-based architect has been the author behind an impressive string of projects, ranging from modern plans for a rebel castle in Latvia to the building of the Moscow Triumphal Gate. His first major commission was to make a memorial, who was stand-in for St Malo due to the value of the site.

Let’s back up a little, and talk about some of the large-scale new projects.

It was going to ask you what your children do.

Display, that was also on show. Plus two chairs, one called Altair, which is a way of calling home. If it seemed at the time a million light years of space any self-respecting goth-skater would be happy three.

Across the road was the parking lot serving his partner the Yongan project in South Korea. Some of these huge undertakings are called the Torq.

Daniel Libeskind is rocking out on a great modern double, a sort of soft modernity produced on a machine.

It's too upholstered. It's Armani, not me. The cushion should collapse more.

I like it when the cashmere pills. When the surface is luxe but not treated all about really: life and death. What more is the human experience than

Daniel Libeskind

Daniel Libeskind is rocking out on a great modern double, a sort of soft modernity produced on a machine.

It's too upholstered. It's Armani, not me. The cushion should collapse more.

I like it when the cashmere pills. When the surface is luxe but not treated all about really: life and death. What more is the human experience than

Andrew Ayers is an architectural historian and journalist based in Paris, France, and has been PIN-UP magazine’s associate editor since 2007. He studied at the Bartlett School of Architecture and Planning, University College London, and currently teaches on Columbia University’s New York–Paris program. Among his publications are The Architecture of Paris (Axel Menges, 2004) and the forthcoming Landscape Design in France since 2000.

Felix Burrichter is a New York-based writer and creative director. He studied architecture at the Ecole Spéculaire d’Architecture in Paris and Columbia University in New York before founding PIN-UP magazine in 2006, of which he is the editor and creative director. In addition to consulting on artists’ book projects (Francisco Vezzoli, Paul Mpagi Sepuya) he is a regular contributor to The New York Times Style Magazine and Fantastic Man. He also writes a monthly design and architecture column for Wired Italia and is currently curating an exhibition on magazine culture for the Haus der Kunst in Munich, set to open in 2013.

Dylan Fraçarca runs an independent design practice focusing on design for art, architecture, fashion, and cultural sectors. He studied graphic design at the Hogskol en voor de Kunsten, Utrecht, The Netherlands and holds an MFA from Yale University. He currently is an adjunct professor for graphic design at the Rhode Island School of Design. Since 2006 Dylan has been the design director of PIN-UP for which in 2010 he received a D&AD Yellow Pencil Award nomination, and in 2011 was awarded the Gold Medal for Editorial Design by the Art Director’s Club America.
THE FUN

The Social Practice of Nightlife in NYC

By Jake Yuzna
In Collaboration with The Museum of Arts and Design

New York comes alive after dark. For years the thriving nightlife has drawn curious outsiders to the city while uniting its residents in a utopian bacchanal that transcends racial, sexual, and class boundaries. As a catalyst for otherwise impossibly intimate intermingling in what is America’s cultural capital, nightlife in NYC has always been fertile ground for creative expression and exploration, birthing countless movements in music, fashion, and art. Yet it is only in the past decade that major cultural institutions have begun to recognize that nightlife promoters are artists, and the parties—the environments, performance, fashion, and experiences created—works of art.

Through profiles of over 30 artists, including the royalty of Manhattan nightlife like Susanne Bartsch, Kenny Kenny, and Ladyfag; hybrid forms like Xtapussy, FCKNLZ, and Babycastles; the continuation of minimal wave and goth communities through Weird and Pendu Disco; and the vibrant queer scenes of JUDY, Frankie Sharp, and My Chilton is Wet, *THE FUN: THE SOCIAL PRACTICE OF NIGHTLIFE IN NYC* documents the rich contemporary cultural activity keeping NYC as weird and innovative as decades past. Accompanying these profiles are essays by a range of voices in the nightlife, including artists Rob Roth, Genesis P-Orridge, and Michael Alig, curators and critics Claire Bishop, Ana Paula Cohen, and Jake Yuzna, as well as journalist Michael Musto.

*THE FUN: THE SOCIAL PRACTICE OF NIGHTLIFE IN NYC* traces the history of nightlife from the explosion of large and small discos throughout the 70s like Studio 54, which paved the way for 80s megaclubs; the candy-colored club kid movement of Michael Alig and the Limelight in the early 90s; the parallel expansion of the merger of drag, performance, and music in downtown venues such as the Pyramid Club and Mother; the rise of Brooklyn as a new focal point in the 2000s with the emergence of Lux, Secret Project Robot, Market Hotel, Silent Barn and other hybrid arts/music/nighlife venues; and on into the many vibrant and emergent forms found today.

*THE FUN: THE SOCIAL PRACTICE OF NIGHTLIFE IN NYC* celebrates the immense originality and impact of this unique artistic practice, one that is created once social norms are left at the door and debauchery ensues in the wickedly creative corners of NYC that only emerge when the sun has set.

Jake Yuzna is a NYC-based cultural producer focusing on nightlife, cinema, performance, design, and institutional apparatus. In 2011, as head of programming at the Museum of Arts and Design, Yuzna conceived and founded *THE FUN* fellowship in the social practice of nightlife, the first, and to date only, fellowship to support nightlife practitioners. Yuzna has curated projects for MoMA PS1, the 4th Moscow Biennial, and Intermedia Arts. Also know for his film directing, Yuzna was the youngest recipient of a fellowship by the National Endowment for the Arts in filmmaking. He has also received fellowships from Creative Capital Foundation, Creative Time, Jerome Hill Foundation, Frameline Foundation, and others. His debut feature film Open, was the first American film to receive the Teddy Jury Prize at the Berlin Film Festival in 2010.

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**THE FUN**

These Fellows

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102 THE FUN 102 FELLOWS

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**Papermade** toy and game kits put the power to create and to play in your hands! Transform simple, flat, paper pages into functional 3-D games, toys, lifestyle accessories, and sculptures. **PaperMade** is the brainchild of **Daniel Stark**, the Principal and Creative Director of Stark Design, a multidisciplinary advertising and design agency in New York City. Stark is the coauthor of *Stoked: The Evolution of Action Sports* (Empire Editions, 2006). Stark holds a BFA from Parsons School of Design and resides in New York City with his wife.
Age is nothing but a state of mind! And the *Advanced Style Coloring Book* proves it. Featuring 30 original drawings based on the glamorous seniors of the best-selling, silver-set street fashion book *Advanced Style*. Now it’s your turn to get in on the action. Pull out your Crayolas or your Prismacolors and help everyone look their best by adding your own vibrant colors to these chic outfits. These drawings show that fashion isn’t just for the young, and now, neither are coloring books! Fun for ages 1 to 100.

**ADVANCED STYLE COLORING BOOK**

*By Ari Seth Cohen and Ilan Schraer*

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**DESIGN/FASHION/ACTIVITY BOOK**  
Paperback, 8.375 x 10.875 inches, 32 pages  
30 black-and-white illustrations  
ISBN 978-1-57687-663-3  
$9.99 US/CA

*Ari Seth Cohen* is a freelance writer, photographer, and blogger based in New York City. Inspired by his grandmother’s style and his lifelong interest in the fashion and stories of vibrant seniors, he started the Advanced Style blog in 2008. After publishing his first book of photographs, *Advanced Style* (powerHouse, 2012), Cohen is finishing up a documentary based on the lives of his subjects.

*Ilan Schraer* is a fine artist and illustrator based in Portland, Oregon. With a fondness for the absurd, his art explores his fascination with family history, portraiture, and the passage of time. Schraer has shown work in San Francisco and Portland, and his illustrations have been published in The Portland Mercury, Dewclaw, and various online periodicals.
THERE BUT NOT

By Jose Dávila

How many buildings around the world have such distinctive designs that simply their outline, and nothing else, is enough to identify them?

In There But Not, artist Jose Dávila has physically cut out, from photographs, over 100 of the world’s most famous and beloved buildings and structures. Following in the footsteps of his appropriationist forbears from the 1970s and 80s such as renowned artists Sherrie Levine and Richard Prince, and staking a claim for the hand-produced in today’s digital world, Dávila takes prosaic architecture so well-known it’s largely taken for granted, and reformats it with a renewed appreciation occurring as a result.

Long interested in the relationship between built space and physical place, Dávila saw that by focusing on the silhouette of recognizable architectural icons in unrealistic proportion to their immediate environment, their grandeur was heightened beyond their inherent allure. By cutting the images out by hand, he stays connected to the idea of physically manipulating space—just as architecture itself does.

There is no better way to see how a piece of architecture fits in with its surroundings than to observe its pure white silhouette—the effect allows for a whole new, enlightening experience. A new appreciation for architectural form and creative genius develops when the viewer is confronted with the blank space where a building used to be, but now, on the page, is not. Featuring ancient marvels and contemporary gems, the conspicuously absent work of Le Corbusier, Mies van der Rohe, Zaha Hadid, Frank Lloyd Wright, Santiago Calatrava, Anish Kapoor, and many more provides for a delightfully unique trip around the world for architecture and design lovers.
As surely as you will die someday, your spouse, partner, or significant other may outlive you. Yet very few people in this country, health care professionals included, are comfortable talking about end-of-life issues, death, and widowhood. When this most transformative of life events eventually happens, how does one continue on past the lingering questions, the new plans, the change in perspective?

One Foot Forward offers hope, solace, and the knowledge that you’re not alone. The insightful and powerful stories of the 20 widowed women and men in this book are woven together with beautiful portraits to document bereavement, acceptance, and perseverance in the face of the life-altering death of a spouse.

Fox, herself widowed at the age of 50, interviewed people from a variety of backgrounds and cultures; people whose spouses died as a result of chronic illnesses and sudden deaths; people who were widowed in their 20s as well as those widowed in their 70s.

The journeys through bereavement in One Foot Forward are as singular as the subjects’ relationships and lives, yet the grief and life-affirming determination to survive, and eventually thrive, are universal. Remarkably, most people do keep putting one foot forward, some to profound effect: many even construct new and often more meaningful lives. These are stories of triumph—of the human spirit finding a way to blossom after devastating loss.
Kodachrome Memory celebrates the significance of American regional diversity as it was 30 or 40 years ago, before the advent of Internet culture and before the country became one vast strip mall stretching from sea to sea. The seemingly inconsequential subjects of Benn’s photographs—which are keenly observed and evocative of a time and place—act as metaphors for American culture and values. Although much of Benn’s work was done for a magazine and not gallery walls, his use of color throughout holds its own with artists of the period such as William Eggleston and Stephen Shore.

—Richard Buckley

As America huffed and puffed to the end of the 1970s, more than an era was ending. One America was vanishing and simultaneously giving birth to who we are today. Kodachrome Memory: American Pictures 1972–1990 presents a last glimpse of an America that was, the last stand of the old order, the final tired, proud, alive moments of distinctive regionalism before the information age hastened a great cultural flattening. If ever a camera’s shutter could render a subject infinite, these images of people rich and poor, their private spaces and material culture, capture that last America before the last revolution.

Kodachrome Memory exemplifies forthright storytelling about everyday people and vernacular spaces. The photographs, organized by geographic and cultural affinities (Yankee, Heartland, Pittsburgh, and Florida), raise questions rather than purport facts; they enchant with elegant forms and unexpected details. An essay by scholar Paul M. Farber contextualizes the creation and selection of these images, and offers a fresh perspective about color photography on the eve of the digital revolution.

Nathan Benn is a native of Miami and photographed for major newspapers while earning his degree at the University of Miami. Immediately after graduation in 1972, he joined the photographic team at National Geographic magazine, where he remained for nearly 20 years. In 1991 he left to develop Picture Network International, the first e-commerce service for stock photography. From 2000 through 2002 he was the Director of Magnum Photos, where he published award-winning books. He is a Trustee Emeritus at the George Eastman House Museum and lives with his wife, a fine arts photographer, and son in Brooklyn.

Paul M. Farber earned his PhD in American Culture at the University of Michigan and was the Doctoral Fellow at the German Historical Institute in Washington, D.C. His dissertation is a study of representations of the Berlin Wall in American literature, art, and popular culture from 1961 to present. Paul’s research interests include U.S. transnational studies, African American literary studies, urban visual and sonic cultures, Cold War history/memory, queer studies, digital humanities, hip hop, and performance studies.
M

THE CIVILIZED MAN, 1983-1989
by John Tinseth

eBook Only

M: The Civilized Man, 1983–1989, collects the best of M Magazine and traces the wild years of the 1980s through the best restaurants, wildest bars, business legends, and classic apparel. Created as the men’s W by John Fairchild, M featured fashion advice, styling, and advertisements from the likes of Ralph Lauren, Calvin Klein, Perry Ellis, Jeffrey Banks, Armani, Luciano Barbera, Britches of Georgetown, Mariano Rubinacci, Robert Talbot, Alexander Julian, Jordan Marsh, Nicky Wallace, Ferrel Reed, Gianfranco Ferre, Bigsby & Kruthers, Hilditch & Key, La Matta, Paul Stuart, FR Tripler, Andre Oliver, Kilgore Trout, Rooster, John Mendez, Barry Bricken, Kenneth Gordon, Henry Grethel, and Gitman Brothers, at the peak of 80s prep and traditional American sartorial dominance. But M staffers, including Mark Ganem, George Whipple, and Fairchild himself under his nom de plume W. Rushton Chatsworth III, supplied more than just the fashion. They documented their upper-class, urbane lifestyle as it was lived in New York City: the Surf club; the Zulu Lounge; lunch at the Four Seasons; how to find the perfect tailor and the perfect wife. M was on the newsstands from late 1983 to its demise in 1992 with Clay Felker at the helm. M: The Civilized Man, collecting the best of M, is like a yearbook that will take you back to those days. Whether you missed it or just don’t remember it, M: The Civilized Man can fill in the holes.

John Tinseth, an ex-deputy sheriff, ex-paratrooper, and ex-park ranger, is the author of the men’s style blog, The Trad, whose tag line, “Not as good as it was—better than it will be,” sums up his view of life. You think it’s bad now? Just wait. Appreciate it while you can. As an Army brat, Tinseth saw enough of the world at an early age to know “assholes are everywhere.” For this reason, he doesn’t like much, but what he does like is what he loves. Tinseth hangs his clothes, for now, in New York City.
The Future of Contemporary Photography
By New York Photo Festival

**NYPH JOURNAL** is a portal into the vast visual landscape that is contemporary photography. The journal focuses on the remarkable talents of photographers included in the The New York Photo Awards and features those artists alongside essays and articles from taste-makers in contemporary fine art and documentary photography, photobooks, and beyond.

Hard-hitting visual essays on pandemic obesity, gritty depictions of drug abuse in South Asia, and an intimate portrait of conjoined twins are just a handful of the documentary projects that characterize the expanse covered in **NYPH JOURNAL**. These essays are published alongside innovative portfolios from up-and-comers, placing equal importance on each and ensuring important visual perspectives are recognized. With a design that focuses primarily on the photograph, each image has room to breathe, compelling the viewer to ponder the matters contained within.

Photographers featured include: I-Hsuen Chen, Annabel Clark, Christopher Dawson, Benedicte Desrus, Rami Hanafi, Adam Hinton, Acacia Johnson, Ryan Koopmans, Raul Krebs, Alexander Kreher, Kai Löffelbein, Benjamin Lovy, Steph Martyniuk, Robert Rutoed, Maria Sturm, and many, many more.

**NYPH JOURNAL** is a clean and focused look at what the New York Photo Festival has always set out to showcase: “The Future of Contemporary Photography.”

**PHOTOGRAPHY PERIODICALS**
Paperback, 8.2 x 11 inches, 120 pages
ISBN 978-1-57687-664-0  $10.00 US/CAN

The New York Photo Festival was 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. Since 2008, the New York Photo Festival has created an international atmosphere of inspiring visual installations, professional and aficionado fellowship and camaraderie, and newsworthy staged presentations, awards ceremonies, and live events over the course of four-and-a-half days during May, the busiest photography month in New York City.
INTRODUCING....

An imprint of powerHouse Books, **pow!** publishes visually driven, imagination-fueled books for kids. Our projects combine an offbeat or humorous sensibility with outstanding design to make books that delight children and grown-ups equally.
NERF: ULTIMATE BLASTER BOOK
By Nathaniel Marunas

The first-ever official NERF book, a stunning visual guide to the iconic blasters—from the very first ones ever made to a sneak peek at the blasters of the future! Packed with photos and facts, this comprehensive tour of NERF blasters features a high-energy design, kid-friendly format, and an exclusive set of 6 specially designed (and highly collectible) foam darts incorporated into the cover.

In the tradition of the LEGO Star Wars Visual Dictionary (more than a million copies sold), this is the definitive guide to the iconic NERF blaster, and a book that all NERF fans will want to own.

A hardcover, full-color collector’s volume, NERF: THE ULTIMATE BLASTER BOOK presents each blaster in a fully illustrated, detailed spread that provides a complete array of technical specifications (range, capacity, propulsion type, etc.), the story behind the blaster, and callouts explaining its special features. Sidebars offer factoids, activities, and more. And with 6 exclusive, collectible darts included in the front cover of every book, this lavishly illustrated book is the ultimate NERF must-have!

TOYS, CATALOGS, EXHIBITIONS
Hardcover, 10 x 12 inches, 96 pages
Over 100 full-color photographs and illustrations
Ages 8-12

ALMOST AN ANIMAL ALPHABET
By Katie Viggers

For fans of Bruno Munari’s Zoo and Andrew Zuckerman’s Creature ABC, Almost an Animal Alphabet is a quirky combination of alphabet and (almost) animal book, introducing young children to the letters of the alphabet via a collection of appealingly drawn critters. With a gently humorous sensibility and a unique illustrative style, Almost an Animal Alphabet is a perfect choice for pre-readers who love animals.

• Why is it called Almost an Animal Alphabet? There are actually 21 animals, 1 extinct animal, 3 non-animals (for N, U, and X), and 1 imaginary animal (for Y—can you guess? It’s a yeti.)
• Alphabet books are perennial sellers, popular with parents and as gifts—this one is distinguished by its simple, elegant style and the quirky emotional appeal of the animals
• Katie’s art has a textural quality and an artisanal feeling that is enhanced by the matte paper-over-board cover of Almost an Animal Alphabet, making this a great gift for design-obsessed parents and possibly cross-over to non-parents who like the art

TOYS, CATALOGS, EXHIBITIONS
Hardcover, 8.75 x 8.75 inches, 56 pages
Ages 3-7

Katie Viggers is an artist whose work combines mono printing with digital enhancing. After receiving her MA in Fine Art, she founded Eightbear, Ltd., a design company that produces stationery, prints, mugs, and other products sold throughout the UK. Katie’s twin passions for animals and mono printing continue to inform her distinctive style. She lives in Nottingham, England.
In his signature retro-modern illustration style (sure to appeal to fans of Charley Harper) Dan Stiles delivers a colorful, fun-to-read play-by-play of the put-on-your-shoes battle that will resonate with parents of toddlers everywhere.

Put on your shoes.

NO!

Sound familiar? This clever, colorful boardbook delivers a hilarious version of the classic stand-off between parent and toddler. A fun read-aloud that will make kids laugh while reassuring every parent of a recalcitrant child that they are not alone!

**Put On Your Shoes!**

By Dan Stiles

**TOYS, CATALOGS, EXHIBITIONS**

Board book, 7 x 7 inches, 16 pages

Ages 2-5


Dan Stiles is a Portland-based artist whose boldly graphic style has made his work instantly recognizable. Known best for his work with musicians, Dan has created hundreds of posters and CD covers. His work has garnered numerous awards, is regularly featured in national gallery exhibitions, and has been reproduced in a wide variety of books and magazines, including Dwell Magazine, Apartment Therapy, Graphics, Print, Step, and GQ. He draws from a broad swatch of influences including classic skateboard graphics, album covers, modern art, Japanese design, old comic books, and vintage packaging.
PatcHWork HElPs a FriENd
By Jacqueline Schmidt and Gail Greiner

The first picture book from beloved illustrator Jacqueline Schmidt of Screechowl Design and writer Gail Greiner introduces the adorable stuffed bear Patchwork, whose adventures begin in this fun-to-read aloud tale of a bear and his friends.

This sweetly illustrated tale of friendship about a patchwork bear and his threadbare pal that celebrates what friends can accomplish when they work together is perfect for fans of Laura Vaccaro Seeger’s Dog and Bear.

Friendship, a birthday surprise, and a clever illustrative theme will make this a favorite to read again and again!

Series Overview: Each Patchwork Adventure takes young readers age 3 to 7 on visual and emotional adventures with an adorable stuffed bear and his menagerie of animal friends.

Gail Greiner writes a column about motherhood for WhattheFlicka.com, “Desperate Housewives” actress Felicity Huffman’s website, and her work has been published in the anthologies The Little Big Book for Moms (Welcome Books) and Child of Mine: Writers Talk About the First Year of Motherhood (Hyperion). She has an MFA in fiction writing from Columbia University, and teaches English and Creative Writing at Greens Farms Academy in Westport, CT, and Children’s Literature at Rockland Community College. She lives in Nyack, New York, with her two children, their dog, and two cats.

Jacqueline Schmidt is the illustrator behind Screechowl Design; her immediately recognizable style has made her whimsical depictions of natural and urban imagery (birds on bicycles is a recurring motif) popular as stationery, prints, and texties at retailers such as Anthropologie, Papyrus, and more. Jacqueline grew up in New York City, and now makes her home in Brooklyn, NY with her husband and son.
There Are No Animals In This Book (Only Feelings)
By Chani Sanchez
Contributions by Jeff Koons, Takashi Murakami, Damien Hirst, Alex Katz

Masterworks of contemporary art teach kids about feelings and how they can be expressed in art.

The bold work of contemporary artists, including Damien Hirst, Jeff Koons, Takashi Murakami, and Alex Katz is totally accessible to small children, and in this gorgeous, ground-breaking picture book, these works of art speak to children about emotions.

Children will recognize love, surprise, hurt, and other powerful feelings in these images, which accompany a fun-to-read aloud narrative with a silly twist at the end that is sure to delight younger readers.

Parents can enjoy the art as well as the opportunity to engage their children in a light-hearted discussion of feelings and how they affect us—the beginnings of emotional intelligence.

Chani Sanchez is the founder of AYA (the Academy for Young Artists), which promotes contemporary culture specifically for young children. Chani uses artworks by her favorite contemporary artists as a tool for teaching children to recognize and name their feelings, a cornerstone of emotional intelligence. Her hope is to open doors into art as a way of helping young people open doors into themselves. Before this, Chani worked with Nicolas Berggruen, an important private art collector, philanthropist, and advocate of the arts. It was after the birth of her daughter Nika that she realized that contemporary art in particular—with its bright and bold colors and cartoon-like style—had the power to engage children in fine art years before they might otherwise be interested. Chani is a native New Yorker and a graduate of Stuyvesant High School and Hampshire College.

THERE ARE NO ANIMALS IN THIS BOOK (ONLY FEELINGS)

50
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51
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Where do shadows go at night? Young readers will find out when they take a trip to Shadowville.

Gorgeous block-print style illustrations with a retro feeling accompany a whimsical text and reveal the secret life of shadows in this delightful picture book that follows shadows to the magical land they visit after the sun goes down.

• Illustrator Michael Bartalos originally published this charming picture book in 1995, and this reissue brings back all the charm of the original with a beautiful new cover and endpapers
• After dark, freed of their daytime jobs, the shadows come out to play in Shadowville, where they can relax, play sports, shop, and even dine, “though they’ve eaten huge amounts, they still weigh only half an ounce”
• Bold, contrasting illustrations and rhyming text make this a fun read-aloud for children age 3 to 7

SHADOWVILLE
By Michael Bartalos

TOYS, CATALOGS, EXHIBITIONS
Hardcover, 10 x 7.75 inches, 32 pages
Ages 3-7
$16.95 US/CA

Michael Bartalos attended the School of the Art Institute of Chicago and Pratt Institute. He works extensively in the graphic arts in the US and Canada, Europe, and Japan. He has designed Swatch watches, U.S. postage stamps, seasonal Perrier bottles, and public art for the San Francisco Arts Commission. He also produces limited print editions and sculptural assemblages, and has created artist’s book editions with the Xerox Palo Alto Research Center, the Maryland Institute College of Art, and the National Science Foundation’s Antarctic Artists and Writers Program. Michael lives and works in San Francisco.
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