

FALL 2013

pH powerHouse Books



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FALL 2013 CATALOG



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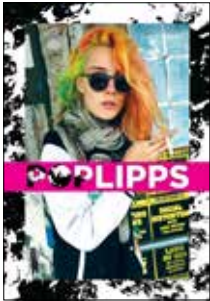
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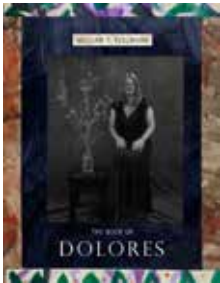
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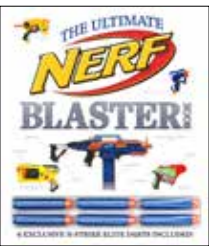
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pow!
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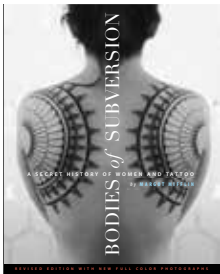
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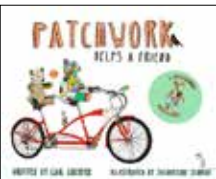
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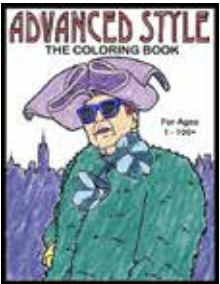
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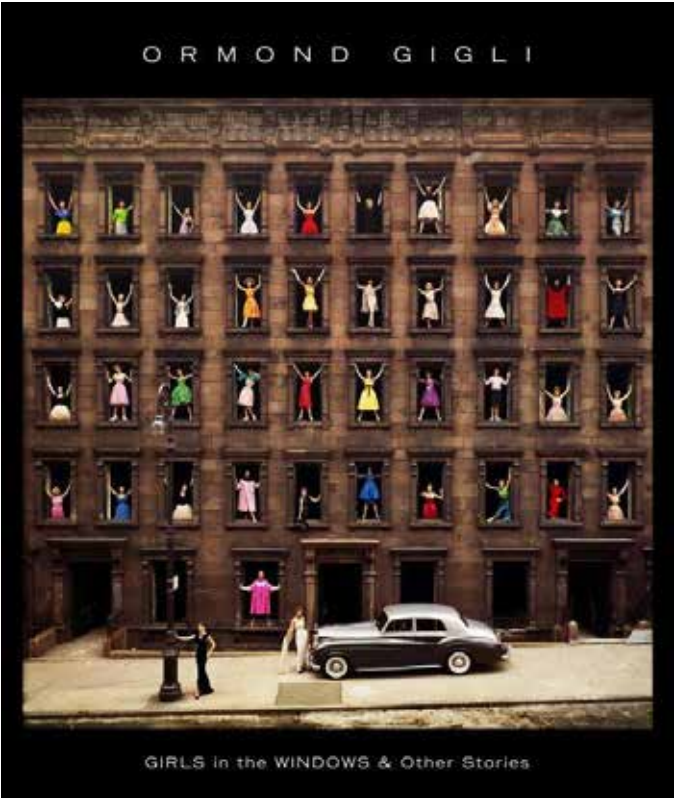
GIRLS IN THE WINDOWS And Other Stories

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.



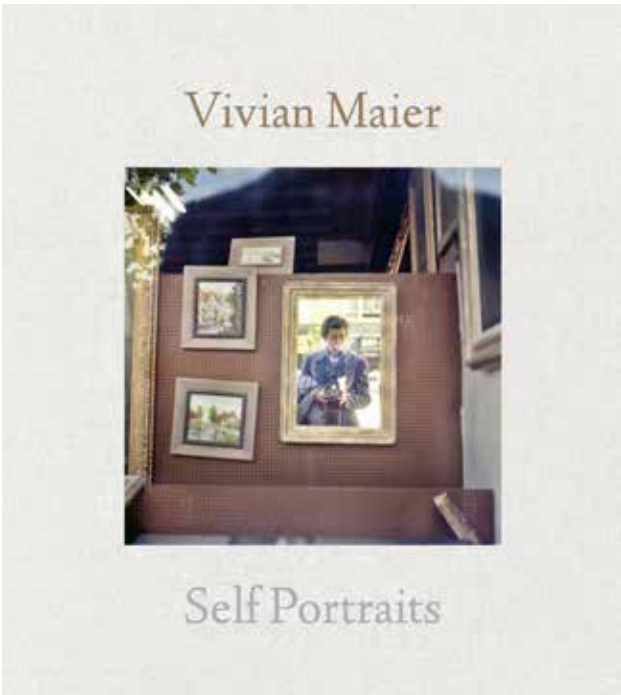
PHOTOGRAPHY/FASHION

Hardcover, 11.25 x 13.25 inches, 200 pages
90 four-color photographs

ISBN 978-1-57687-660-2 **\$65.00** US/CAN

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.



PHOTOGRAPHY/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 Gere 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.

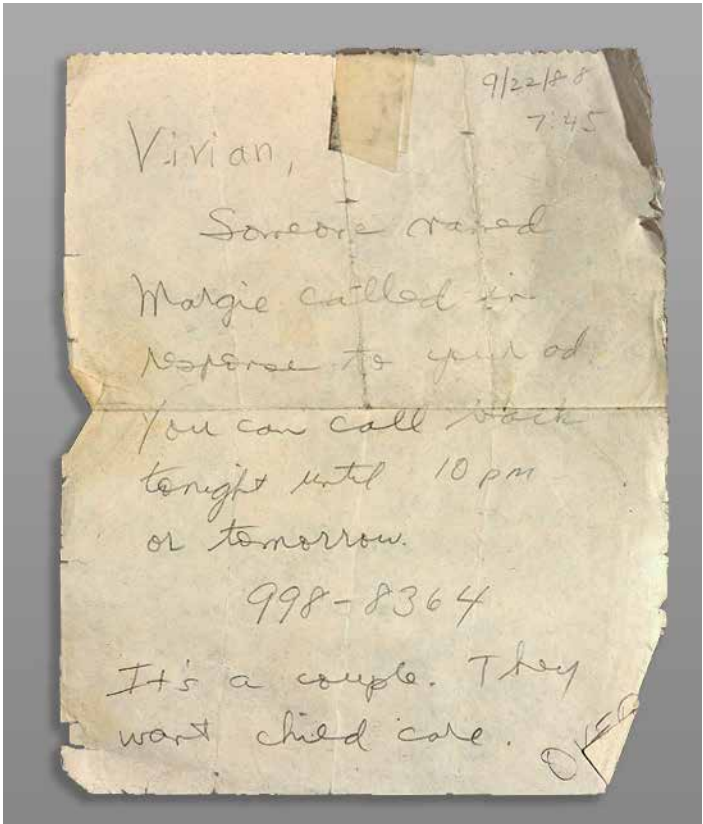
VIVIAN MAIER

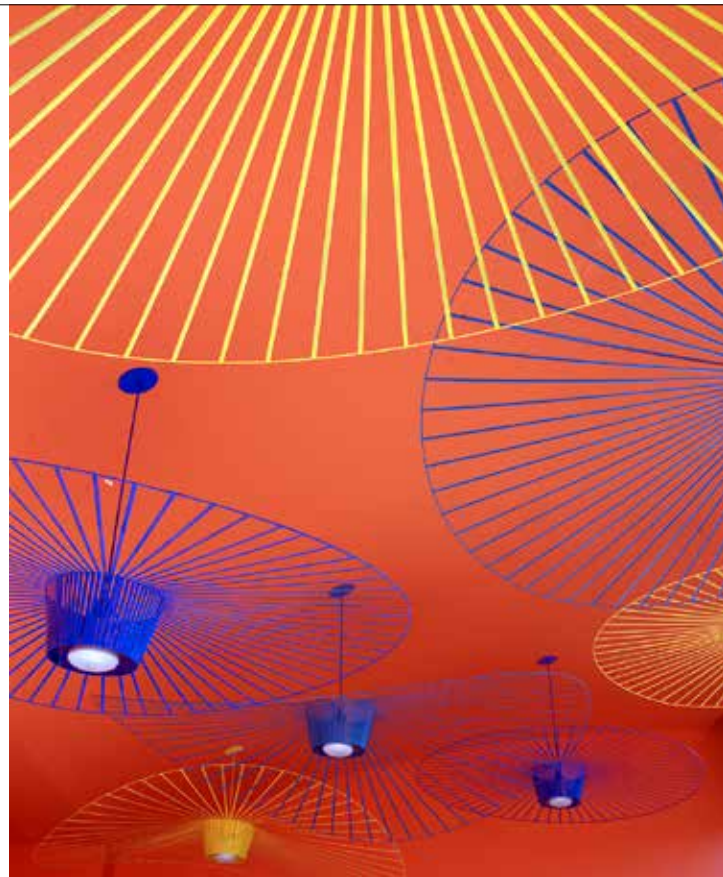
Self-Portrait

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.





INTERIORS

By Sandra Nunnerley

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.



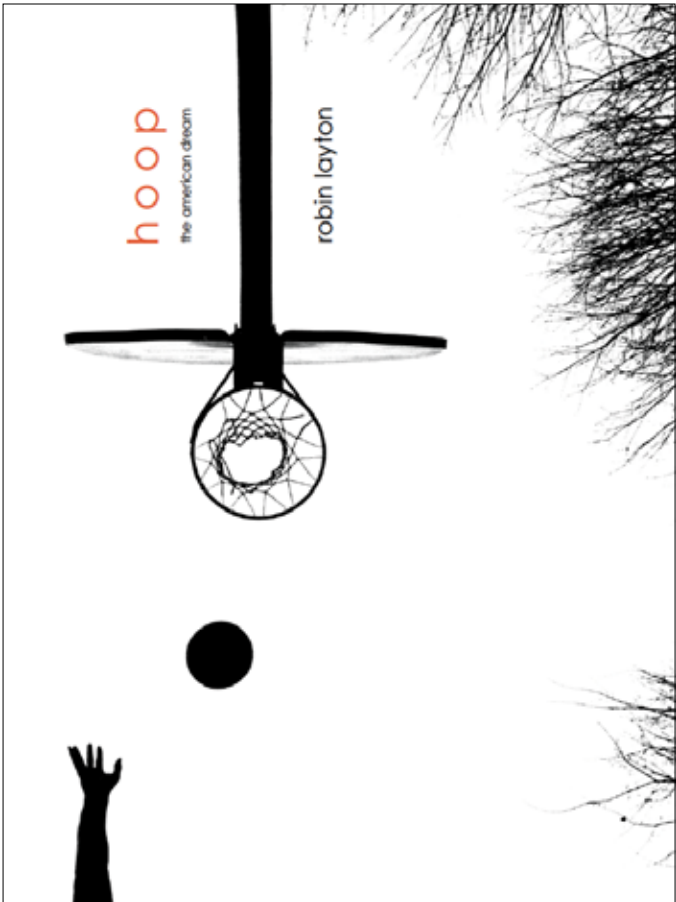
INTERIOR DESIGN/HOME DECOR

Hardcover, 10.5 x 12.75 inches, 240 pages
Over 100 four-color photographs

ISBN 978-1-57687-669-5 **\$70.00** US/CAN

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*.





PHOTOGRAPHY/BASKETBALL

Hardcover, 9.25 x 12.25 inches, 180 pages

Over 75 full-color photographs

ISBN 978-1-57687-671-8 **\$40.00** US/CAN

Robin Layton is an artist, filmmaker, and has been a photojournalist for the past 25 years. At age 24, she was named one of the eight most talented photographers in America by *LIFE* magazine. Her documentary images have been featured by the Smithsonian and nominated for a Pulitzer Prize. After an award-winning career in newspapers, including key positions with *The Virginian-Pilot* and the *Seattle Post-Intelligencer*, Robin embarked on a freelance career that has taken her on documentary assignments around the world—photographing everything from street people to presidents. She is the author of *A Letter to My Dog: Notes to Our Best Friends* (Chronicle, 2012).



HOOP
By Robin Layton
Foreword by Jerry West

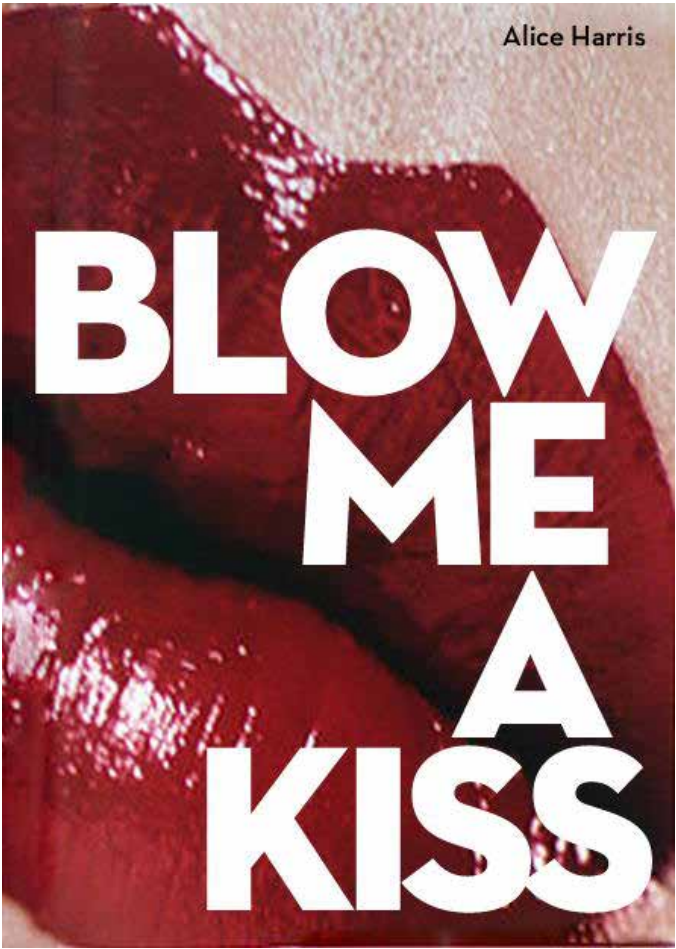
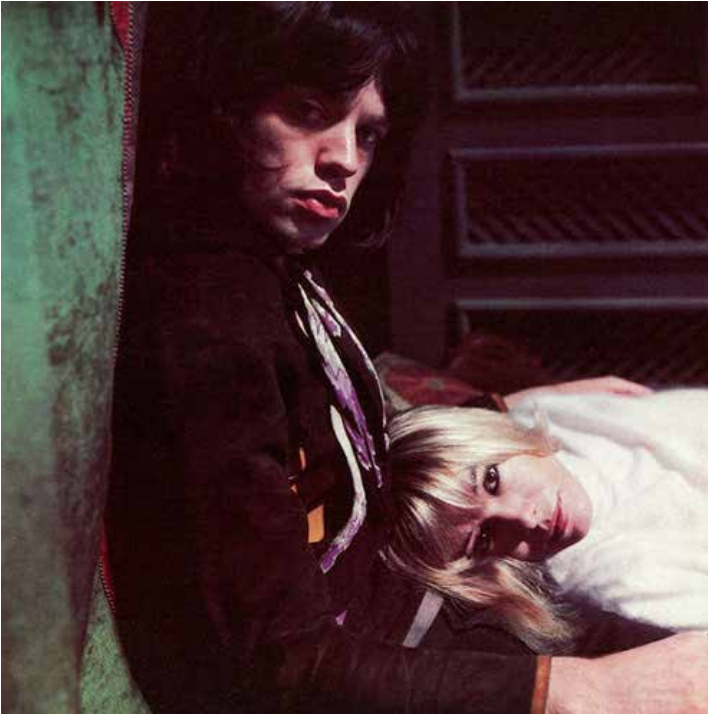
From urban playgrounds to small-town alleyways and windswept barnyards, basketball is a universal American experience and worldwide cultural touchstone. Renowned photojournalist Robin Layton captures that shared community, as well as the diversity and astonishing beauty surrounding this simple iron ring 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



PHOTOGRAPHY/CELEBRITY/BEAUTY
Hardcover, 7.75 x 10.9 inches, 120 pages
80 black-and-white and full-color photographs
ISBN 978-1-57687-648-0 **\$35.00** US/CAN

Alice Harris is a prominent, best-selling author. Her catalog of art books includes *The White T* (HarperCollins, 1996), *The Blue Jean* (powerHouse, 2002), and *The Wedding Album* (powerHouse, 2006). As iconic and stylish as her coffee-table books, Harris has been inspired by her world travels and career in the fashion and music industries. Always an innovator, her books are timeless. She resides in New York City with her husband and family.



BLOW ME A KISS

By Alice Harris

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.

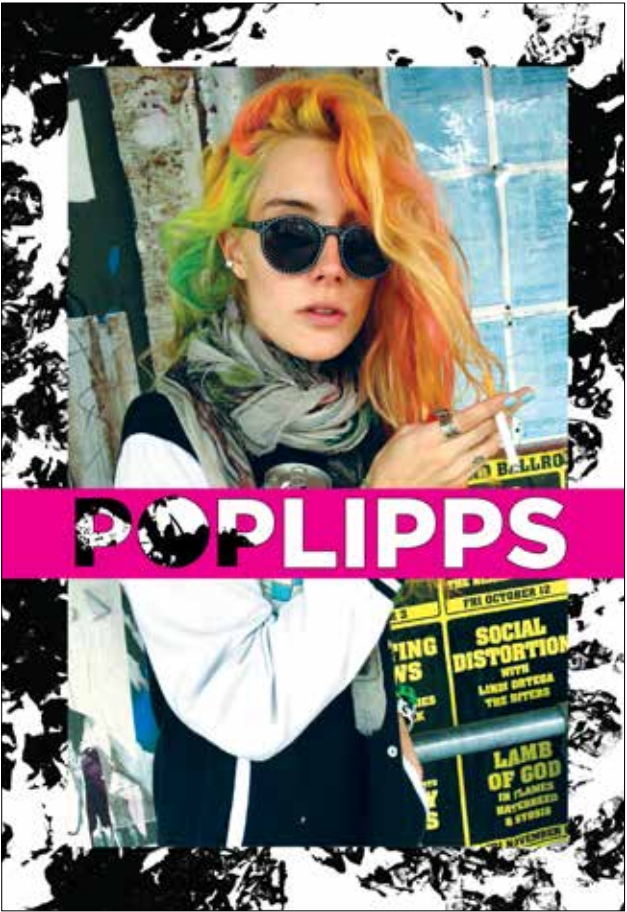
Through words and images, **Blow Me A Kiss** is a compelling chronicle of the countless ways lipstick makes a pair of lips completely unforgettable.



COURTNEY LOVE ON SCOTT LIPPS

Scott is still pissed that he's in my cell phone as Scott Lip, but he's actually the most even-keeled guy I know in Manhattan and his neutral and laid-back manner has gotten me out of many a jam since I first stepped on a stage with him in 2011. That night at Hiro Ballroom I was expecting to throw him off the stage. I didn't know this guy. Wasn't he in some hair metal band from LA? No way was he going to be a good enough drummer, and I've played with some of the best: Matt Sorum; shit, my first band Faith No More had Mike Bordin; I've done a song with Stephen Perkins backing me; and my own drummers, mostly chicks, have varied, but always had soul. Tempo is a great thing, but heart and soul is what it's really all about. To my very great shock I "allowed" him to play one song. What's the harm, it was a small venue fashion thing. I've noticed fashion people never know if you suck or not. Fans do, but fashion people en masse never know if you just played cowbell and covered Eight Miles High really badly. I was seriously going to kick him off and I knew fuck-all about One Management. I must add that we are now co-managed and mostly managed by One's entertainment division, but it was a long and smart decision, no lines were crossed. That's how Scott is, he doesn't blur lines, he's incredible fair, and crazily gifted when it comes not just to his drumming, but to his work ethic. He stayed so bloody good for a decade after leaving Hollywood, and Black Cherry, a huge local band, came about two centimeters from world domination. But then good ol' Nirvana came along and unlike Alice in Chains, they didn't cut their hair in time. The music wasn't even that different. The Stooges are The Stooges, The Stones are The Stones, and if you don't like both, fuck you.

By the second song I was absolutely sucked in and a great friendship was born. He believed in the band and he believes in my vision. I've given up the ghost of my band named Hole and now just use my name, as it's less of an as-spain. But we are 100 percent a band, and about to embark on a new day, due to Scott. He believes in a lot of people's visions which is why, if showbiz is as my great friend Carrie Fisher says, "high school with ashtrays" (now with e cigarettes), Scott's a varsity guy, a team player, a shit-hot drummer who went to Hollywood with a dream that he never let die.



FASHION/CELEBRITY/NYC
Hardcover, 6.75 x 9.5 inches, 224 pages
Over 150 four-color photographs
ISBN 978-1-57687-654-1 **\$35.00** US/CAN

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 Carola 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.



POPLIPPS
Plus One
By Scott Lipps
Introduction by Courtney Love

"He 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 out with celebrities like A\$AP 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.





BOB DYLAN

Listen to him, dammit!

Terri Thal had started managing her husband (Dave Van Ronk) that spring, after they both decided his manager wasn't doing anything to promote him. By summer she decided to "become a grown up manager" and was beginning to handle some of the singers in their circle, who needed managers: Vin Ronk, Tom Paxton, Mark Spoelstra, and [Bob] Dylan.

Terri got Dylan his first out-of-town gig (and an out-of-town engagement was a mind-blower, because there were very few clubs around outside the Village that would book folk singers. "There was literally no place to get a singer up on a stage outside town," Terri recalls). She called Lena Spencer, an actress who runs a place up in Saratoga Springs called Caffè Lena, and asked her to book Dylan. "She didn't want Bob. For a whole year I had been finding her someone at the last minute to fill out an act, she'd call me and I'd go around to Spring Street where a lot of people were hanging out and get her a performer. So I told her that for a while just every time she needed a favor I'd come through and now I needed a favor, and she booked Bob for the weekend. After it, she called me and said not to bring him back again."

Dylan wasn't too well received at Caffè Lena. The audience wasn't composed of the folk enthusiasts who flocked to the Village, and they didn't pay much attention to the young kid singing about Woody Guthrie and hoboes. At one point it was so noisy in the place that Bill Spencer, Lena's husband, had to get on the stage and tell the audience to quiet down. Dylan didn't talk about it when he got back to the Village, but Spencer, who thought Dylan had enormous talent and was furious at the indifference of the audience, told Terri and others what had happened at Lena's.

He got up on the stage and told the audience:

"You may not know what this kid is singing about and you may not care, but if you don't stop and listen you will be stupid all the rest of your lives. Listen to him, dammit."

—Anthony Scaduto, *Bob Dylan, An Intimate Biography*

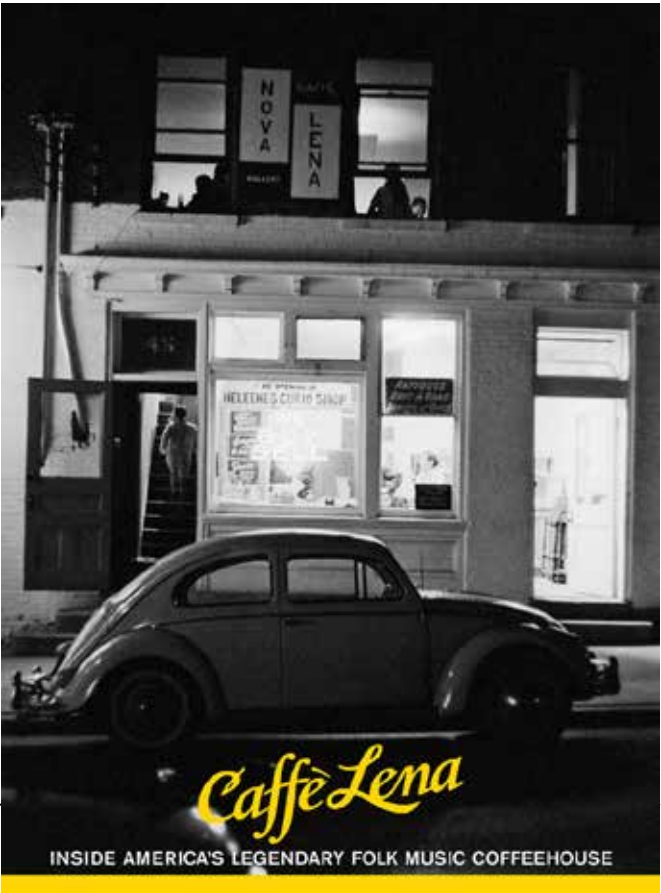


CAFFÈ LENA

Inside America's Legendary Folk Music Coffeehouse

Edited by Jocelyn Arem
in collaboration with Caffè Lena

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.



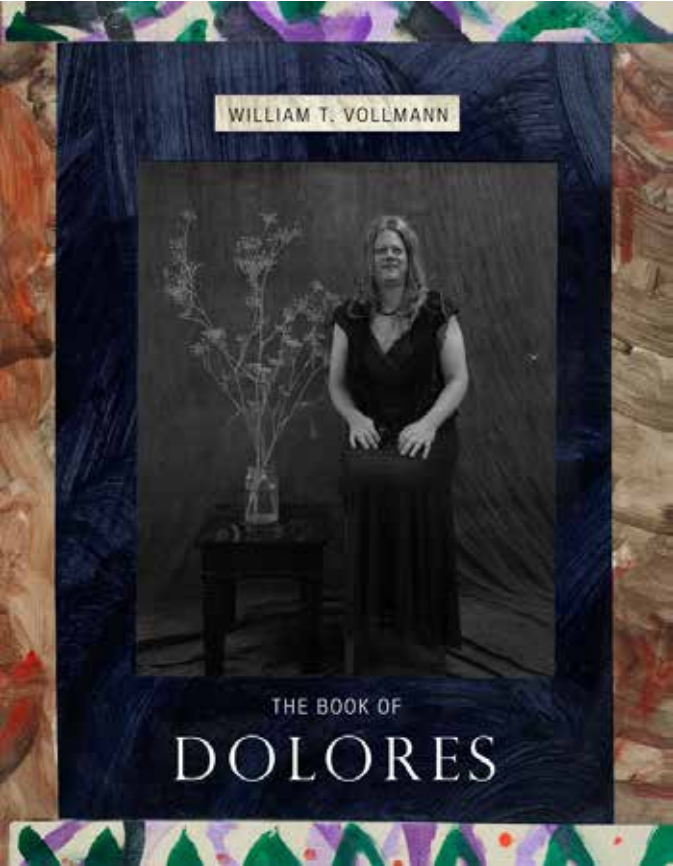
MUSIC/FOLK & TRADITIONAL/PHOTOGRAPHY/HISTORICAL
Hardcover, 8 x 11 inches, 224 pages
Over 200 black-and-white photographs
ISBN 978-1-57687-652-7 **\$49.95** US/CAN

Jocelyn Arem is a folklorist, cultural historian, and musician, who played her first professional gig on Caffè Lena's legendary stage. Inspired by the Caffè's history, she began to document the legacy and cultural impact of the venue and its founder. The publishing of this remarkable collection of stories and images is the culmination of Arem's decade-long work as Director of the Caffè Lena History Project in association with the Library of Congress and in collaboration with Caffè Lena Inc. Her writing appears in the *American Folklife Center News*, *The Association for Recorded Sound Collections Journal*, and *Boston Beats* magazine, and her research has been featured on NPR, NBC, CBS, ABC, in *American Airlines Magazine*, and at GRAMMY week in Los Angeles. In partnership with Magic Shop Studio and the Joe Alper Photo Collection LLC, she is producing a CD/DVD box set of original Caffè Lena recordings and an exhibition of Joe Alper's Caffè Lena photographs to accompany the release of the book.

Joe Alper (1925-1968) is responsible for widely recognized and historic jazz, folk, and blues performance photography, including candid shots of the folk revival and the civil rights era. Joe and his wife, Jackie Gibson Alper played a key role in supporting Lena Spencer and her Caffè, often housing musicians at their nearby home in Schenectady, New York. Jackie's musical/political career included singing with the original Almanac Singers, becoming the fifth member of the original Weavers folksinging group, befriending Pete Seeger and Woody Guthrie, and hosting WRPI's Mostly Folk radio show from 1971–1993.

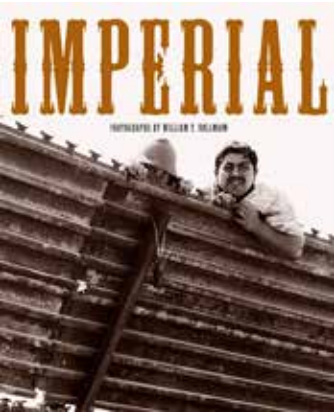
Fortunately for posterity, camera shutters were often snapping in time to the music, and so an intimate visual record of Caffè Lena's early years exists. Now, thanks to years of dedicated digging and detective work by the Caffè Lena History Project—to unearth Lena's secret memoirs, collaborating with 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: INSIDE AMERICA'S LEGENDARY FOLK MUSIC COFFEEHOUSE** brings more than 200 never before seen, evocative images and stories to the public. Early 1960s photographs of Bob Dylan and Pete Seeger and modern-day images of Rufus Wainwright and Patty Larkin blend with rare memorabilia and an oral history derived from more than 100 original interviews of artists who have graced Caffè Lena's stage over the decades, including Ani DiFranco, Utah Phillips, Dave Van Ronk, Spalding Gray, and other luminaries of the folk, blues, jazz, and theater worlds.

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**



PHOTOGRAPHY/PORTRAITS/SOCIAL SCIENCE/GENDER STUDIES
Hardcover, 8.75 x 11.25 inches, 200 pages
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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).



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.

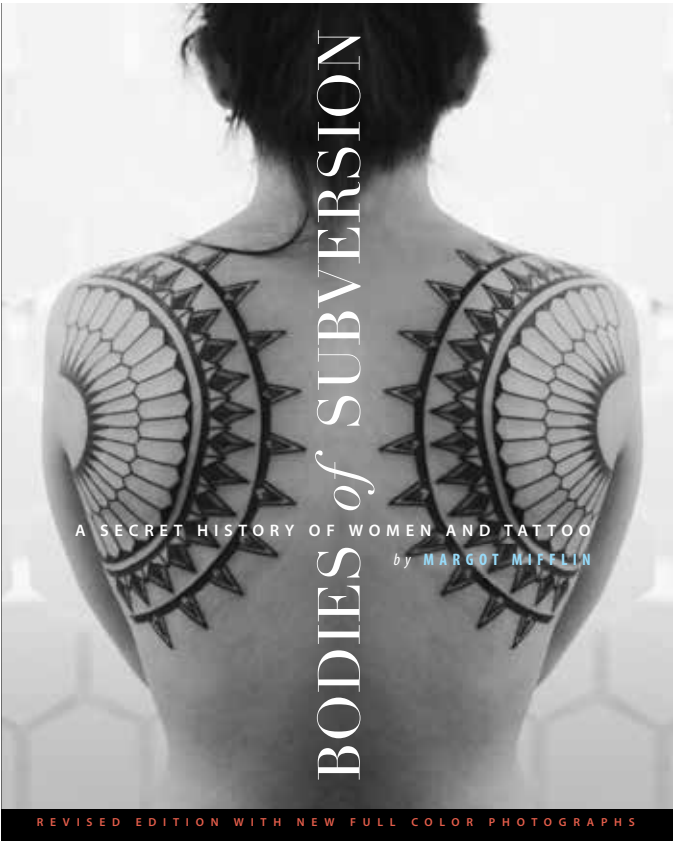




and the Amazon. Some of Amanda Wachob's painterly pieces consist exclusively of abstract brushstrokes and Pollock-like splatters. Megan Hoogland specializes in fine art reproductions ranging from the ever popular art nouveau painter Alphonse Mucha to the contemporary artist Shepard Fairey. Jill Mandelbaum studied western art at Cooper Union, then turned to Japanese designs when she took up tattooing. The Japanese tattooist Horishiyo did the opposite: she put her western work on hold after coming to the U.S. in 2000 and discovering the popularity of Japanese tattooing, which she set out to master on her return.

For a new generation, the barriers to the profession have been cleared. "I don't even think I considered the history of women before me-or men," says Virginia Elwood, 31. "The benefit we got from the feminist movements in all its incarnations over the years, was that we really were able to almost take it for granted. There was nothing in my mind that would stop me from learning to tattoo."

When artist Emma Griffiths organized a 2011 group show called "Ladies, Ladies" in New York, showcasing the art work of women tattooists, some younger women, put off by its separatism, declined to participate, but not Elwood. "I thought, you know what, there are all these fucking books being written about these guys who helped change the course of tattooing, or who did this and that. There are women who've been tattooing for 30 plus years who you've never heard of. They are out there fighting the good fight, and doing good work, and they need to be honored...I remember saying 'Thank you, Debra Yarian. Thank you, Pat Fish. Thank you, all these women who are really talented and who've been



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Margot Mifflin writes about women, art, and contemporary culture. She has written for *The New York Times*, *ARTnews*, *Entertainment Weekly*, *The Believer*, and *Salon.com*, and lectures about body modification at colleges, museums, and universities nationally. Mifflin is an associate professor in the English Department of Lehman College of the City University of New York (CUNY), and directs the Arts and Culture program at CUNY's Graduate School of Journalism, where she also teaches. Her book, *The Blue Tattoo: The Life of Olive Oatman* was published by The University of Nebraska in 2009.

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**

BODIES OF SUBVERSION

A Secret History of Women and Tattoo, Third Edition

By Margot Mifflin

New Hardcover Edition

BODIES OF SUBVERSION was the first history of women's tattoo art when it was released in 1997, providing a fascinating excursion to a subculture that dates back to the nineteenth-century and including many never-before-seen photos of tattooed women from the last century. Newly revised and expanded, it remains the only book to chronicle the history of both tattooed women and women tattooists. As the primary reference source on the subject, it contains information from the original edition, including documentation of:

- Nineteenth-century sideshow attractions who created fantastic abduction tales in which they claimed to have been forcibly tattooed.
- Victorian society women who wore tattoos as custom couture, including Winston Churchill's mother, who wore a serpent on her wrist.
- Maud Wagner, the first known woman tattooist, who in 1904 traded a date with her tattooist husband-to-be for an apprenticeship.
- The parallel rise of tattooing and cosmetic surgery during the 80s when women tattooists became soul doctors to a nation afflicted with body anxieties.
- Breast cancer survivors of the 90s who tattoo their mastectomy scars as an alternative to reconstructive surgery or prosthetics.

The book contains 50 new photos and FULL COLOR images throughout including newly discovered work by Britain's first female tattooist, Jessie Knight; Janis Joplin's wrist tattoo; and tattooed pastor Nadia Bolz-Weber. In addition, the updated 3rd edition boasts a sleek design and new chapters documenting recent changes to the timeline of female tattooing, including a section on: celebrity tattoo artist Kat Von D, the most famous tattooist, male or female, in the world; the impact of reality shows on women's tattoo culture; and, therapeutic uses of tattooing for women leaving gangs, prisons, or situations of domestic abuse.

As of 2012, tattooed women outnumber men for the first time in American history, making *Bodies of Subversion* more relevant than ever.

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 active force behind an impressive variety of projects, ranging from master plans for colossal civic centers — most famously the rebuilding of the World Trade Center site — to delicate home accessories. PIN-UP chatted by phone with the ultimate formalist, who was stranded in Milan due to the volcanic ash cloud.

NEW YORK / MILAN

DANIEL LIBESKIND

Interview by Horacio Silva

Horacio Silva	Hello, sorry to hear you're stuck over there! I wanted to check out your pristine studio for dust bunnies. You had a few new projects being shown in Milan, no?	HS DL	How have you changed? Or is it the same thinking process for you? Well, let's see. Yongsan, in Seoul, is probably the largest master plan in the world. It's in the center of the 600-year-old historical city, which is one of the greatest metropolitan, dense centers in the world, and I'm creating a new 21st-century city in every sense. So, of course, that's very different from designing a chair. But even though it's different, and different experience is needed for it, it's not so different in terms of the creative process. The micro and the macro somehow link up in the creative process, but it's a different kind of effort. With a city you have to digest so much information, so much complexity, and at the same time still do something which is at the heart of the world and not just science.
Daniel Libeskind	I have a lot of new projects. A number of master plans, a high-density housing project, a park, a skyscraper, a museum of contemporary art... But, yes, in addition, I've been doing furniture pieces.	HS DL	I read an interview in which you said that as an architect, you don't really come into your own until you're in your 50s. Well, that was certainly the case for me. I was a late bloomer because my very first building was the Jewish Museum in Berlin [1989-99]. I'd never even built a small addition to anything before that, certainly not a whole building, so I started kind of late because most of my colleagues had already had their practices for double the amount of time. But I've been very fortunate to work in a different kind of path for architecture.
HS DL	Did you show that coffee-and-tea set for Sawaya & Moroni? Yes, that was also on show. Plus two chairs, one called Altair, which is a stainless-steel chair, and then a kind of more classic architectural chair called the Torq.	HS DL	Does this mean that architects have a prolonged adolescence? Maybe. But I think that, more than anything, it buys you the time you really need, because architecture is much more complicated than just creating a technical consumer object. It's about the complexity of life, history, tradition — things that are not really obvious. So I don't know about arrested development — it's just a different path. It's a Zen path instead of the industrial path.
HS DL	How do you name your projects? Torq is actually based on the project I'm doing for the Museum of Contemporary Art in Milan, which involves taking the Leonardo figure inscribed in a circle and square and projecting it in a very unexpected, oblique direction. And I actually got the name Altair from my son who is a cosmologist. It's one of the double-rotating stars, and the chair is actually kind of a structure that has a double rotation. So that was a proper name for that one.	HS DL	Don't get all Zen on me! I say "Zen" because the fact is that it's not following a path. It's actually not following any trace that is ahead of you, it's following something different.
HS DL	I was going to ask you what your children do. Well, one of them is a historian. He works for an international NGO that deals with genocides, Holocaust denial, injustices in the world, and which happens to be based in Berlin and is called Task Force for Holocaust Genocide. So he's a political person with a very broad, philosophical grasp of reality. And my other son is a cosmologist. He's actually a computational-theoretical cosmologist.	HS DL	The one thing that hasn't changed along this path seems to be your working constantly with your wife, Nina. Has that been the case since day one? No, only since I started the practice in 1989, when I won the competition for the Jewish Museum in Berlin. I turned to her and said, "I'm not doing this alone — join me." And her words were, "Well, I've never been in an architect's office," and I said, "The same thing is true for me."
HS DL	No offence, but that sounds sexier than being an architect. Well, he's basically a mathematician, not just somebody who is looking at the stars. He's working in cosmology in terms of black holes and galaxy formations.	HS DL	Describe the division of labor between the two of you, and what each brings to the party. She's not an architect and consequently brings something completely unexpected in an architectural setting, which is, let's say, a regular person's perspective. I can be showing some incredible drawing, and she goes, "I don't understand why you think this is incredible." [Laughs.] She's been in politics and has a totally different personality to mine.
HS DL	And your daughter? She is finishing her junior year at Harvard. She's an artist, and a scholar, and a wonderful person. So all three kids are thriving.	HS DL	
HS DL	Would you have balked at their turning to architecture? I think my wife forbade them when they were younger ever to consider it!	HS DL	
HS DL	Let's back up a little, and talk about some of the large-scale new projects that you're working on, like the Creative Media Center in Hong Kong, and the Yongsan project in South Korea. Some of these huge undertakings are a far cry from your experimental beginnings. Definitely.	HS DL	
224	DANIEL LIBESKIND	225	DANIEL LIBESKIND

Rick Owens is reclining on a gray woolen daybed, a sort of soft monolith perched on a rectangular platform, its curved sides rising some two meters from the floor. The California-born fashion designer is wearing mid-calf cut-off jeans, over-size basketball shoes and a sheer, slinky cashmere singlet. The room's 18th-century paneled walls are smoky yellow and peeling around the edges. Through two huge French windows, I can see the Assemblée Nationale, or lower house of parliament, and, opposite, the H.Q. of American Condé Nast. A

PARIS

RICK OWENS

Interview by Stephen Todd

Stephen Todd	three. Across the road was the parking lot serving his partner Michele Lamy's restaurant, Les Deux Cafés, where gleaming stretch limousines would deposit their glamorous clientele. But inside Rick's place, you could have been anywhere. Or nowhere. Cocoon-like, womb-like, dark — it was the kind of space any self-respecting Gothskater would be happy to call home. If it seemed at the time a million light years away from the glitz of Hollywood, it was completely unreachable from Paris. What's surprising is how effortlessly Owens seems to have transported his moody, broody aesthetic to the City of Light.	ST RO	First Floor Rick, it's amazing to see you here, reclining on your daybed — rather like the one in L.A. really — in possibly the most bourgeois part of Paris. Yeah, isn't it? It all pretty much happened overnight. We went from selling to ten stores to selling to 200, and the move just seemed to make sense. That said, it's not just an environmental change; it's a personal, psychological one as well. I'm not very good at opening up. I need my own insulated, private space — somewhere I can retreat to when it all gets too much. As an only child I was spoiled; I never learned how to play with other kids. Communicating with others is a lot of work for me, as opposed to just creating my own comfort zone. I'm getting better at it, but that means I need to protect that intimate space even more. I'm loath to ever let too many people in... This whole arrondissement is like a protected zone. There are gendarmes all over the place to guard the parliament and embassies. There's a chilliness to the neighborhood that is glamorous. It's like being in a Helmut Newton picture all the time. And the security has some upsides to it. When we first moved in, we lived in these front rooms, and Michele left the iron on when we went out one night. The place caught fire, the security guards saw it, broke in, put it out and cleaned it up. They left a note saying, "We're sorry we had to break in but your house was on fire. You can pick up the new keys at such-and-such an address." Isn't that sweet? Well, it's not the usual behavior we associate with the special forces. So you lived in these rooms at first? Yeah, when we first moved in and were waiting for the back part to be ready. But the wedding-cake part of the place is not the part we really prefer. It needs a bar, or a sink, or a desk. Once in a while we put out the furniture and pop down and read, and eat bonbons, and swoon. True, there's something very swoony about your furniture. It's all very cradle-like, slightly effete, but in a chunky kind of way. It's like you're creating a new range for a new room. A boydoin... Actually I had Marcel Proust and his cork-lined bed in mind a lot of the time. The chaise longue is like a cradle, but it's also like a coffin. That's what it's all about really: life and death. What more is the human experience than that? This couch I'm sitting on, it's not really me. I had it reupholstered, but 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 with too much respect. How did you start making the furniture line? 308 RICK OWENS 309 RICK OWENS
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PIN-UP

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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 Spéciale 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 artist's book projects (Francesco Vezzoli, Paul Mpagi Sepuya) he is a regular contributor to *T 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

PIN-UP INTERVIEWS

By PIN-UP
Text by Felix Burrichter

PIN-UP INTERVIEWS is a compilation of over 50 of the most fascinating interviews from *PIN-UP* magazine since its first issue was published in October 2006. Serious, yet accessible, featuring the elegant and modern aesthetic *PIN-UP*'s readers have come to expect, there is no comparable source available for such a stunning array of contemporary design talent collected in one place. It is indispensable to all lovers of today's brightest architectural and design ideas.

PIN-UP INTERVIEWS is the first book produced by *PIN-UP*, the award-winning, New York-based, biannual architecture and design magazine. Cheekily dubbing itself the "Magazine for Architectural Entertainment," *PIN-UP* features interviews with architects, designers, and artists, and presents their work informally—as a fun assembly of ideas, stories, and conversations, all paired with cutting-edge photography and artwork. Both raw and glossy, this "cult design zine" (*The New York Times*) is a nimble mix of genres and themes, finding inspiration in the high and the low by casting a refreshingly playful eye on rare architectural gems, amazing interiors, smart design, and that fascinating area where those spheres connect with contemporary art.

Included in **PIN-UP INTERVIEWS** are the architects David Adjaye, Shigeru Ban, Ricardo Bofill, David Chipperfield, Zaha Hadid, Junya Ishigami, Rem Koolhaas, Peter Marino, Richard Meier, and Ettore Sottsass; artists Daniel Arsham, Cyprien Gaillard, Simon Fujiwara, Oscar Tuazon, Francesco Vezzoli, Boris Rebetez, Retna, Robert Wilson, and Andro Wekua; and designers Rafael de Cárdenas, Martino Gamper, Rick Owens, Hedi Slimane, Bethan Laura Wood, and Clémence Seilles

the Haus der Kunst in Munich, set to open in 2013. **Dylan Fracreta** runs an independent design practice focusing on design for art, architecture, fashion, and cultural sectors. He studied graphic design at the Hogeschool 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 with the Gold Medal for Editorial Design by the Art Director's Club America.



ART/PERFORMANCE/NYC NIGHTLIFE
Flexibound, 9 x 10.75 inches, 336 pages
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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.

THE FUN

The Social Practice of Nightlife in NYC

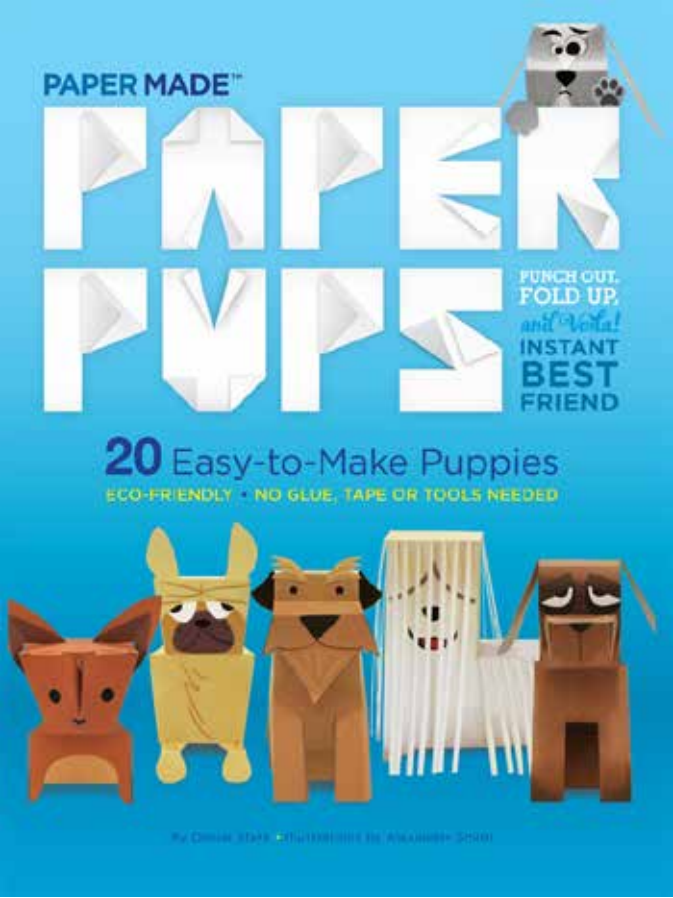
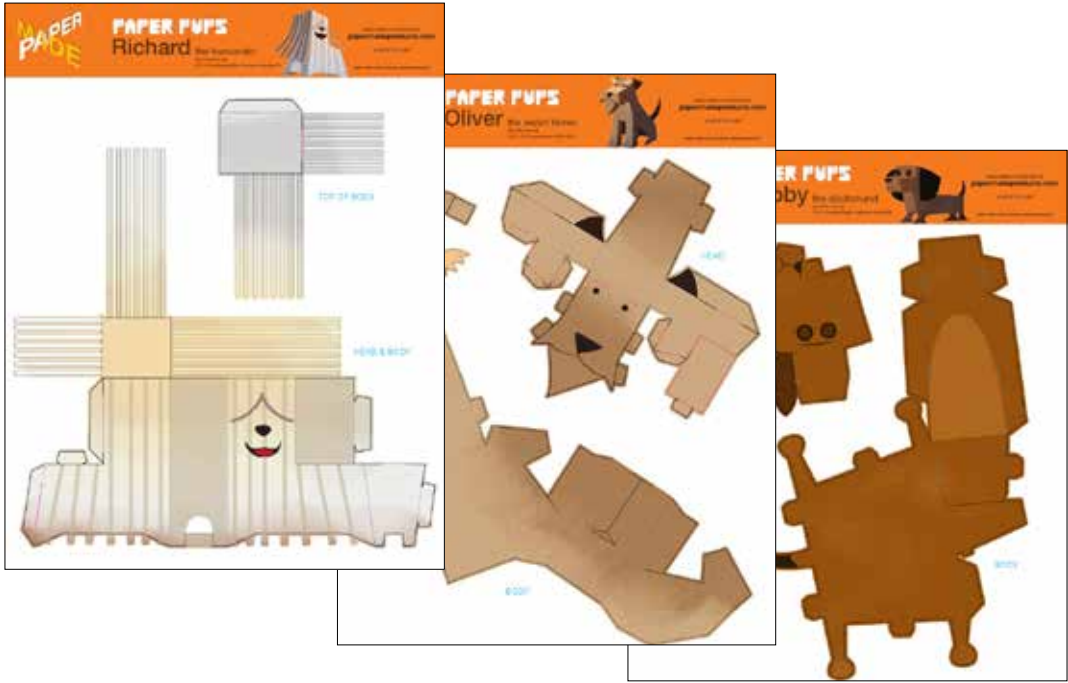
By Jake Yuzna
In Collaboration with The Museum of Arts and Design

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 Chiffon 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 Luxx, Secret Project Robot, Market Hotel, Silent Barn and other hybrid arts/music/nightlife 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.



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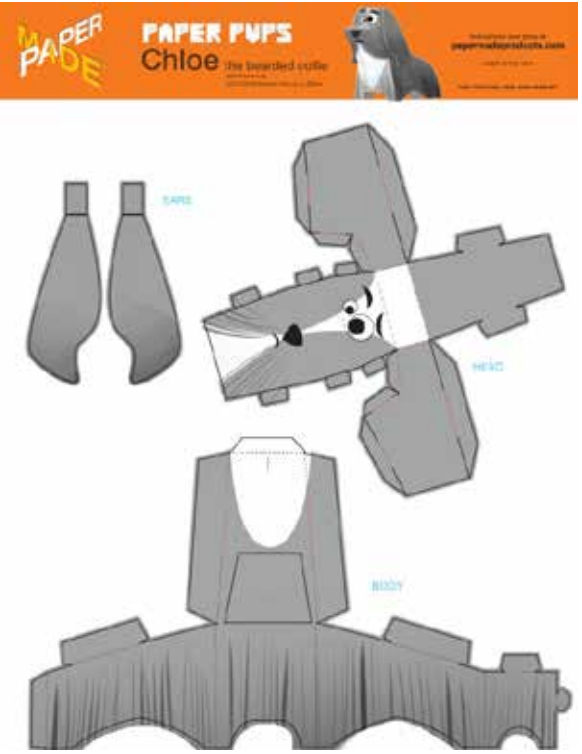
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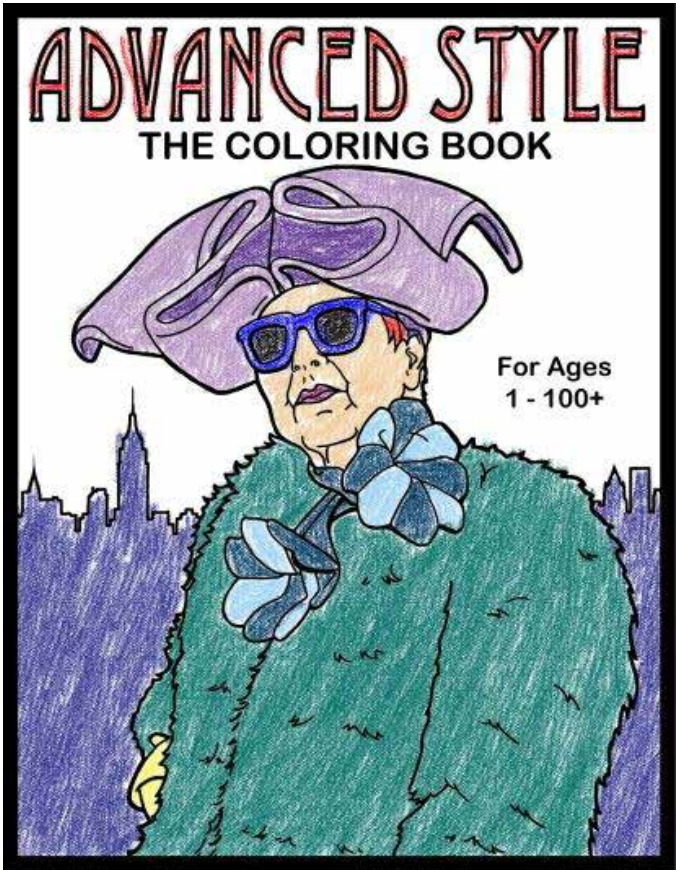
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Ari Seth Cohen is a freelance writer, photographer, and blogger based in New York City. Inspired by his grandmother's style and his lifelong interest in the fashion and stories of vibrant seniors, he started the Advanced Style blog in 2008. After publishing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

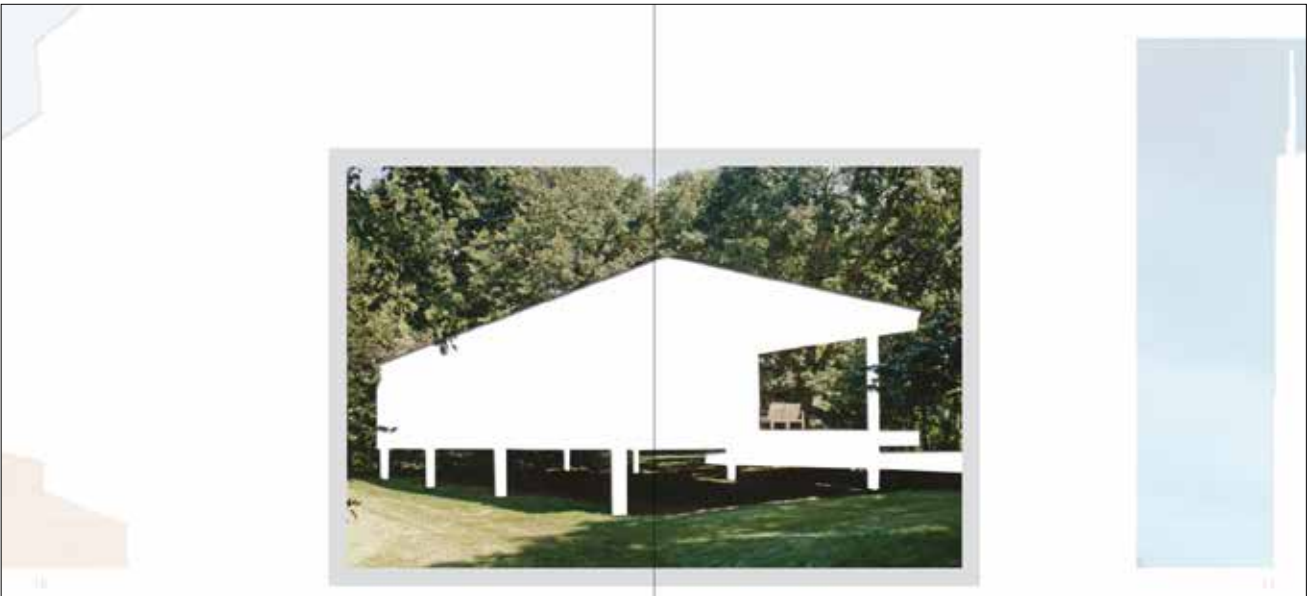
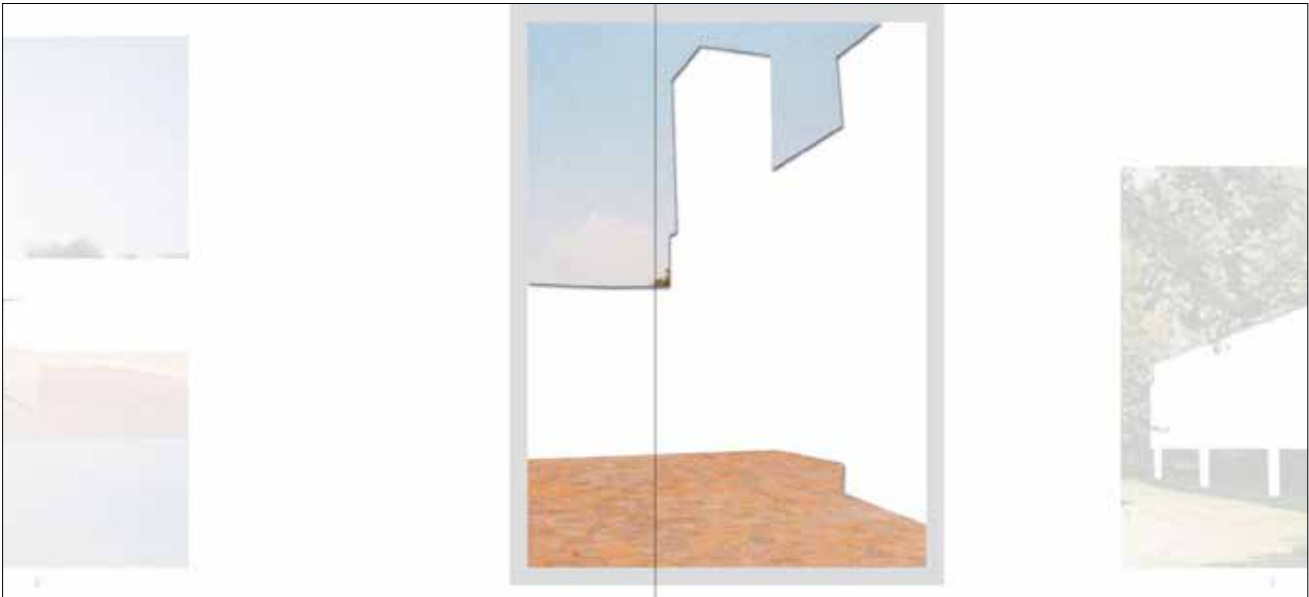
Ilan Schraer is a fine artist and illustrator based in Portland, Oregon. With a fondness for the absurd, his art explores his fascination with family history, portraiture, and the passage of time. Schraer has shown work in San Francisco and Portland, and his illustrations have been published in *The Portland Mercury*, *Dewclaw*, and various online periodicals.

ADVANCED STYLE COLORING BOOK

By Ari Seth Cohen and Ilan Schraer

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.





ARCHITECTURE/HISTORY/ARTISTS' BOOKS
Paperback, 10 x 9 inches, 160 pages
Over 100 four-color photographs
ISBN 978-1-57687-658-9 **\$40.00** US/CAN

Jose Dávila's work is fueled by an interest in the relation between place and fiction, space and temporality as it pertains to architecture. His sculptures, photography, and installations have been featured in the books *Cream 3* (Phaidon, 2003), *100 Latin American Artists* (Exit, 2007), and *Megastructures Reloaded* (Hatje Cantz, 2008), and been exhibited at PS1, New York; Kunstwerke, Berlin; San Diego Museum of Art; Reina Sofia, Madrid; Prague Biennale; Camden Arts Centre, London; Musée de Art Moderne, Saint-Etienne; Fondazione Brogiovico 33, Lake Como; IVAM, Valencia and more. Dávila has been the recipient of support from the Andy Warhol Foundation, Kunstwerke residency in Berlin, and the National Grant for young artists by the Mexican Arts Council (FONCA) in 2000. He is the director and co-founder of OPA, an artist-run space, in Guadalajara, Mexico where he currently resides and works.



THERE BUT NOT
By Jose Dávila

The Eiffel Tower.
The Leaning Tower of Pisa.
Fallingwater.

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.



Barb Kurtz

“The choices were to curl up and cry... or get it done.”



Michele Linn

Before heading to Iraq, Staff Sgt. Aaron White and his wife, Michele Linn, sat together on their living room couch and watched the Academy Award-winning film *Black Hawk Down*. Aaron, who was 27 years old and assigned to a Marine helicopter squadron, put his head in his wife's lap and broke down in tears as he watched the gripping war scenes and helicopter crashes. "He cried like a baby," Michele said. "He was scared." It was the only time the Marine—who had joined the military after graduating high school and had wanted to fly since he was a child—expressed any concerns to Michele about his upcoming mission.

Aaron left for Iraq in March of 2003. Two months later, he and three other Marines from Camp Pendleton were flying in a CH-46 Sea Knight helicopter when it crashed into the Shatt al Hillah Canal south of Bagdad. All of the men on board died along with a fifth Marine who drowned after diving into the canal in an attempt to rescue them.

At the time of Aaron's death, Michele was with her parents in Texas celebrating their daughter Brianna's first birthday. Michele was watching CNN when breaking news about a fatal helicopter crash in Iraq appeared on a crawl at the bottom of the screen. Although she knew that the details on the ticker dovetailed with Aaron's equipment and location, she couldn't accept the possibility that he might have been involved in the fatal crash. Hours later, and free from worry, she was able to go to sleep. The Marines, after sending a team to Michele's Camp Pendleton home and finding no one home, sent a second team to Oklahoma to break the news of the crash to Aaron's parents. Michele was awakened a few hours later by her father (who had been called by Aaron's father) and told that her husband had been classified as "missing in action." The next day, after the bodies of the missing servicemen were retrieved from the canal, uniformed Marine officers and a chaplain were dispatched to the home of Michele's parents. That's when Michele was officially informed that Aaron was dead. She, at 27, was a widow.



One Foot Forward

Stories and Faces of Widows and Widowers

Judith Fox

Foreword by Joanne Lynn, MD
Essay by Michele Reiss, PhD

SELF HELP/DEATH, GRIEF, BEREAVEMENT
Hardcover, 9.5 x 9.5 inches, 128 pages
Over 40 full-color photographs
ISBN 978-1-57687-649-7 **\$29.95** / Cnd \$34.95

Judith Fox is an award-winning photographer, writer, business leader, and public speaker. Fox's photographs are in the permanent collections of the Los Angeles County Museum of Art, the Virginia Museum of Fine Arts, the Museum of Photographic Arts, the Southeast Museum of Photography, the Harry Ransom Center in Austin, the Haggerty Museum, and the Harn Museum.

After her book *I Still Do: Loving and Living with Alzheimer's* was released in 2009 (powerHouse Books), Fox became a global advocate for Alzheimer's awareness and education. She is a speaker and consultant on Alzheimer's and family caregiving for corporations, non-profit associations, and universities. *I Still Do* was named "one of the best photography books of 2009" by *Photo-Eye Magazine*.

Joanne Lynn, MD, is a geriatrician, hospice physician, health services researcher, quality improvement advisor, and policy advocate. She leads the Center on Elder Care and Advanced Illness for Altarum Institute. Dr. Lynn has published more than 250 professional articles, and her dozen books include *Handbook for Mortals*, *The Common Sense Guide to Improving Palliative Care*, and *Sick to Death and Not Going to Take it Any More!*

Michele Reiss, PhD, is an educator, psychotherapist, and author. She also maintains a private practice where she counsels people coping with life threatening illnesses, loss, and grief. Dr. Reiss is the author of *Lessons in Loss and Living: Hope and Guidance for Confronting Serious Illness and Grief*.

ONE FOOT FORWARD Stories and Faces of Widows and Widowers

By Judith Fox
Foreword by Joanne Lynn, MD
Essay by Michele Reiss, PhD

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.

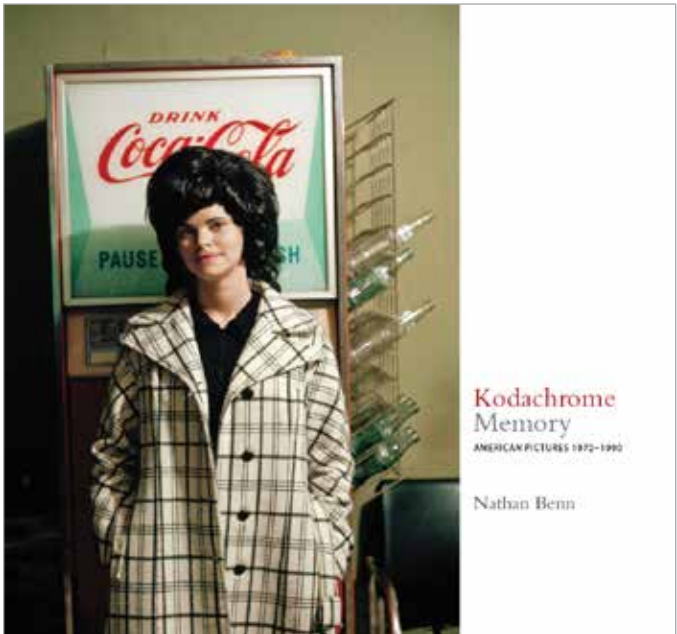
The journeys through bereavement in **ONE FOOT FORWARD** are as singular as the subjects' relationships and lives, yet the grief and life-affirming determination to survive, and eventually thrive, are universal. Remarkably, most people do keep putting one foot forward, some to profound effect: many even 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



PHOTOGRAPHY/AMERICANA

Hardcover, 12.25 x 11.25 inches, 168 pages
Over 100 four-color and black-and-white photographs
ISBN 978-1-57687-665-7 \$50.00 US/CAN

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.



KODACHROME MEMORY
American Pictures 1972–1990

by Nathan Benn
Introduction by Paul M Farber
Contribution by Richard Buckley

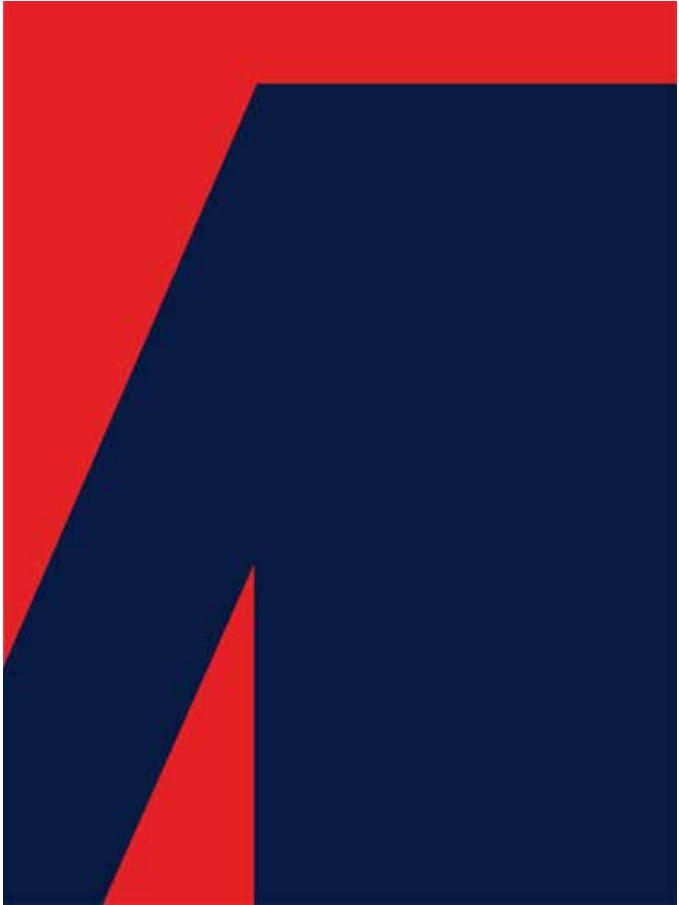
As America huffed and puffed to the end of the 1970s, more than an era was ending. One America was vanishing and simultaneously giving birth to who we are today.

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.

Nathan Benn embraced color photography before it was considered an acceptable medium for serious documentary expression, traveling globally for *National Geographic Magazine* for two decades. In revisiting his archive of almost half a million images, and editing his photographs with a 21st-century perspective, he discovered hundreds of unpublished American pictures that appeared inconsequential to editors of the 1970s–1980s, but now resonate with empathetic insight.

Growing up in South Florida, Benn often felt like a foreigner when he photographed in the American Heartland, a place that seemed to him to be populated by regional tribes with traits like Yankee frugality and enterprise, biases expressed in blackface and KKK cross-burning, and absurdities like a Chihuahua disguised as an elephant. He savored both the diversity and individuality of his subjects, recognizing that these characters were vanishing in an age of mass marketing and increasing commodification.

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.



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.




FASHION/MENSWEAR/TRAD

EB00K, 368 pages
Over 700 full-color and black-and-white photographs
ISBN 978-1-57687-674-9 \$20.00

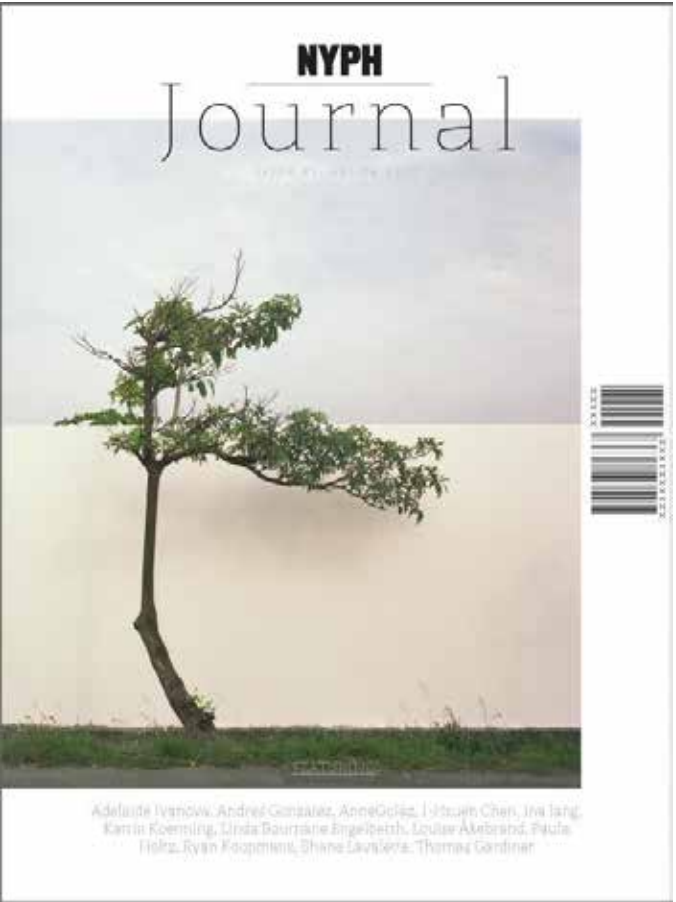
John Tinseth, an ex-deputy sheriff, ex-paratrooper, and ex-park ranger, is the author of the men’s style blog, The Trad, whose tag line, “Not as good as it was—better than it will be,” sums up his view of life. You think it’s bad now? Just wait. Appreciate it while you can. As an Army brat, Tinseth saw 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.



Robert Rutoed
"Right Time Right Place"



Robert Rutoed, born in Vienna in 1959, lives in Austria. Photographer and filmmaker. Made numerous short feature films with screenings worldwide. Photographic work exhibited throughout Europe, the United States and Asia. Books: Less Is More (2009), grayscales, early b&w photographs (2010), Right Time Right Place (2012). Website: www.rutoed.com



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, PHotoEspana, 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.



NYPH JOURNAL

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.

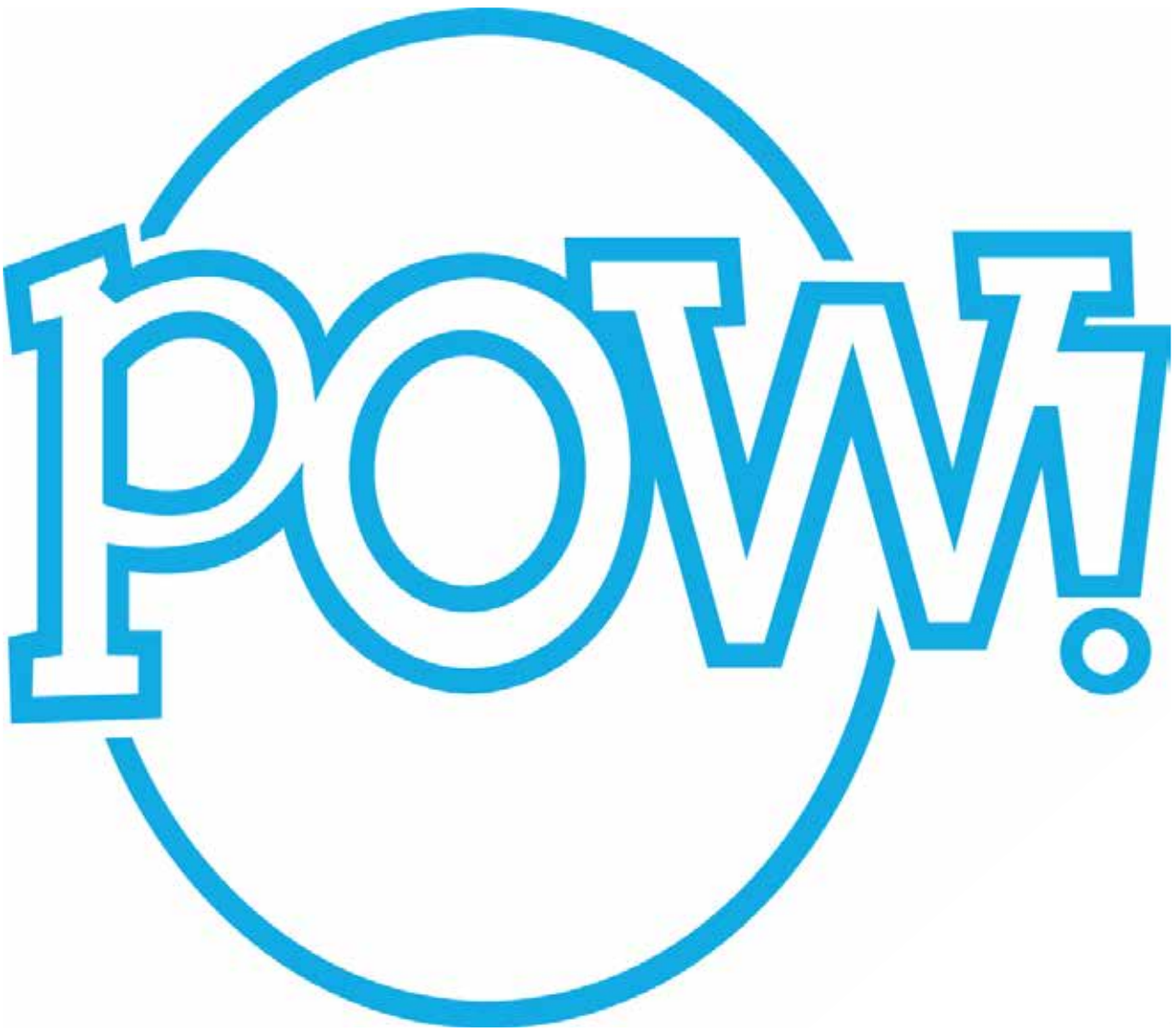
Hard-hitting visual essays on pandemic obesity, gritty depictions of drug abuse in South Asia, and an intimate portrait of conjoined twins are just a handful of the documentary projects that characterize the expanse covered in **NYPH JOURNAL**. These essays are published alongside innovative portfolios 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 Lowy, 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."

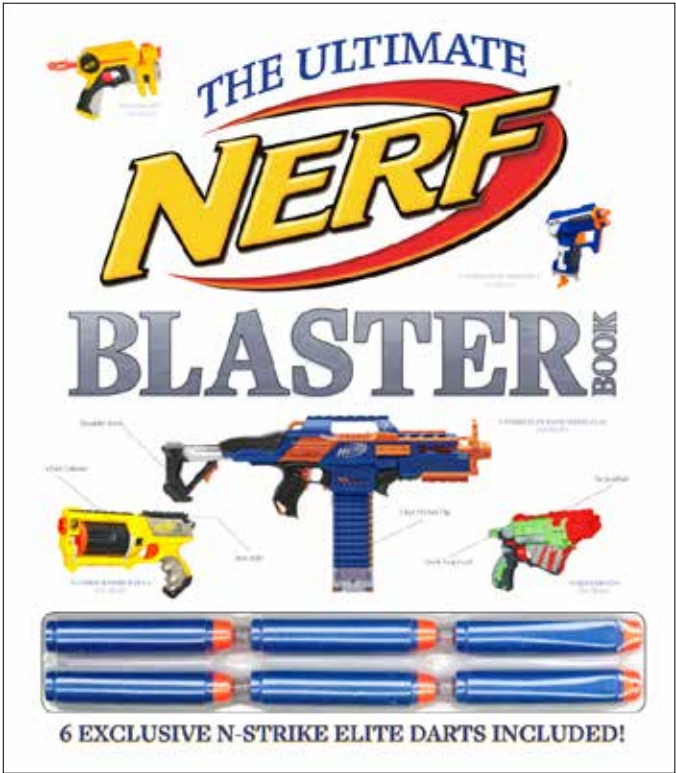


INTRODUCING....



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.





TOYS, CATALOGS, EXHIBITIONS

Hardcover, 10 x 12 inches, 96 pages
Over 100 full-color photographs and illustrations
Ages 8-12
ISBN 978-1-57687-641-1 **\$21.95** US/CAN

Nathaniel Marunas is the author of *Manga Claus: The Blade of Kringle* (YALSA Award) and *Worst-Case Scenario Survival Handbook, Jr.: Gross Edition*. He lives in Brooklyn, NY with his wife and 2 young NERF enthusiasts.



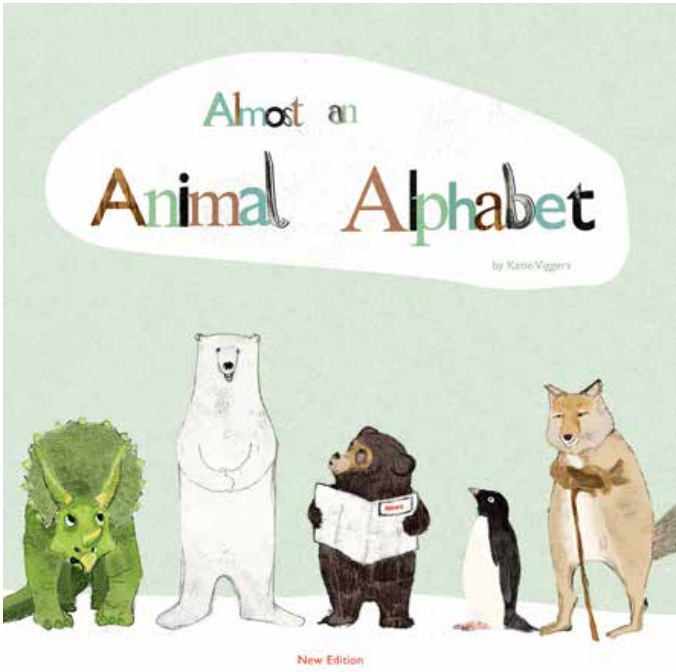
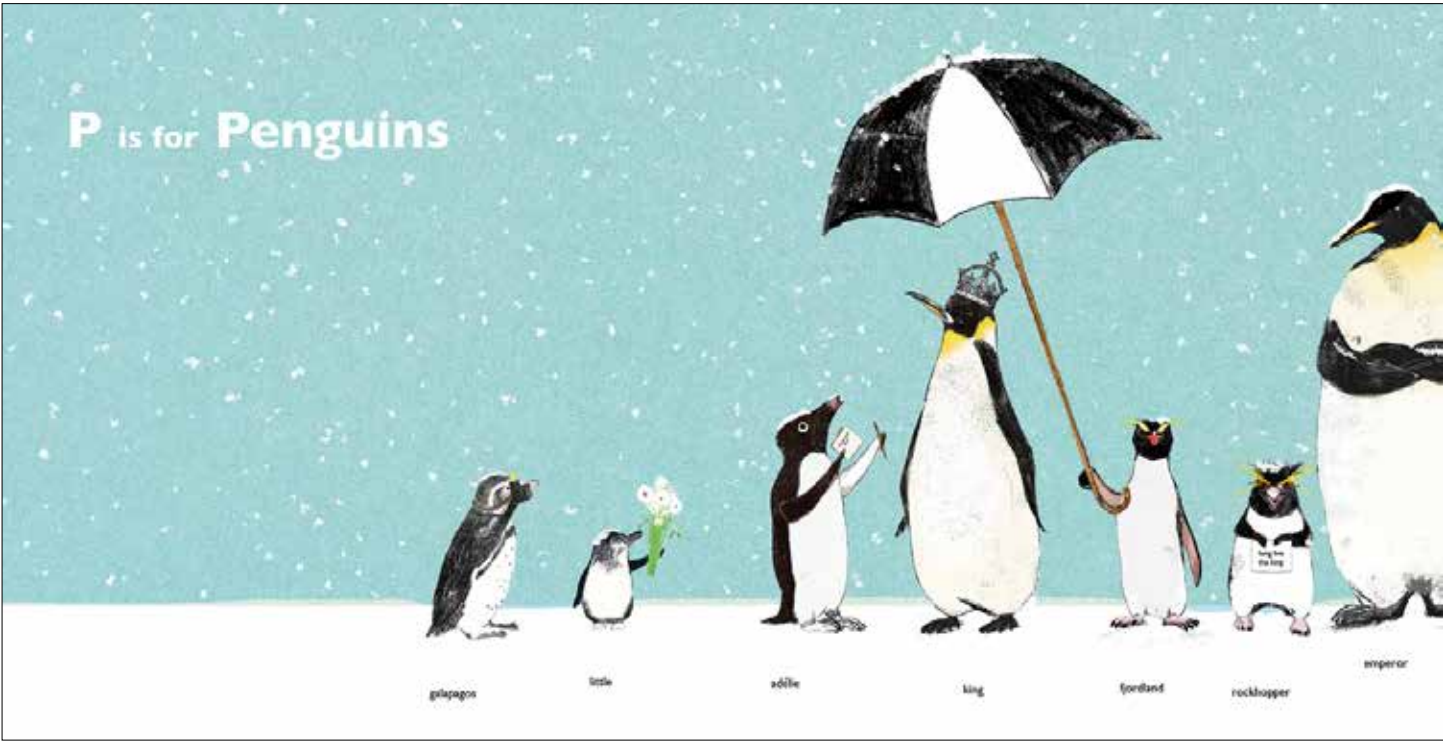
NERF:
ULTIMATE BLASTER BOOK
By Nathaniel Marunas

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, 8.75 x 8.75 inches, 56 pages
Ages 3-7
ISBN 978-1-57687-643-5 \$19.95 US/CAN

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. for She lives in Nottingham, England.



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





PUT ON YOUR SHOES!
By Dan Stiles

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.

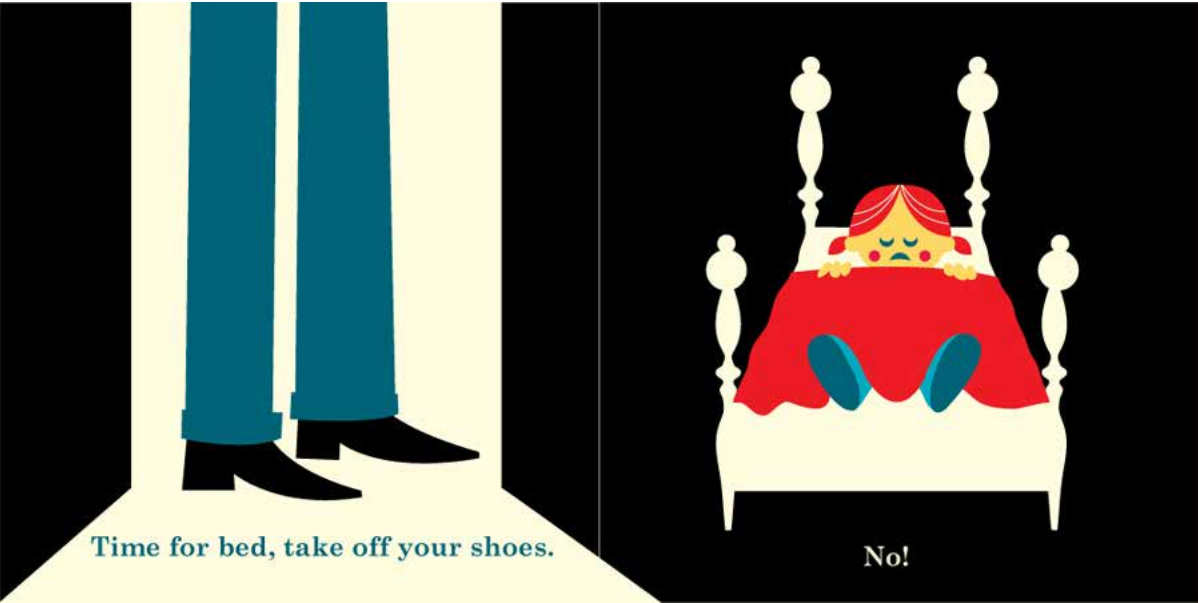
NO!

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!

TOYS, CATALOGS, EXHIBITIONS

Board book, 7 x 7 inches, 16 pages
Ages 2-5
ISBN 978-1-57687-646-6 **\$9.95** US/CAN

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*, *Graphis*, *Print*, *Step*, and *GQ*. He draws from a broad swath 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.

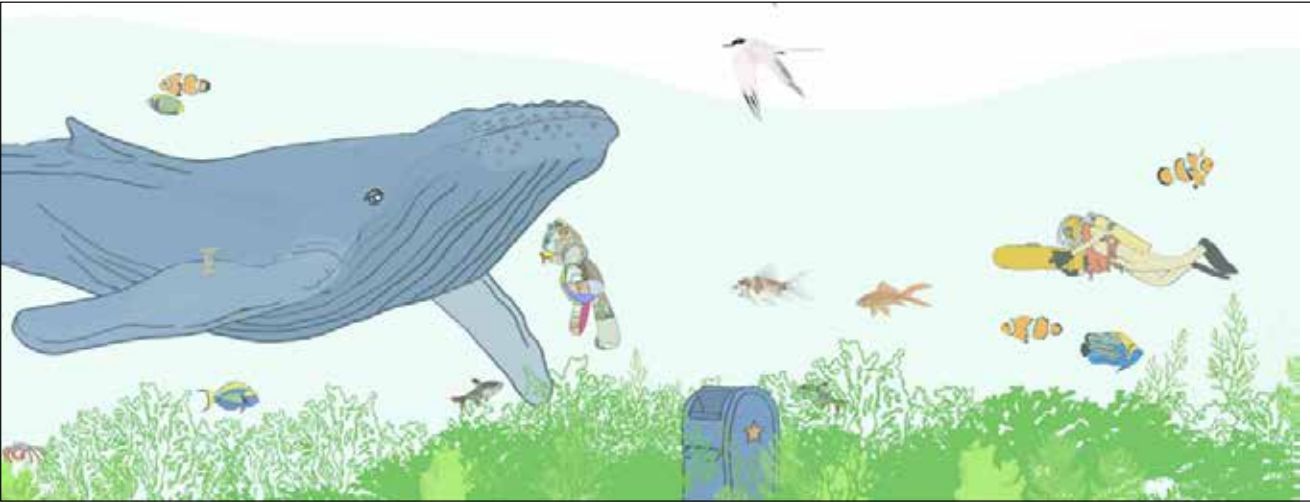


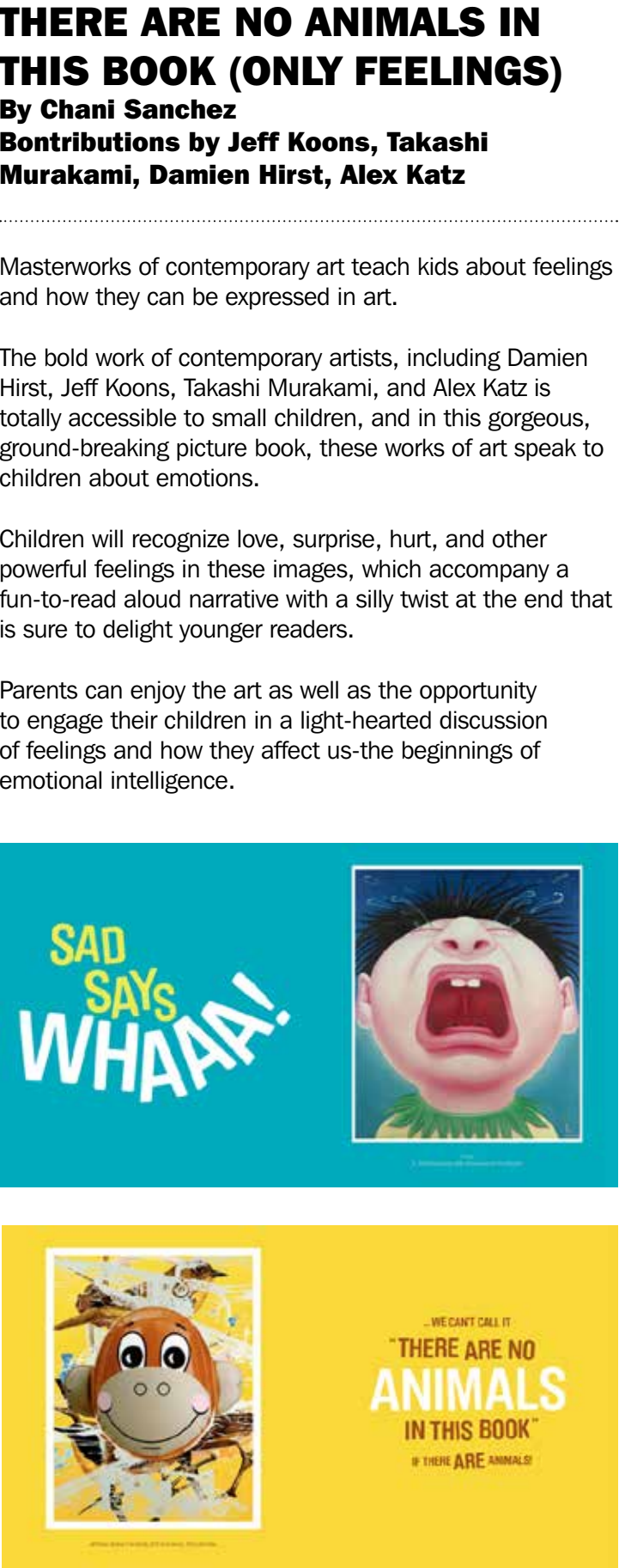
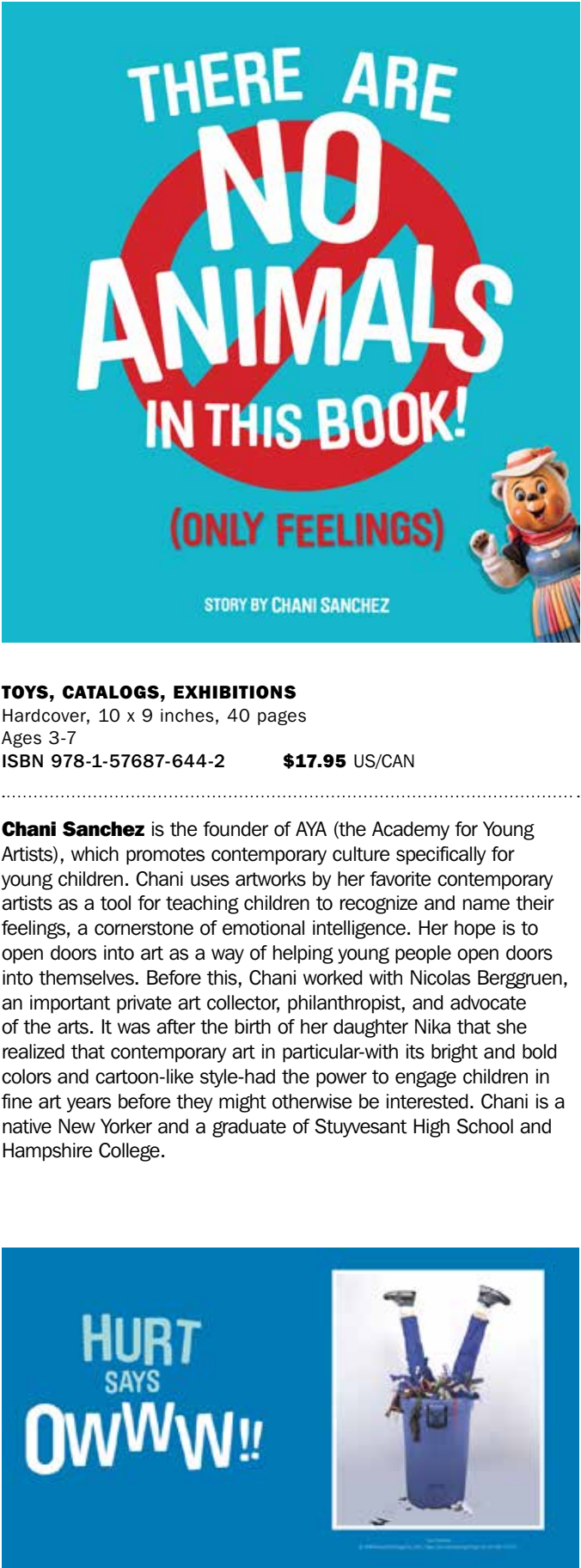
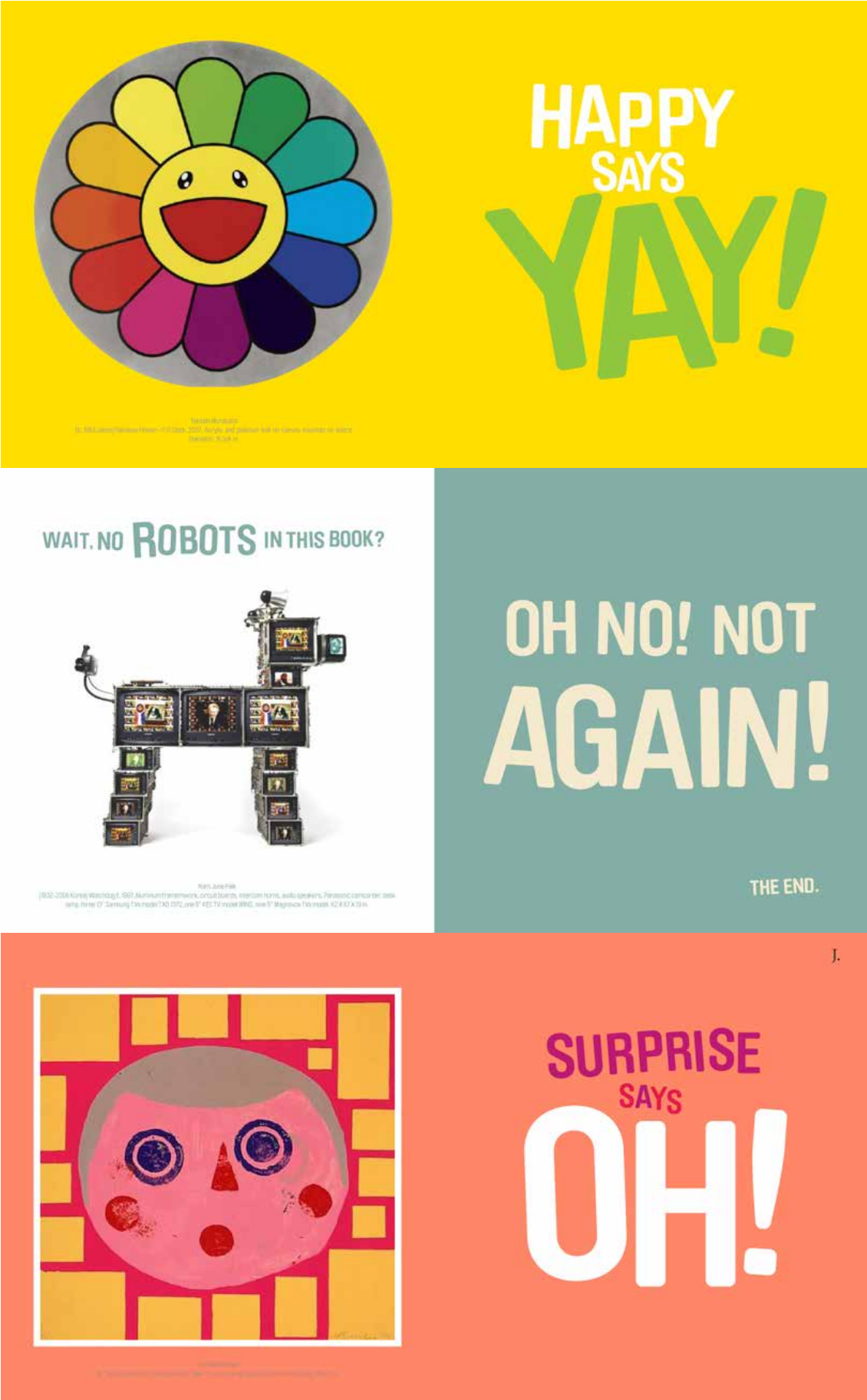
TOYS, CATALOGS, EXHIBITIONS

Hardcover, 9 x 10 inches, 40 pages
Ages 3-7
ISBN 978-1-57687-642-8 \$17.95 US/CAN

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 Screech Owl 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 textiles 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.

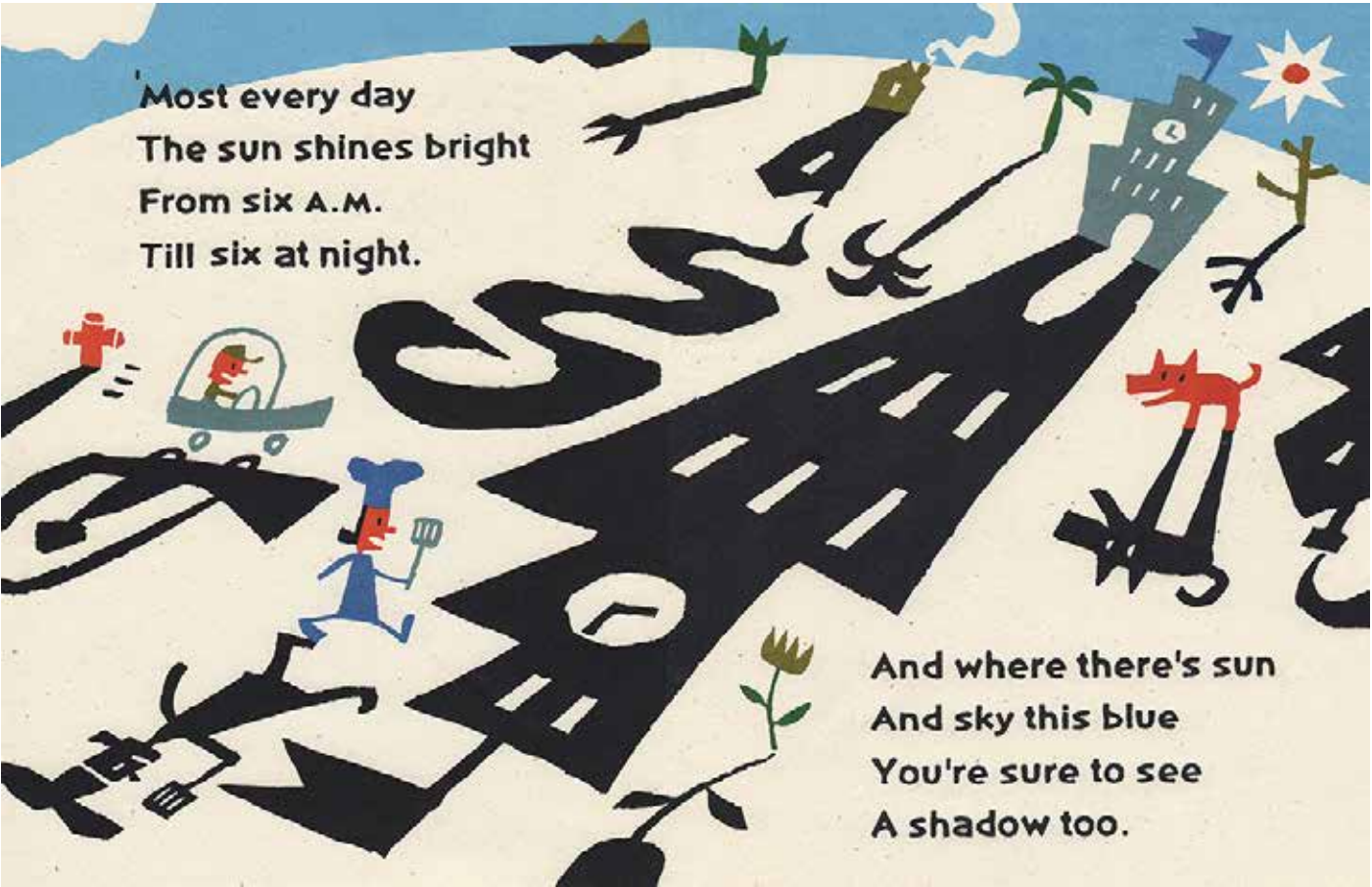
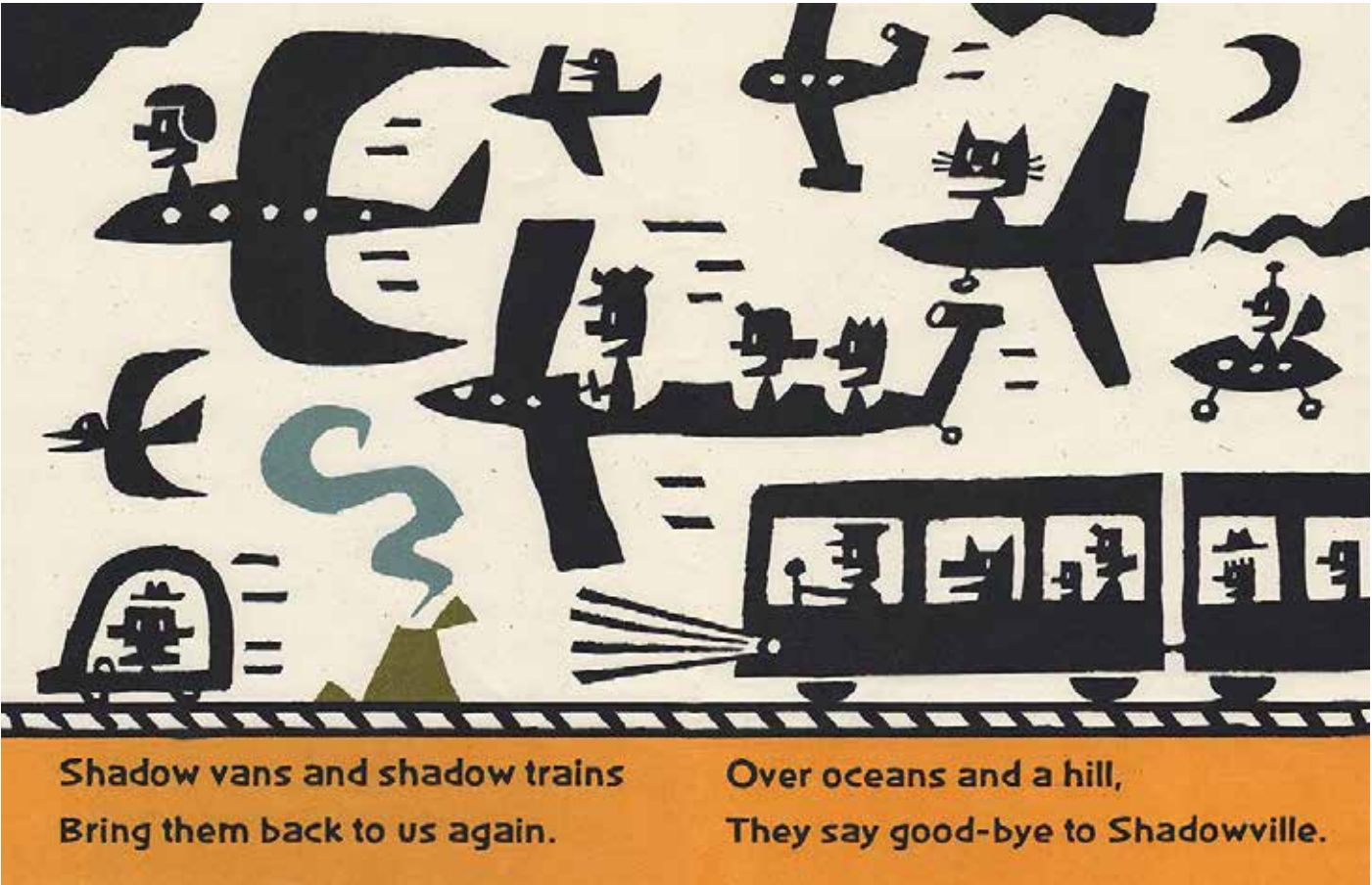
The bold work of contemporary artists, including Damien Hirst, Jeff Koons, Takashi Murakami, and Alex Katz is totally accessible to small children, and in this gorgeous, ground-breaking picture book, these works of art speak to children about emotions.

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.

TOYS, CATALOGS, EXHIBITIONS
Hardcover, 10 x 9 inches, 40 pages
Ages 3-7
ISBN 978-1-57687-644-2 **\$17.95** US/CAN

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.



SHADOWVILLE
By Michael Bartalos

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

TOYS, CATALOGS, EXHIBITIONS

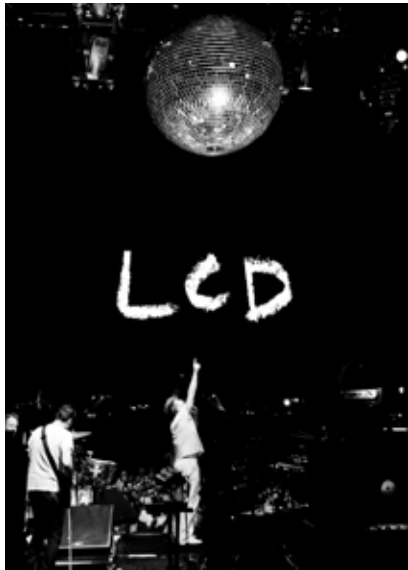
Hardcover, 10 x 7.75 inches, 32 pages
Ages 3-7
ISBN 978-1-57687-645-9 **\$16.95** US/CAN

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.



LCD

Photography by Ruvan Wijesooriya
Introduction by James Murphy



MUSIC/PHOTOGRAPHY/CELEBRITY

Hardcover, 7.25 x 9.75 inches, 216 pages
Over 350 full-color and black-and-white photographs
ISBN 978-1-57687-628-2 **\$29.95** / Cnd \$35.00

FLYING HENRY

By Rachel Hulin



CHILDREN'S/PHOTOGRAPHY/YOUTH AVIATION

Hardcover, 8.25 x 8.25 inches, 40 pages,
18 full-color photographs
ISBN 978-1-57687-626-8 **\$12.95** / Cnd \$15.95
ISBN 978-1-57687-672-5 (eBOOK) **\$4.99**

LAUNDROMAT

By SNORRI Bros.
ESSAY by D. Foy



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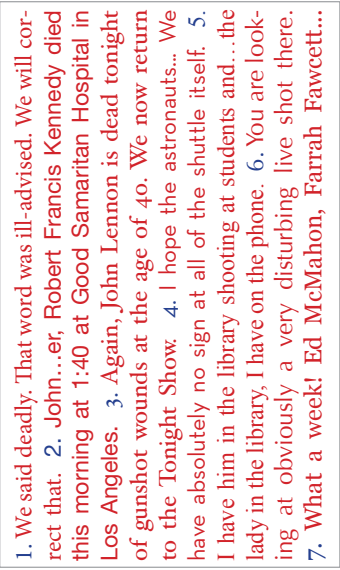


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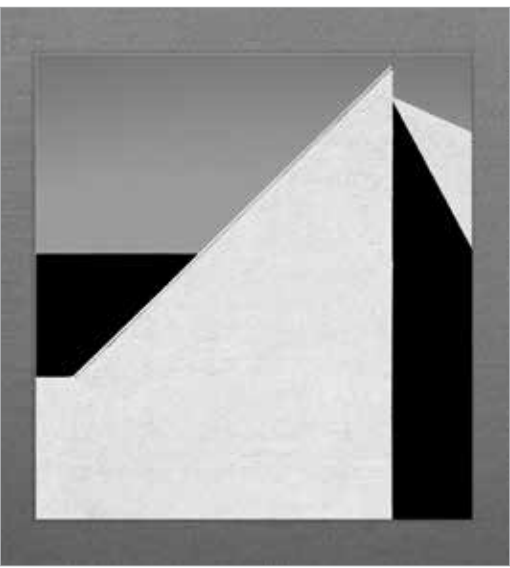


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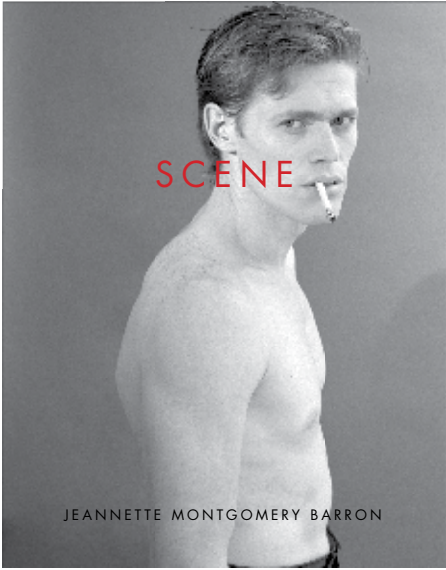


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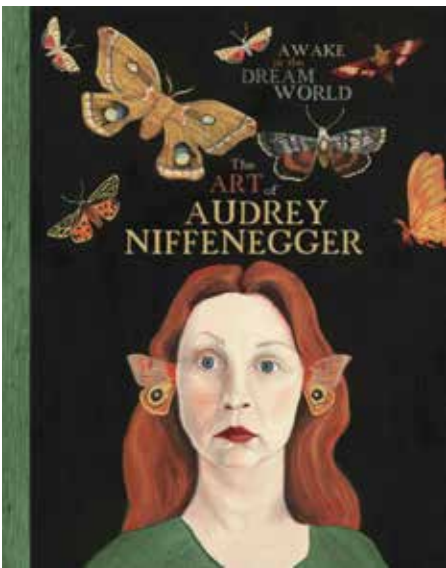
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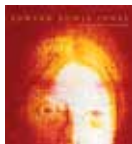
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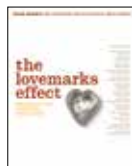
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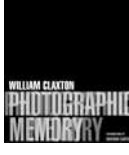
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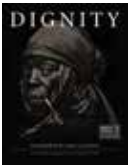
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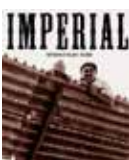
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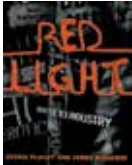
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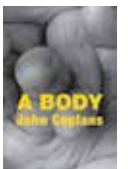
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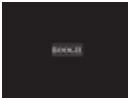
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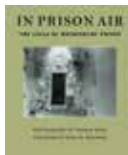
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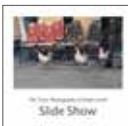
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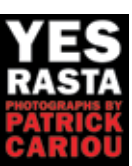
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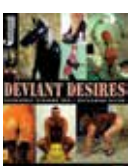


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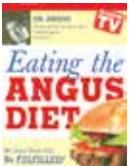


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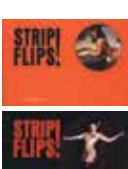
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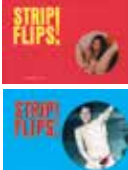
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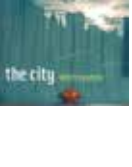
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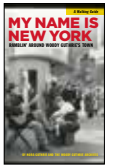
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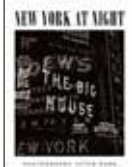
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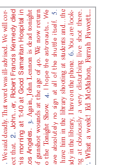
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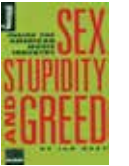
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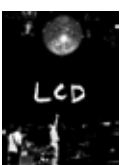
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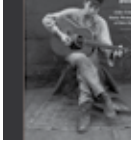
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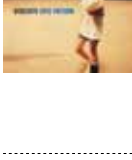
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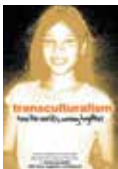


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