



We can no longer build brands, we can only **move people**. We can no longer position brands, we can only **create dialogues between people** and brands based on a brand's human purpose. We can no longer rely on ads that speak to people, we must **provide people with opportunities to act**.

– from **HumanKind**, see p.2

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waxpoetics



Fall 2010 Catalog



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Dear powerHouse follower—

You are, with any luck, a retailer, a reviewer, a promoter, or just someone vigorously involved in the visual arts, and have been following us through our varied publications over the years and the copious press we made with them, and perhaps recall the risks, the successes, maybe even the élan to which we aspired in bringing to market interesting artists’ visual ideas and narratives in this lonely practice of independent illustrated book publishing...

You have witnessed many changes over the years: you’ve seen us produce era-defining tomes of urban culture, fashion, portraiture, and historic monographs; you perhaps saw us evolve from being simply an American illustrated book publisher to one incorporating a visual space bringing books to life (first in that rat haven Hudson Square area and now at the cavernous Arena on the dynamic Brooklyn waterfront). But that all pales in some ways to what is coming next.

powerHouse is going to Random House. More precisely, the pH back end—warehouse services and sales representation to the book and specialty trades—will be unified for the first time under the awesome forces belonging to the last and greatest storied pantheon of conglomerate trade publishing on the planet. What does that mean? We might be doing more trade-like items—might—but more likely, we will be teaching our corporate compatriots how to hand-sell and hand-promote compelling visual books like ours, and in turn learn from them how to best position and leverage these beautiful books’ publication for the widest possible exposure to trade, academic, non-trade, and niche markets in ways we may never have known possible.

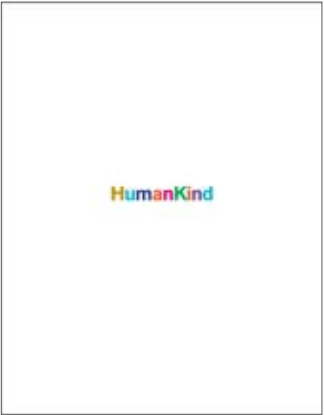
It’s a wonderful new world in these strange times; we intend to make the most of it. Please join us.

Daniel Power
CEO



HumanKind
doesn't interrupt
people,
it involves them.

We can no longer build brands, we can only **move people**. We can no longer position brands, we can only **create dialogues** between people and brands based on a brand's human purpose. We can no longer rely on ads that speak to people, we must **provide people with opportunities to act**.



MARKETING

Hardcover, 8 x 9.75 inches, 240 pages, full-color illustrations throughout
ISBN 978-1-57687-549-0 \$29.95 / Cnd \$35.00

Tom Bernardin is the chairman and CEO of Leo Burnett Worldwide. During his 30 plus years in the industry, he has worked in several countries directing the development of brands including Verizon Wireless, Bank of America, and Jeep, among others. Throughout his career, he has focused relentlessly on strong creative teams and the value of powerful ideas. This spirit continues to inspire his teams working with world-class clients such as General Motors, P&G, Kellogg, Samsung, and McDonald's. Bernardin is a board member of the Ad Council, the Lake Forest Hospital, and the Field Museum, and is a National Trustee for The Foundation Fighting Blindness.

Mark Tutssel is the creative leader of Leo Burnett Worldwide and oversees the work of 96 global offices. Under his direction, in 2009, Leo Burnett Worldwide was the third most awarded network at the Cannes International Advertising Festival as well as the Network of the Year at the Art Directors Club of New York and the Golden Drum Awards. Prior to becoming Worldwide Chief Creative Officer, Mark was Executive Creative Director of Leo Burnett London. He has twice been inducted into the Clio Hall of Fame and is member of the Royal Society of Arts.

HUMANKIND

By **Tom Bernardin, CEO**
and **Mark Tutssel, CCO, Leo Burnett**

In 2009 for "Earth Hour," Leo Burnett moved over a billion people to action—that's slightly more than one out of every seven people on the planet, the largest mass participation event ever.

For the first time in Leo Burnett's history, the company responsible for building some of the most beloved and popular brands in the world has decided to share its approach to creativity and brand building, revealing how to create brands that truly matter to people.

HUMANKIND is a book about people, purpose, and changing behavior, and is a firsthand look at marketing that serves true human needs and not the other way around.

HUMANKIND provides entree to the moment of germination within the inner sanctum of one of the advertising industry's most creative shops through interviews, conversations, transcripts, and images.

HUMANKIND is fully illustrated and includes a step-by-step demonstration of how Leo Burnett is applying its unique approach to forever redefine the very nature of communications itself.

Ultimately, it's people—not advertising agencies—who create great "people's brands." Brands like McDonald's, Coke, Nintendo, Fiat, Kellogg's, and Blackberry. Leo Burnett has always chosen to put people first, and to apply a people-centric approach to brand building it today calls HumanKind.

Welcome, to a HumanKind of communications company. And welcome to the story that explains it all.



The “GPC meeting” is where the agency’s top 25 or so creative thinkers come together somewhere in the world... and a measurement tool that allows us to put some definition around how we talk about work and judge its success.

<p>Destructive</p> <p>This is a complete waste of money. People reject the brand. Pollutes the public space. I’d be ashamed to be seen with this brand.</p> <p>1</p>	<p>No Idea</p> <p>This concept has no thinking. Afterall, we are in an “ideas” industry. Without ideas, we have no future.</p> <p>2</p>	<p>Invisible</p> <p>Creates no human interest. Visually uninteresting.</p> <p>3</p>
<p>I Don’t Know What This Brand Stands For</p> <p>A brand without purpose is one that will never be understood or embraced by the people.</p> <p>4</p>	<p>Brand Purpose</p> <p>We need to put a meaningful Human Purpose at the center of our brands in order to truly connect with people.</p> <p>5</p>	<p>An Intelligent Idea</p> <p>An idea that is designed entirely with the audience in mind. An idea that is media-infinite in execution.</p> <p>6</p>
<p>HumanKind ACT</p> <p>An idea that inspires, captivates, fascinates and activates.</p> <p>7</p>	<p>Changes the Way People Live</p> <p>A brand that has a human purpose at its core. A HumanKind Brand.</p> <p>9</p>	<p>Changes the World</p> <p>10</p>

Changes the Way People Think and Feel

We must never lose sight of the most important thing: What matters to people. We believe creativity should enrich people’s lives. This idea has a genuine role in people’s lives. This is content that is entertaining, engaging, interactive, interesting, relevant and useful. and above all, it’s brilliant in its creativity.





CAT PRINT

By **Takako Iwasa**

In the bestselling tradition of *STUFF ON MY CAT* and *I CAN HAS CHEEZBURGER*, comes a truly pioneering title in Haute Cature, in which two supermodel cats don the latest in Japanese cat fashion.

Prin and Koutaro are two cats who don't get out of bed for less than the best catnip and 10,000 American dollars. They aren't just cute, they are extraordinarily cute and know how to make Haute Cature look as good as it should. Here they don the latest Japanese Spring, Summer, Fall, and Winter collections, featuring gorgeous flowered paw bracelets, lace veils, tuxedo fronts, wool capes with matching caps, and much more. The perfect gift for any cat or fashion lover!



ENTERTAINMENT/HUMOR/FELINE FANCY

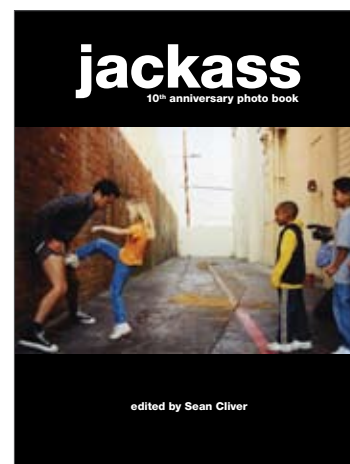
Paperback, 4.25 x 6 inches, 160 pages, over 75 full-color photographs

ISBN 978-1-57687-557-5

\$12.00 / Cnd \$14.00

Takako Iwasa lives in Japan. This is her first book.



**PHOTOGRAPHY/CELEBRITY/POP CULTURE**

Hardcover, 9.375 x 10.75 inches, 224 pages, over 200 full-color and black-and-white photographs

ISBN 978-1-57687-555-1**\$40.00** / Cnd \$48.00

Sean Cliver, a former native of Wisconsin, started out in the graphic arts profession, designing skateboard graphics for companies such as Powell-Peralta, World Industries, Blind, 101, Birdhouse, and Hook-Ups, but eventually sidetracked into the writing trade with the formation of *Big Brother* skateboard magazine in 1992. During his tenure on the magazine staff, he was one of the core individuals responsible for the creation and production of the *Big Brother* skateboard video series, the more absurd aspects of which eventually led to the creation of *jackass* on MTV in 2000. Under a variety of nebulous “producer” titles, Sean worked on the television series, as well as both *jackass* films and the *Wildboyz* television series. In addition to his Hollywood production work, he’s authored and compiled *JACKASS THE MOVIE: THE OFFICIAL COMPANION BOOK* (2002), *DISPOSABLE: A HISTORY OF SKATEBOARD ART* (2004), and *THE DISPOSABLE SKATEBOARD BIBLE* (2009). He’s currently involved in the production of *jackass 3D*.

JACKASS 10TH ANNIVERSARY PHOTO BOOK

Edited by Sean Cliver

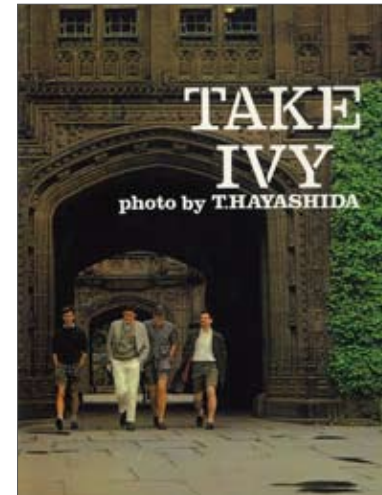
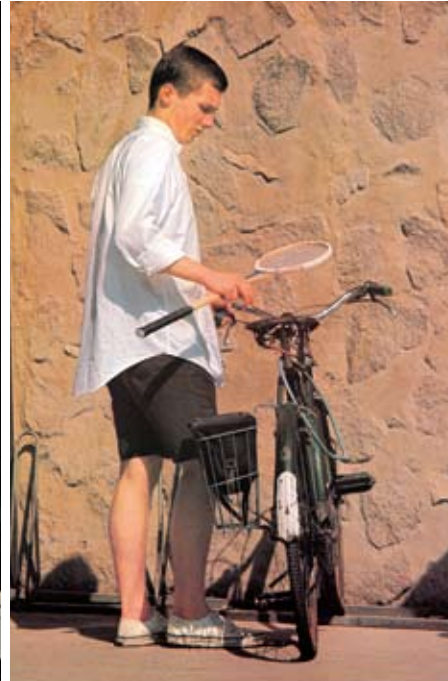
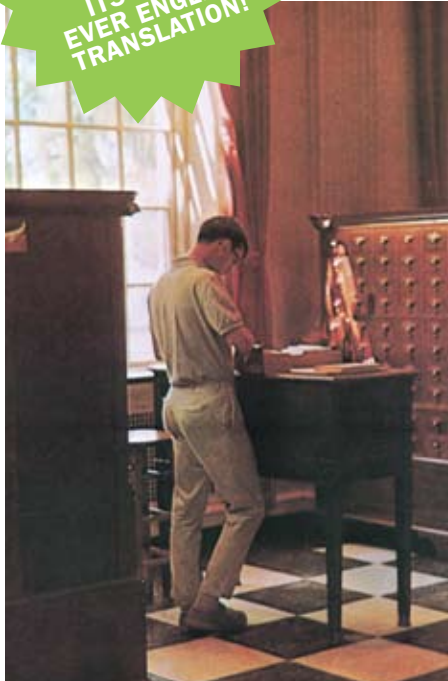
On this, the auspicious 10th anniversary of *jackass*, this deluxe, hardcover photo book will celebrate and commemorate this iconic crew for lasting so long in this “here-today-gone-tomorrow” world of entertainment pop culture. The book will not only span the 10 years of *jackass*, but will also include the *Big Brother* magazine days that came before and ultimately gave birth to the franchise on MTV, as well as a few of the other entertainment projects between, i.e. *Viva La Bam*, *Wildboyz*, and *Nitro Circus*.

Reaching deep into the archives, the book will feature reproductions of *Big Brother* covers featuring Johnny Knoxville, Bam Margera, Wee-Man, and Steve-O; subscription ads featuring Knoxville, Chris Pontius, and Wee-Man; skateboard shots of Bam, Pontius, and Wee-Man (possibly Dave England, too); Knoxville’s original “Self-Defense Test” article; random Steve-O and Knoxville stunt photos; and various stupid/embarrassing images of the staff.

Thereafter it will be a treasure trove of the most memorable and never-before-seen (deemed too controversial for television) images of the *jackass* stars doing what they do best. Not just a great gift for *jackass* fans, a truly remarkable document that will be as mesmerizing as it is shocking.



THE CULT
STYLE BOOK—
BACK IN
PRINT, WITH
ITS FIRST
EVER ENGLISH
TRANSLATION!



FASHION/AMERICANA/IVY LEAGUE

Hardcover, 7.25 x 9.75 inches, 142 pages, 145 full-color and black-and-white photographs

ISBN 978-1-57687-550-6

\$24.95 / Cnd \$28.95

Teruyoshi Hayashida was born in the fashionable Aoyama District of Tokyo, where he also grew up. He began shooting cover images for *Men's Club* magazine after the title's launch. Very sophisticated in style and a connoisseur of gourmet food, he is known for his homemade, soy-sauce-marinated Japanese pepper (sansho), and his love of gunnel tempura and Riesling wine.

Shosuke Ishizu is the representative director of Ishizu Office. Originally born in Okayama Prefecture, after graduating from Kuwasawa Design School he worked in the editorial division at *Men's Club* until 1960 when he joined VAN Jacket Inc. He established Ishizu Office in 1983, and now produces several brands including Niblick.

Toshiyuki Kurosu was raised in Tokyo. He joined VAN Jacket Inc. in 1961, where he was responsible for the development of merchandise and sales promotion. He left the company in 1970 and started his own business, Cross and Simon. After the dissolution of his brand, he began appearing on the legendary variety show *Asayan* on TV Tokyo as a regular and soon gained popularity. He is also an active writer and intellectual.

Hajime (Paul) Hasegawa is from Hyogo Prefecture. After studying in the U.S., Hasegawa returned to Japan in 1963 to join VAN Jacket Inc. At VAN, he was responsible for advertising and PR. For the production of *TAKE IVY*, Hasegawa was the main coordinator and interpreter on the ground. He has since held several managerial positions in Japan and abroad and currently serves as executive director for Cosmo Public Relations Corporation.

TAKE IVY

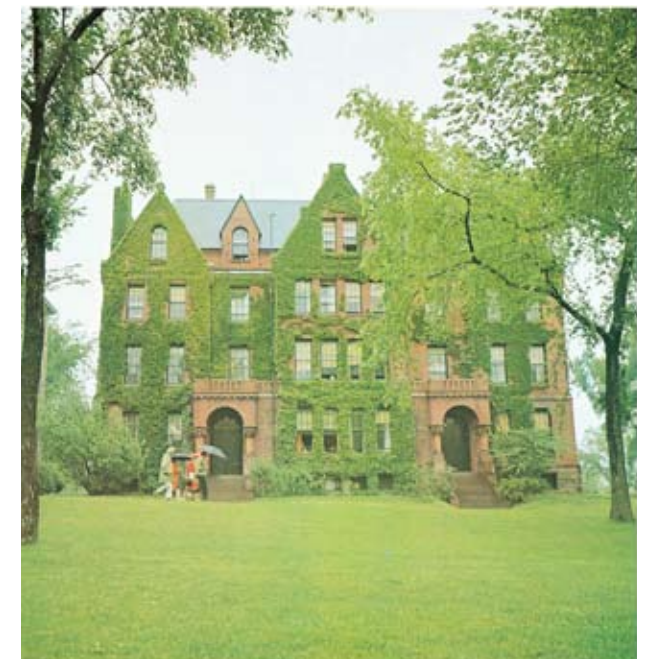
Photographs by **Teruyoshi Hayashida**

Text by **Shosuke Ishizu, Toshiyuki Kurosu, and Hajime (Paul) Hasegawa**

Madras plaid, Top-Siders, seersucker shorts, highwater trousers, tweed jackets, Brooks Brothers, J. Press, and J. Crew. What comes to mind?

Described by *The New York Times* as, "a treasure of fashion insiders," *TAKE IVY* was originally published in Japan in 1965, setting off an explosion of American-influenced "Ivy Style" fashion among students in the trendy Ginza shopping district of Tokyo. The product of four sartorial style enthusiasts, *TAKE IVY* is a collection of candid photographs shot on the campuses of America's elite, Ivy League universities. The series focuses on men and their clothes, perfectly encapsulating the unique academic fashion of the era. Whether lounging in the quad, studying in the library, riding bikes, in class, or at the boathouse, the subjects of *TAKE IVY* are impeccably and distinctively dressed in the finest American-made garments of the time.

TAKE IVY is now considered a definitive document of this particular style, and rare original copies are highly sought after by "trad" devotees worldwide. A small-run reprint was released in Japan in 2006 and sold out almost immediately. Now, for the first time ever, powerHouse is reviving this classic tome with an all-new English translation. Ivy style has never been more popular, in Japan or stateside, proving its timeless and transcendent appeal. *TAKE IVY* has survived the decades and is an essential object for anyone interested in the history or future of fashion.



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

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

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

SANTA MUERTE!



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

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

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

MEXICAN POLICE ARE NO CLOSER TO CATCHING THE “MATAVIEJITAS”

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

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

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

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

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

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

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

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

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



NONFICTION/MISERY/POP CULTURE

Hardcover, 4.825 x 6.825 inches, 288 pages, 50 full color illustrations

ISBN 978-1-57687-540-7 \$20.00 / Cnd \$24.00

John Reed is the author of the novels A STILL SMALL VOICE
(Delta, 2001), SNOWBALL’S CHANCE (Roof Books, 2002), and
THE WHOLE (MTV Press, 2005), as well as a play adapted from
the works of William Shakespeare, ALL THE WORLD’S A GRAVE
(Plume, 2008).

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



TALES OF WOE

By John Reed

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

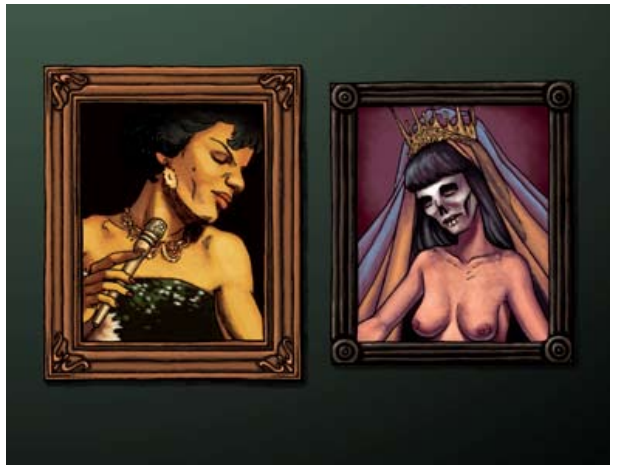
No lessons of temperance or moderation. No saving grace.
No divine intervention. No salvation.

Sin, suffering, redemption. That’s the movie, that’s the front
page news, that’s the story of popular culture—of American
culture. A ray of hope. A comeuppance. An all-for-the-best.
Makes it easier to deal with the world’s misery—to know
that there’s a reason behind it, that it’ll always work out in
the end, that people get what they deserve.

The fact: sometimes people suffer for no reason. No sin,
no redemption—just suffering, suffering, suffering. TALES
OF WOE compiles today’s most awful narratives of human
wretchedness. This is not Hollywood catharsis (someone
overcomes something and the viewer is uplifted), this is the
katharsis of Ancient Greece: you watch people suffer horribly,
and then feel better about your own life. TALES OF WOE tells
stories of murder, accident, depravity, cruelty, and senseless
unhappiness: and all true.

A popular potion: distilled from the body parts of albinos.
Twenty penguins: dead on the highway.
A beautiful young girl: the gruesome pictures on computer
screens worldwide.
A UNICEF hero: no longer missing.

The Tales: strange, unexpected, morbidly enticing. Told
straight—with elegance, restraint, and simplicity. The design:
a one-of-kind white text on black paper, fluidly readable, and
coupled with fifty pages of full-color art.





SPECIAL PHOTOGRAPHER

From the Golden Age of Hollywood

Text and photographs by **Leo Fuchs**

Essay by **Bruce Weber**

Afterword by **Alexandre Fuchs**



HOLLYWOOD/CINEMA/PHOTOGRAPHY

Hardcover, 10.75 x 13.75 inches, 250 pages, 200 full-color and black-and-white photographs

ISBN 978-1-57687-558-2

\$65.00/ Cnd \$76.00

Leo Fuchs was born in Vienna to a family of pastry chefs in 1929 and moved to New York with his family at the age of ten. He sold his first picture (of Eleanor Roosevelt) for \$5 when he was barely a teenager, then quit school at 14 to apprentice at Globe Photos in New York. He struck out on his own two years later, working in Broadway nightclubs and as a glamour photographer for newspapers and magazines. After serving as a Signal Corps cameraman in Germany in the early 50s, Fuchs stayed in Europe and was hired as a still photographer on his first film, *Magic Fire*, directed by William Dieterle.

Bruce Weber is a world-renowned art, documentary, and fashion photographer, filmmaker, and clothing designer. Weber came to prominence after being featured heavily in *GQ* and *Interview* magazines, and has created iconic advertising campaigns for Calvin Klein, Ralph Lauren, and Abercrombie & Fitch, among others. He has directed over five films including two full-length features—*Chop Suey* (2000) and *A Letter to True* (2004)—as well as a handful of music videos. He is also the author of several books including *BRANDED YOUTH* (Bullfinch, 1997) and *BLOOD SWEAT AND TEARS* (teNeues, 2005).

The resulting intimate photographs from Hollywood's undisputed heyday are collected for the first time in *SPECIAL PHOTOGRAPHER: FROM THE GOLDEN AGE OF HOLLYWOOD* with a rare essay by photography great, Bruce Weber. Film icons Rock Hudson, Audrey Hepburn, Paul Newman, Gregory Peck, Sean Connery, Shirley MacLaine, Frank Sinatra, Marlon Brando, Cary Grant, and never-before-published photographs of *To Kill a Mockingbird*'s Harper Lee as well as such legendary directors as Billy Wilder, Otto Preminger, Fred Zinnemann, and Alfred Hitchcock all appear unguarded—unlike any other photographs of the era. These images are complemented by pages of insider details taken from the recorded remembrances of Leo Fuchs himself.

SPECIAL PHOTOGRAPHER offers never-before-seen, insider photographs of the glamorous world of post-war Hollywood. It serves as a valuable piece of history and a reference for the glamour, style, attitudes, and personalities of the dream factory's elite that define modern-day celebrity. With a career spent steadily rising through the ranks of production, from outsider to boss, Leo Fuchs saw it all. Now his personal vision has been captured for the world to enjoy in *SPECIAL PHOTOGRAPHER*.





MUSIC/ART/DESIGN
 Paperback, 7.6875 x 7.6875 inches, 268 pages, 263 full-color images
ISBN 978-0-9798110-3-6 **\$24.95** / Cnd \$26.95

First published in December 2001, Brooklyn-born **Wax Poetics** hit newsstands with a new vision for music journalism, creating a bridge between the past and present of hip-hop, jazz, funk, soul, reggae, disco, and Latin music. Although originally created for a concentrated market of music aficionados, the magazine's audience has grown exponentially, making musical anthropologists out of average music listeners and spawning a soul renaissance, complete with comeback tours and sophomore efforts. *Wax Poetics* illuminates the dark corners of our sonic past, while also striving to give new and innovative artists the credit they truly deserve.

COVER STORY VOLUME TWO Odd, Obscure, and Outrageous Album Art

By The Staff of *Wax Poetics*

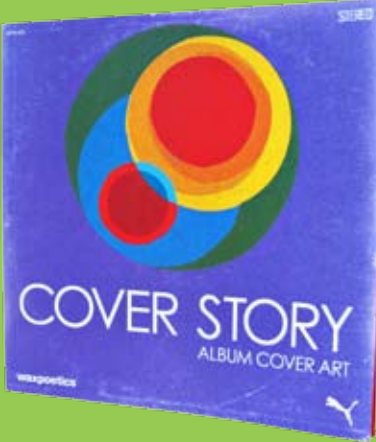
COVER STORY VOLUME TWO: ODD, OBSCURE, AND OUTRAGEOUS ALBUM ART, the second installment in the COVER STORY series from Wax Poetics Books, continues a graphic narration of the vibrant subculture of record collecting through the art of the album cover. This volume focuses specifically on strange and bizarre record covers, selected by the staff of *Wax Poetics* and major collectors of music's avant-garde.

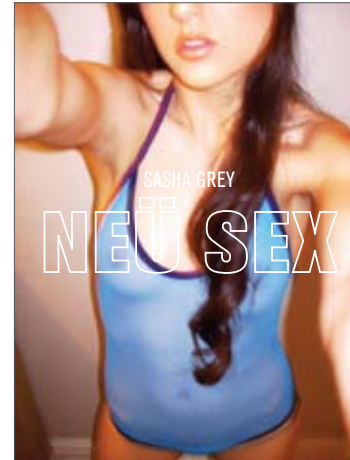
The COVER STORY series vividly explores an element of music culture that has withered with the advent of MP3s and digital downloading. Vinyl records tell their stories visually as much as they do aurally, and the record cover—eye candy for the music lover—speaks a language rooted in the environment and era of the music itself. COVER STORY VOLUME TWO: ODD, OBSCURE, AND OUTRAGEOUS ALBUM ART celebrates the products of music's most eclectic and eccentric figures—those whose artistic visions were so absurd and grandiose, they often extended beyond the boundaries of the recording and onto the album covers themselves.



Also available from powerHouse Books:

COVER STORY: ALBUM COVER ART
 Paperback, 7.65 x 7.65 inches, 288 pages, over 254 four-color images
ISBN 978-1-57687-509-4 **\$24.95** / Cnd \$26.95



**CELEBRITY/EROTICA/VÉRITÉ**

Hardcover, 6.7 x 9 inches, 244 pages, 150 full-color photographs

ISBN 978-1-57687-556-8**\$30.00** / Cnd \$35.00

Sasha Grey, born March 14, 1988, in Sacramento, California is an American actor, writer, photographer, adult film star, transgressive artist, and experimental musician. She moved to Los Angeles one month after she turned 18 to pursue a career as an adult film star. She entered the adult business to explore her sexual fantasies in a safe environment, to make more creative adult films (which she felt were severely lacking), and to encourage men and women to not be ashamed of their sexual desires. Since entering the adult industry in 2006, she has far surpassed the usual boundaries of adult film stardom, appearing in Steven Soderbergh's *The Girlfriend Experience*, and speaking at the prestigious BFI in London, Brandeis University, Yale University, and UCLA.

Grey was chosen as “Penthouse Pet of The Month” for July 2007, which was photographed by the fashion photographer Terry Richardson. Grey made the 2008 *Rolling Stone* magazine “Hot List,” and the May 2009 issue featured a profile piece on her. In January 2010, Grey appeared nude in an ad campaign for PETA advocating animal birth control. She recently hosted two one-off shows for G4, and has been featured in many magazines, including *Vice*, *Blackbook*, *Flaunt*, *VMan*, *Love*, *The Inrockuptibles*, *Elle*, *GQ Germany*, *Blurt*, *Filmmaker*, *Playboy*, and *Rolling Stone*.

NEÜ SEX

By Sasha Grey

Sasha Grey, rising adult film and pop-culture star, takes control in her new monograph *NEÜ SEX*, moving out from in front of the camera to behind it, turning the lens on the wild world she inhabits.

“When I first got into the adult industry, I decided to take my photography much more seriously. I started taking a camera with me to capture my experiences on set, so it was a moment in time, a memory for myself—not the video that would be seen by thousands of people. On days where I was physically unable to capture an image, Ian, my fiancé, became my third arm. He understands my aesthetic, or lack thereof. Ian is a photographer, yet the work in this book is quite different from his usual style. When you are so close with someone, there is a shorthand and true understanding of what the other person is trying to accomplish. If there’s something I am physically unable to photograph, I can say one word and Ian can assist me with my vision. Ian can capture intimate moments with me that nobody can fabricate, because of our relationship. The strong sense of familiarity eliminates all boundaries between the subject and the photographer.

“Documenting myself has almost become a necessity.

“There are so many photos of me, taken by other people, that aesthetically I have no control over. Documenting myself allows me to reflect on the day, on the feelings I am having at that second. When you work in the entertainment industry, there are always surprises; there certainly isn’t one day that is similar to the last. Personally, it’s important to embrace this and appreciate it every day.

“Still images vividly capture emotion, a second in time that can be left open for interpretation by the viewer and the creator. I am inspired by the work of Cindy Sherman and Nan Goldin. Sherman’s work continues to inspire me to develop certain characters. I figured if I am on set I might as well take advantage of my surroundings, and document my life in an exciting, untraditional manner. I look back at photos, and see how much I’ve grown, how my opinions have changed, and how they will continue to change.”

—Sasha Grey



MEXICO/PHOTOGRAPHY

Hardcover, 11.75 x 13.5 inches, 296 pages, over 200 tritone photographs
ISBN 978-1-57687-559-9 **\$75.00** / Cnd \$88.00

John Mack was born in New York City and recieved his BA in sociology from Duke University. After graduating he travelled to Antarctica to serve as production assistant on the IMAX film *The Endurance: Shackelton's Legendary Antarctic Expedition*. He began shooting photography soon after and is the author of *XIBALBÁ: LOST DREAMS OF THE MEXICAN RAINFOREST* (Galería Acá, 2005). Mack has lived and worked in Mexico since 2002.

Susanne Steines is a journalist and poet living and working in Mexico. Her writing has been published in *Die Zeit* and in the book *XIBALBÁ: LOST DREAMS OF THE MEXICAN RAINFOREST* (Galería Acá, 2005).



REVEALING MEXICO

Photographs by John Mack
Text by Susanne Steines
Introduction by Teresa del Conde
Interview with Carlos Fuentes

In 2010, Mexico observes two important anniversaries: the bicentennial of its independence from Spain and the centennial of the Mexican Revolution. These two milestones offer the country's 111 million citizens and 30 million Mexican Americans an unprecedented opportunity to rediscover and celebrate their shared heritage. *REVEALING MEXICO* by John Mack and Susanne Steines is an astonishing new photographic portrait of the country.

For a period of eight years, up-and-coming American photographer Mack and writer Steines crisscrossed Mexico photographing its vibrant city and rural life, its stunning architecture, striking landscapes, and captivating people. With roughly 200 images representing all 31 states, from the canyons of Chihuahua to the Myan ruins of Chiapas, from the indigenous communities of Oaxaca to the bustling port towns of the Yucatán, as well as the skyscrapers and thoroughfares of the Federal District, *REVEALING MEXICO* offers a poetic vista of Mexico's landscape today. What's more, *REVEALING MEXICO* also includes portraits of individuals from all walks of Mexican life—luminaries, authors, artists, academics, politicians, fisherman, business titans, street vendors, and farmers among others—many accompanied by their own words about what it is to be Mexican.

REVEALING MEXICO is *the* photography book of the Mexican bicentennial worldwide: an exhibit of the photographs will be held at Antigua Colegio San Ildefonso, Mexico City's premier museum and cultural center; images will be displayed in the open-air gallery at Las Rejas de Chapultepec, Mexico City's most heavily trafficked public space; and New York City will be holding its own Mexican bicentennial festivities in October, with similar celebrations to be held in Los Angeles, Dallas, Chicago, and Houston. In honor of the anniversary, images from *REVEALING MEXICO* will be displayed prominently at Rockefeller Center and in the lobby of The MoMA, as well as other blue-chip institutions worldwide.

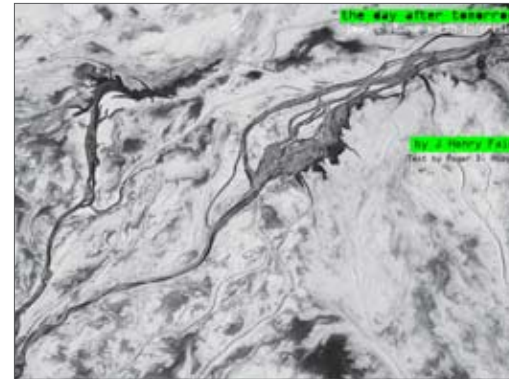




Cover-up Hydro-Seeding.

Grass being planted
on covered mining site around
Kayford Mountain, WV

The forested mountains, valleys and
streams that once stood here are now
buried beneath the overburden from
mountaintop removal coal mining.
It is leveled and then sprayed
with a mixture of grass seed and
fertilizer. This satisfies the EPA
regulations on mitigation.



ENVIRONMENT/PHOTOGRAPHY/GREEN JOURNALISM

Hardcover, 12 x 9 inches, 144 pages, 80 full-color photographs

ISBN 978-1-57687-560-5

\$39.95 / Cnd \$47.00

J Henry Fair, artist and environmentalist, documents the industrial detritus that society so willingly overlooks. His work has been showcased in international art exhibits and galleries, including Mass MoCA, Jerusalem's Museum on the Seam, and NYC's GrayKrauss. His environmental work has received impressive press coverage, including features in *New York* magazine, *National Geographic*, *The Boston Globe*, as well as a segment on NBC's *Today Show*.

Roger D. Hodge was the editor-in-chief of *Harper's Magazine* from 2006 to 2010. Hodge began his journalism career as a freelance writer in 1989 and joined the staff of *Harper's Magazine* in 1996. He has worked as a ranch hand, an insurance adjuster, and for several years taught philosophy at Eugene Lang College. His essay "Blood and Time: Cormac McCarthy and the Decline of the West," was a 2006 National Magazine Award finalist. Hodge was born in 1967 and raised in Del Rio, Texas. He lives in Brooklyn, New York, with his wife and their two sons.



THE DAY AFTER TOMORROW

Images of Our Earth in Crisis

By **J Henry Fair**
Text by **Roger D. Hodge**

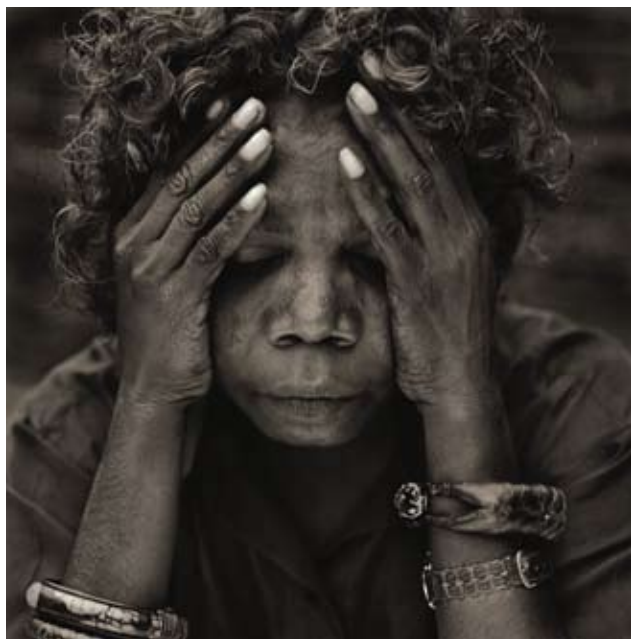
As seen on *The Today Show*!

THE DAY AFTER TOMORROW takes readers on a journey to bear witness to the environmental destruction that is currently plaguing our planet; from a forest in West Virginia devastated by mountaintop removal mining, to a region in Florida left in ruins by the phosphate mining industry, J Henry Fair presents hard evidence that our unchecked consumerism is leading the way in the destruction of our planet, one natural resource at a time.

Primarily through the use of aerial photography, Fair captures spellbinding vistas of pools of toxic hog waste, streams of paper mill runoff, and the remains of hollowed-out mountains. These environmental abstractions lure the viewer in with unique asymmetrical shapes and striking colors; however, fascination quickly turns to horror, as the viewer realizes what lurks beneath the surface of the image.

Fair is a consummate environmentalist and after years as a corporate and portrait photographer he turned his lens on the industries that sustain us—oil, fertilizer, coal, and factory farming, to name a few—eager to uncover the dirty little secrets that he knew were well hidden there. It turns out the secrets, and the "dirt" they produce, are far too large to hide. For example: the factory farming industry is responsible for one of the largest environmental disasters in history, wherein a hog waste lagoon burst, causing 25 million gallons of highly toxic sludge to flood the New River in North Carolina, killing ecosystems, animals, and infecting water supplies. Just before Christmas in 2008, the Tennessee Valley Authority power plant was responsible for sending a billion gallons of coal ash waste into the Tennessee River; this spill was 40 times larger than the infamous 1989 Exxon Valdez oil spill. Coal ash is toxic, containing a laundry list of hazardous substances such as uranium, mercury, lead, and arsenic. These are only two examples of the endless calamity we inflict on our environment daily. Now is the time to take action and make change.

More than anything else, THE DAY AFTER TOMORROW is a call to arms. Our planet dies a little bit every second, and this trend will continue unless we take responsibility. Fair's images reveal the calamitous effects of our consumer culture's insatiable appetite for natural resources. Forests are being wiped-out, water supplies polluted and/or drained, animals and humans are dying, but for what? These stunning and tragically beautiful images, in conjunction with an essays by one of America's leading environmental defenders, provide indisputable evidence that the way we eat, commute, and manufacture is collectively destroying the Earth, and we must change the way we live if we expect our planet to survive.



DIGNITY

In Honor of the Rights of Indigenous Peoples

By Dana Gluckstein

Foreword by Archbishop Desmond Tutu

Introduction by Faithkeeper Oren R. Lyons

Epilogue by Amnesty International



FINE ART/DOCUMENTARY/INDIGENOUS POPULATIONS

Hardcover, 9.5 x 12 inches, 144 pages, 80 duotone photographs

ISBN 978-1-57687-562-9

\$39.95 / Cnd \$47.00

Dana Gluckstein has photographed iconic figures including Nelson Mandela, Mikhail Gorbachev, and Muhammad Ali, and produced award-winning advertising campaigns for clients such as Apple and Toyota. Her portraits of Indigenous Peoples are held in the permanent collections of the Los Angeles County Museum of Art and the Santa Barbara Museum of Art. Gluckstein graduated from Stanford University, where she first fell in love with light and realized the power of images to shape consciousness. She lives in Los Angeles with her husband and two children.

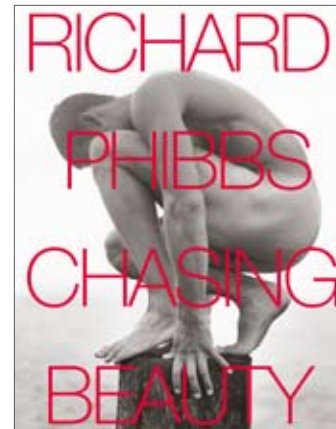
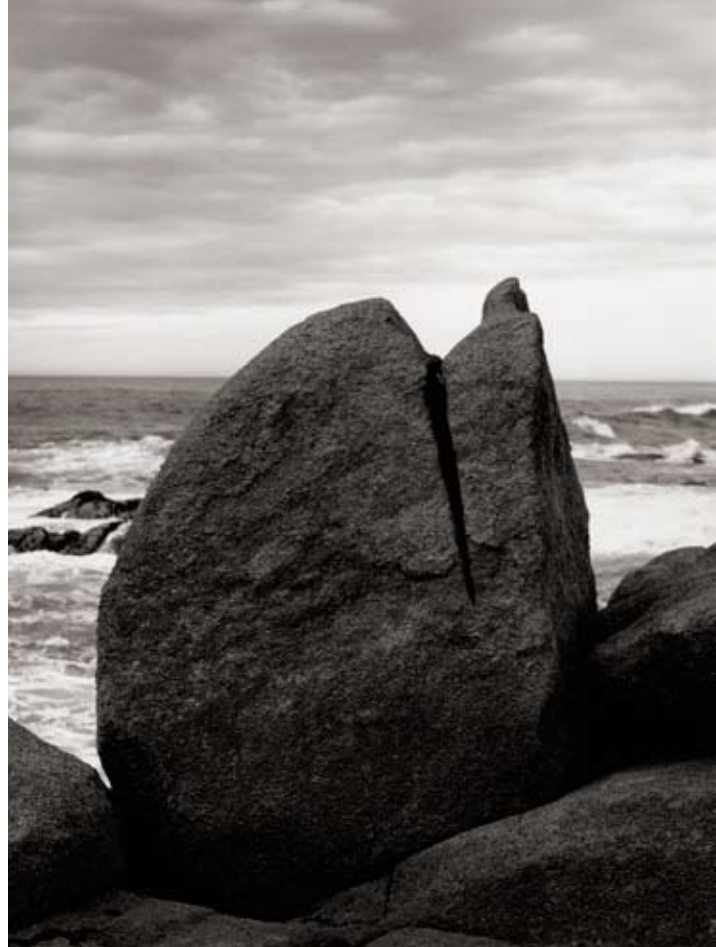
Archbishop Desmond Tutu received the Nobel Peace Prize in 1984 for his nonviolent resistance to apartheid. As an Anglican priest, he served as General Secretary of the South African Council of Churches and Archbishop of Cape Town. In 1995, President Mandela appointed him chairman of South Africa's Truth and Reconciliation Commission where he brought to light the atrocities of apartheid. In 2009, he received the Presidential Medal of Freedom, the United States' highest civilian honor. He now serves as Chair of The Elders, a group of eminent global leaders working to support peace and address causes of human suffering.

Faithkeeper Oren R. Lyons, Six Nations Iroquois Confederacy, co-founded the Working Group on Indigenous Populations for the United Nations in 1982, and helped develop the United Nations Declaration on the Rights of Indigenous Peoples. As a revered Native American elder and scholar, he has sat on the Council of Chiefs of the Six Nations in New York since 1967 and taught Native American studies for 37 years as a Distinguished Service Professor Emeritus at New York State University at Buffalo. He is guided by the Iroquois democratic principles of governance by the people, which requires decision-making on behalf of the "seventh generation coming."

Amnesty International, the Nobel Peace Prize-winning human rights organization, celebrates its 50th anniversary in 2011. In recognition of this milestone, powerHouse Books presents **DIGNITY**, a collection of photographs by Dana Gluckstein that celebrate the lives and cultures of Indigenous Peoples worldwide. This lavishly printed hardcover is filled with beautiful and inspiring images of this under-documented segment of the globe's population. Whether photographing a Haitian healer or a San Bushmen chief, Gluckstein infuses each portrait with an essential human grace.

Across in the Americas, Africa, Asia, and the Pacific, Indigenous Peoples are among the world's most impoverished and victimized inhabitants. Kofi Annan, the former Secretary General of the United Nations, explained the urgent need to take action, "For too long the hopes and aspirations of Indigenous Peoples have been ignored; their lands have been taken; their cultures denigrated or directly attacked; their languages and customs suppressed; their wisdom and traditional knowledge overlooked; and their sustainable ways of developing natural resources dismissed. Some have even faced the threat of extinction. The answer to these grave threats must be to confront them without delay." Photographed over a period of 25 years, the luscious black-and-white images in **DIGNITY** serve as an urgent plea on behalf of Indigenous Peoples.

DIGNITY will benefit from the heightened global exposure that Amnesty International will receive throughout the anniversary year. The book's publication will coincide with the festivities and the photographs will tour internationally as an exhibition intended to support the implementation of the United Nations Declaration on the Rights of Indigenous Peoples, ratified by 144 nations in 2007. **DIGNITY** features a foreword by Archbishop Desmond Tutu, Nobel Peace Laureate; an introduction by Iroquois Faithkeeper Oren R. Lyons; an epilogue by Amnesty International; and the full text of the U.N. Declaration. The Declaration is the most comprehensive global statement of the measures every government needs to enact to ensure "the survival, dignity and well-being of the Indigenous Peoples of the world." Through striking portraits, Gluckstein's **DIGNITY** illuminates this vision.

**BEAUTY/PHOTOGRAPHY/FASHION**

Hardcover, 10.25 x 13.25 inches, 150 pages, 114 full-color and black-and-white photographs

ISBN 978-1-57687-561-2

\$50.00 / Cnd \$60.00

Richard Phibbs was born and raised in Canada. He received degrees from University of Toronto and Parsons the New School for Design in New York City. His commercial work has appeared in major publications worldwide. He has shot ad campaigns for such iconic brands as Armani, Ralph Lauren, and Calvin Klein. Phibbs has also shot many portraits of notable cultural figures including Meryl Streep, Bernard-Henri Lévy, and Beyoncé and Jay-Z. Aside from photography, Phibbs has dedicated much of his time and resources to charity. He has traveled to Bucharest four times and set up a charity, Children of Nowhere, to help Romanian children suffering from AIDS. Richard lives in New York City.

Michael Cunningham was born in Cincinnati, Ohio and grew up in California. He received his B.A. in English Literature from Stanford University and his M.F.A. from the University of Iowa. He is the author of the novels, *A HOME AT THE END OF THE WORLD* (Picador, 1990), *THE HOURS* (Picador, 1999), for which he received a Pulitzer Prize for Fiction and the PEN/Faulkner Award, and *SPECIMEN DAYS* (Picador, 2005), among others. *THE HOURS* was eventually adapted into a film starring Julianne Moore, Nicole Kidman, and Meryl Streep. Cunningham lives in New York City and is presently writing a new book and teaching at Yale University.

Alfredo Paredes is Executive Vice President of Global Creative Services, Polo Store Development and Home Collection Design Studio, bringing Mr. Lauren's cinematic vision to life in the Ralph Lauren stores around the globe and leading Ralph Lauren Home's creative direction, design, and advertising. Alfredo passionately serves on the national board of trustees for Design Industry Foundation Fighting Aids (DIFFA) and sits on the Empire State Pride Agenda's board of directors.

CHASING BEAUTY

By Richard Phibbs

Foreword by Michael Cunningham

Editing and design by Alfredo Paredes

"I'm in constant search of chasing beauty, chasing hope—I'm not interested in the dark."

The celebrated photographer Richard Phibbs, known for his celebrity portraits and iconic ad campaigns for Ralph Lauren, Banana Republic, and more, has an unwavering eye for beauty. Many theorists argue that beauty is subjective, a product of individual preference, but the images from Phibbs' archive of work from 1997–2009, edited, sequenced, and collected in *CHASING BEAUTY*, may put that argument to rest.

The book is a deeply personal labor of love, affirming Phibbs' belief that photographs can change, inspire, and motivate. Alfredo Paredes, one of the creative minds behind Polo Ralph Lauren, approached Phibbs with the idea of making a monograph—with one caveat: Phibbs was to step back and relinquish control. Paredes had a vision in mind of taking Phibbs' aesthetic and selecting images that would realize his unique eye for beauty. The result is a fascinating juxtaposition of visuals that excite, tantalize, shock, and surprise. A delicate and gorgeous rose is juxtaposed with the rawness of a dirty rugby player; a pair of horses is set beside a female nude. These combinations highlight undeniable beauty of both natural and human origin, and show us that if you only look beauty can be found anywhere.

"Sometimes things cannot be expressed in words—that's what is so expressive, emotional, or revealing about a photograph. Just look and enjoy it. It reveals that exact fleeting moment in time—that's all. When I lose my breath a bit, I know that's the picture."

—Richard Phibbs





IRAN/DRUGS

Hardcover, 7.25 x 10 inches, 144 pages, 132 full-color photographs
ISBN 978-1-57687-554-4 **\$29.95** / Cnd \$35.00

Aslon Arfa was born in Tehran, in 1970. When he was 17, he became a photo assistant for Kamran Adle (a noted Iranian photographer) and worked with him for several years. Arfa studied Atomic Physics at Tehran University, but after graduating he started working as a photographer for *Danestaniha* magazine where he worked until 1998. He also worked for an Iranian newspaper for a year and spent another year working for *Iranvich Daily*. Arfa has worked on several journalistic photography projects, documenting such subjects as women in the Peshmerga (Kurdish military forces) of northern Iraq, the life of Afghans in Northern Afghanistan, the repatriation of Afghans from Iran, and Iran's martial arts. His pictures have been published worldwide in several magazines and newspapers including *Newsweek*, *Time*, *Paris Match*, *The New York Times*, *Stern*, *Der Spiegel*, *Panorama*, *L'Hebdo*, and *Le Figaro*.

BLACK CRACK IN IRAN

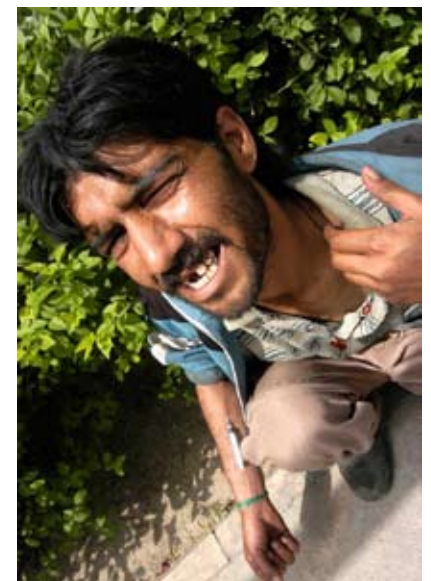
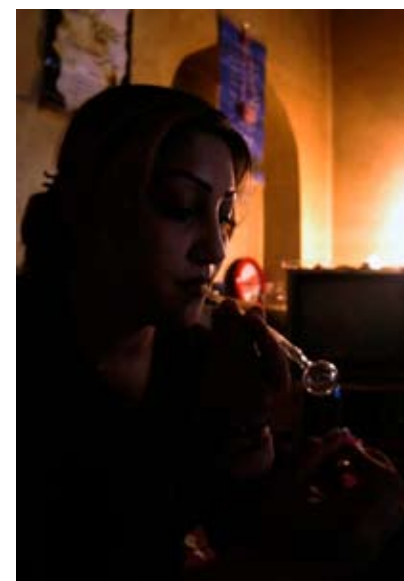
By Aslon Arfa

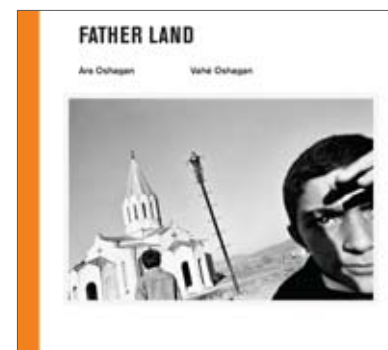
Text by Steffen Gassel

Creating an accurate picture of daily life in Iran is a difficult endeavor. Due to strict religious and moral codes, even photographing a woman inside her home without a scarf covering her head is all but impossible. Evidence of the censure of media in Iran has always been visible to Western nations, and has been brought to the forefront in the wake of the recent elections held there.

But, Tehran has a drug problem. On the streets, in back alleys, and in small, crumbling, low-cost apartments, Iranian crack addicts are finding their fix in steadily rising numbers. The crack—a term used to describe many types of crystallized narcotics—currently flooding the streets of Tehran is different from that found in the West in a significant way: the “black crack” in Iran is made from heroin, not cocaine. Intent on documenting the plight of these masses of addicts, Aslon Arfa struck out into the underbelly of modern Tehran, camera in tow. The results of his mission, compiled here in *BLACK CRACK IN IRAN*, are devastating images of men and women in the midst of a downfall. Some, including a young man with glazed eyes and infected burns stretching across his torso, are closer to the bottom than others.

Further complicating the documentation of the epidemic are the shame of addiction, the misunderstanding and disapproval of drug use by outsiders, and the lack of trust from suffering people whose sickness is also a crime punishable by death. Yet, after months spent in the trenches, Arfa has succeeded in bringing the closed-door activities of Iran's most unseemly citizens to light in *BLACK CRACK IN IRAN*.





ARMENIAN STUDIES/PHOTOGRAPHY

Hardcover, 12.25 x 10.75 inches, 156 pages, 75 duotone photographs

ISBN 978-1-57687-548-3

\$45.00 / Cnd \$54.00

Vahé Oshagan has authored eight volumes of poetry, six volumes of prose fiction, short stories, plays, and literary commentaries, as well as countless scholarly articles and essays on literary and historical topics. Oshagan is the preeminent poet and man of letters of the Armenian diaspora. His career as a writer was marked by a clear break from the past and the introduction of new literary ideas and forms into the Armenian language. In 1998, the President of the Republic of Armenia awarded Oshagan the Movses Khorenatsi medal for a lifetime of service to Armenian culture and letters—the highest Armenian honor given to a living person. Vahé Oshagan passed away on June 30, 2000.

Ara Oshagan is a photographer whose work revolves around the intersecting themes of identity, community, and memory. His first collection, *iwitness*, joined portraits of witnesses of the Armenian Genocide of 1915 with their stories of horror, survival, and redemption. Oshagan has also photographed the Armenian diaspora of Los Angeles in a body of work entitled *Traces of Identity*. His other projects include *Juvies*, focusing on the history of youth in the California prison system, and a project about the Ethiopian community of Los Angeles. Ara Oshagan's work is in the permanent collection of the Southeast Museum of Photography, Florida; the Downey Museum of Art, California; and the Museum of Modern Art in Armenia.



FATHER LAND

Photographs by **Ara Oshagan**

Text by **Vahé Oshagan**

When is a city born? When does it mature? When does it acquire an identity? There is just one answer to all three questions: when it looks death in the eye.

This is a land of myths and traditions, where people do not die but, rather, are transformed into legends and live on with their curses and blessings, continuing to put their stamp on their environment, to inspire future generations and to draw up the maps of the country's culture.
—Vahé Oshagan

FATHER LAND by Vahé and Ara Oshagan is a poetic and personal journey through the rugged, human-and-history-laden landscape of Karabagh. It is also a unique collaboration between a photographer son and his famous, writer father. A family steeped in Armenian literature and art, Vahé and Ara Oshagan's work is the result of an intensely felt connection to their heritage and homeland. FATHER LAND is a literary and visual contemplation of Karabagh's present-day, its history, and its culture, as well as a meditation on transnational identity, land, and paternal bonds.

Springing from a deep understanding of the Armenian people and their unique past, Vahé Oshagan's essay presents a reflective, yet witty and fluid, account of his encounters with people from all walks of Karabagh life. It touches upon topics as diverse as the happenings of the eighth century BC, the recent war of liberation, the dialect of the people, their worldview, their contradictions, their body language, their spirituality, and their legendary hospitality. It is an accomplished piece of imaginative literature, weaving between literary and literal, creative and factual, objective and subjective reflection.

Ara Oshagan's photographs provide insight into the lives of the people of Karabagh on a documentary as well as symbolic level and they reflect his personal encounters in the region. At times capturing an intimate familial moment; at other times, in the street, observing the chaos of life; or reverent in the presence of Karabagh's millennial churches, the images simultaneously document, explore, and reflect upon Karabagh's precarious present and uncertain future.

Taken together, the text and images are symbiotic and deeply connected—like the father and son who produced the work—and they portray a region and a culture as old as the bonds of family and society themselves.



VIVIAN CHERRY'S NEW YORK

By Vivian Cherry

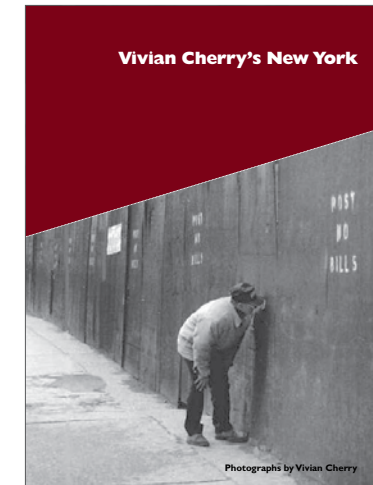
Essay by Julia Van Haaften

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

—*New York Daily News*

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

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



NEW YORK/PHOTOGRAPHY

Hardcover, 8.5 x 11.25 inches, 114 pages, 100 duotone photographs

ISBN 978-1-57687-519-3

\$29.95 / Cnd \$35.00

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

Julia Van Haaften is the former(1981–2001) Curator of Photographs for the New York Public Library.



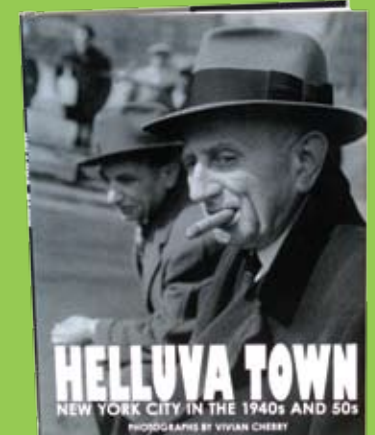
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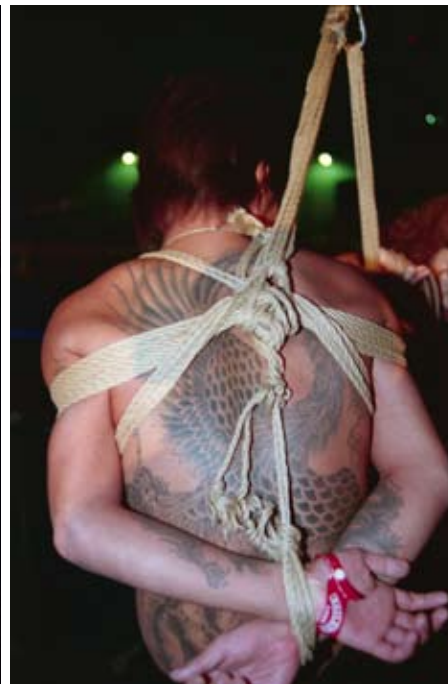
HELLUVA TOWN: NEW YORK CITY IN THE 1940s AND 50s

Hardcover, 8.5 x 11 inches, 96 pages, 80 duotone photographs

ISBN 978-1-57687-404-2

\$40.00 / Cnd \$42.95





GAY STUDIES/NIGHTLIFE/JAPAN

Paperback with extended flaps, 7.25 x 9 inches, 104 pages,
70 full-color photographs

ISBN 978-1-57687-552-0

\$24.95 / Cnd \$28.95

Tomoaki Hata is a photographer working primarily in Los Angeles and Tokyo. With more than ten years of education in law, sociology, media studies, cultural studies, and art criticism in Japan, Hata started his career as a photographer in 1996, shooting Japan's groundbreaking HIV/AIDS benefit dance parties as well as Japan's gay porn industry. Hata's photography is part of Collection Lambert in Avignon, France and is included in other private collections worldwide.

Eric C. Shiner is the Milton Fine Curator of Art at The Andy Warhol Museum in Pittsburgh and an adjunct professor in the History of Art and Architecture department at the University of Pittsburgh. Shiner was an assistant curator of the Yokohama Triennale 2001, Japan's first-ever, large-scale exhibition of international contemporary art, and the curator of *Making a Home: Japanese Contemporary Artists in New York* at Japan Society in 2007. He is an active writer and translator, and a contributing editor for *ArtAsiaPacific* magazine.

Simone Fukayuki is a chansonnier, party organizer, stage director, columnist, and is deeply fond of bizarreries, Eros, and futile love. Performing as a drag queen since the 1980s, Fukayuki has used *deus ex machina*, and the themes of authentic romanticism and anti-realism to profoundly affect audiences across Japan.



THE NIGHT IS STILL YOUNG

By **Tomoaki Hata**

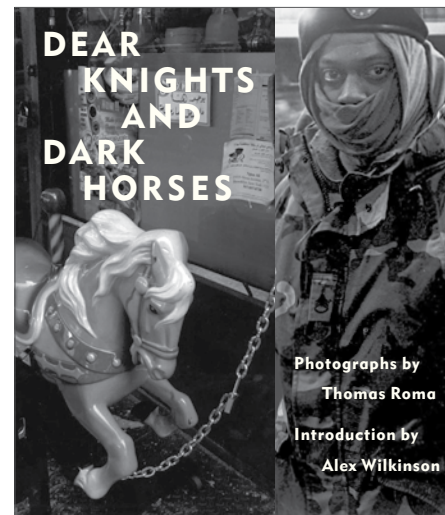
Essays by **Eric C. Shiner** and **Simone Fukayuki**

With *THE NIGHT IS STILL YOUNG*, Los Angeles-based, Japanese photographer Tomoaki Hata returns to his roots—the underground club scene of Osaka's gay, nightlife district. Filled with intimate images of the radically-creative drag queens who performed at various venues in the city from the late 1990s through the present, this book is a peek into the underbelly of modern Japan.

Hata occupies a much-deserved place in the ranks of the great Japanese photographers—on par with the likes of Daido Moriyama and Nobuyoshi Araki—yet he achieved this rank not by following the example of these greats, but via the presentation of his own unique view of a slice of Japanese culture that otherwise remains largely undocumented. Gay life and culture in Japan remains mostly secretive, and tends to take place within the safe confines of gay bars and gay districts that are many times hidden in plain view within the entertainment districts of major urban centers. A passionate and intimate portrayal of the gender-bending performers as they cavort, both on and off the stage, Hata exposes this elusive subculture for the entire world to see. The results are campy and combustible images of drag performers going full tilt. Glitter, glamour, sequins, and seediness are all on display, up-close and unrestrained.

Including an essay on Hata's photographs—and the world they examine—*THE NIGHT IS STILL YOUNG* captures and contextualizes drag culture in Japan at the turn of the century, and is the ultimate primary-source document of this otherwise obscure scene.





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Thomas Roma, a two-time recipient of the Guggenheim Fellowship, has had solo exhibitions at the Museum of Modern Art and the International Center of Photography in New York. He is the author of six powerHouse titles including: *ENDURING JUSTICE*; *SHOW & TELL*; *SICILIAN PASSAGE*; and most recently *HOUSE CALLS* with WILLIAM CARLOS WILLIAMS, MD. He is also the author of *SANCTUARY* (Johns Hopkins University Press, 2002), and *FOUND IN BROOKLYN* (W.W. Norton & Co., 1996), among others. Director of Photography at Columbia University, Roma lives in Brooklyn with his wife and son.

Alec Wilkinson has been a writer at *The New Yorker* since 1980. He has published nine books, among them *BIG SUGAR* (Knopf, 1989), *A VIOLENT ACT* (Knopf, 1993), *THE HAPPIEST MAN IN THE WORLD* (Random House, 2007), and *MY MENTOR* (Mariner Books, 2003). His awards include a Guggenheim Fellowship, A Robert F. Kennedy Book Award, and a Lyndhurst Prize.

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The portraits of soldiers were made in the early morning hours of January 2004, in the Jamaica, New York Armory as they were being deployed to the Iraq Theater of Operations. They are Army National Guardsmen of the 1st Battalion, 258th Field Artillery Regiment of the 42nd Infantry “Rainbow” Division. These are guardsmen, not army recruits. They have been called into service from lives spent not training for combat, but spent working everyday jobs and raising families. Roma portrays these men in a straightforward manner capturing their bravado as well as their apprehension in their final hours before beginning an unexpected voyage from which they might not return.

Coin-operated pony rides began appearing in front of “five and dimes” and candy stores across the U.S. in the late 1940s and quickly became part of the retail landscape. Sitting unattended collecting coins, they offered children a chance to imagine they were riding Gene Autry’s Champion, the Lone Ranger’s Silver, or Roy Roger’s Trigger. The machines pictured here are long past their prime; riderless, their novelty long since faded. Roma manages to humanize these machines by finding their potential to represent loss, abandonment, and the obsolete—themes that have been intertwined with America’s returning soldiers since Vietnam.



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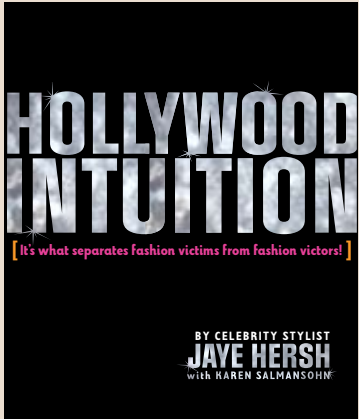
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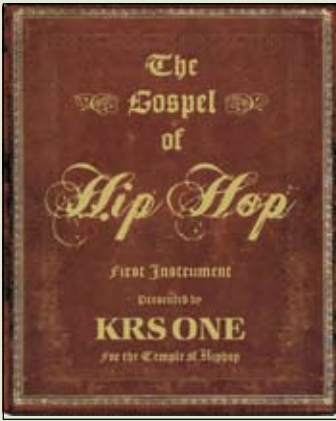
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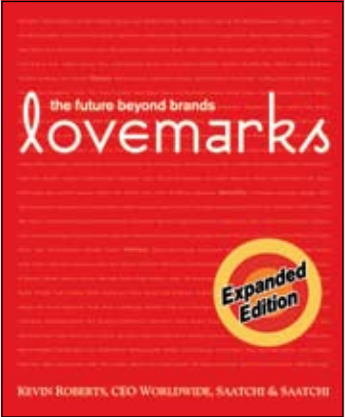
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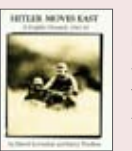
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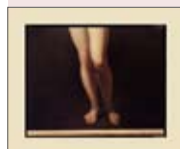
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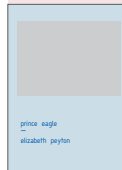
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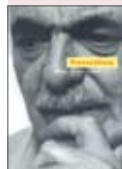
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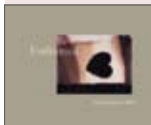
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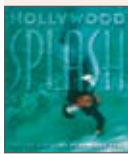
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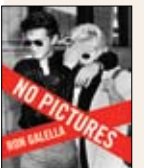
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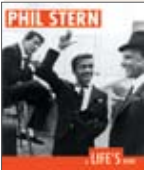
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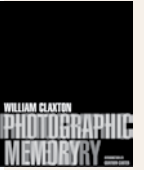
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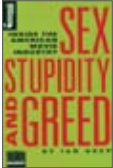
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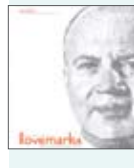
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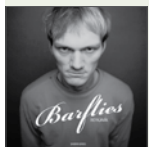
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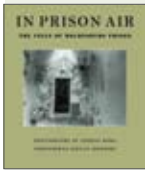
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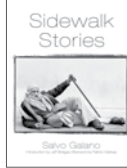
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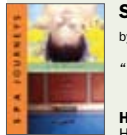
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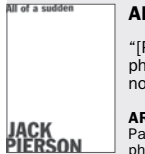


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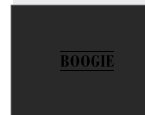


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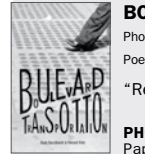
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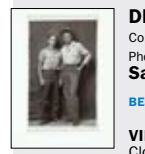
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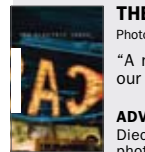
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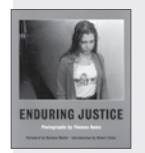


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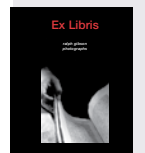
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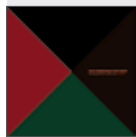


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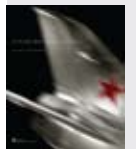
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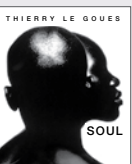
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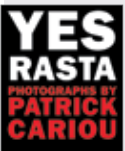
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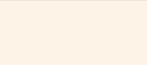
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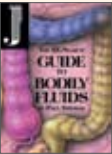
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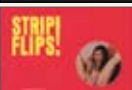
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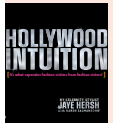
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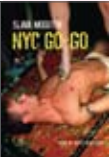
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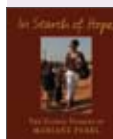
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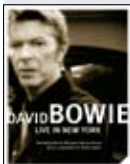


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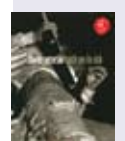
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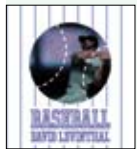
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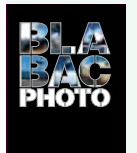
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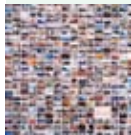
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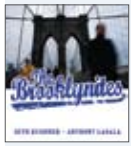
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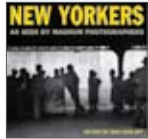
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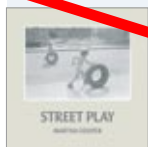
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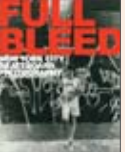
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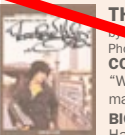
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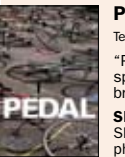
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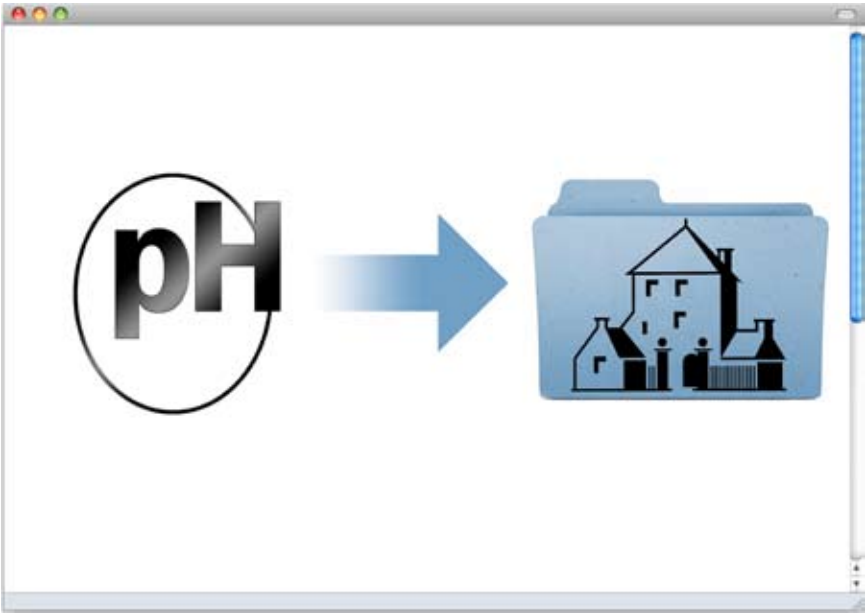
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STEP INTO THE ARENA

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

For more information on upcoming exhibitions, book launch parties, and events, please log on to www.powerHouseArena.com

BOOK BOUTIQUE

In the midst of this dynamic creative space, **The powerHouse Arena book boutique** provides an unparalleled shopping experience, featuring fine non-fiction, lifestyle, illustrated, and New York-themed books, innovative art and photography titles, handmade stationery and jewelry, design gifts, and an unparalleled collection of outstanding children's books, notepads, and European and Japanese art and game kits.

ARENA BOOKINGS

HOLD YOUR NEXT BIG EVENT AT THE POWERHOUSE ARENA!

Home to a series of landmark exhibitions and events, The powerHouse Arena is also available for private hire. Now in its third year, The Arena has been home to various after-parties for the St. Ann's Warehouse, a special performance by KRS ONE to commemorate the 2009 Book Expo America convention and has played host to The *New Yorker's* Speakeasy series and the PEN World Voices Festival, as well as fundraisers for the American Cancer Society, New York Foundation for the Arts, and the New York Civil Liberties Union, among others.

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

In a testament to its diverse and eclectic nature, The Arena has served as the setting for a range of events, from Puma's PT3 Table Tennis Tournament, to the launch event for American hardcore retrospective *Radio Silence*, to performances benefiting Winter Soldier and Iraq Veterans Against the War, and readings by literary luminaries such as Irvine Welsh, Susan Orlean, Laura Lippman, Amiri Baraka, Mireille Guiliano, Paul Auster, Jonathan Ames, T.C. Boyle, and Colum McCann.

The Arena has also continued hosting launch parties and exhibits for many powerHouse releases and collaborators, including the music bible *Wax Poetics*, San Francisco photo collective Hamburger Eyes, renowned photographer Boogie, installations by NIKE, and a historical discussion between the NYPD Vandal Squad and graffiti legends KET and COPE2.

Rental Details:

500-person capacity. Amenities include: a mezzanine-level VIP area; 24-hour access loading dock; three toilets; a full sound system including two Technics 1200MK5 turntables, two Pioneer CDJ1000MK3 turntables, a Vestax VMC-004XL 4-Channel Mixer, two Shure microphones, and two Mackie speakers. We've also added a Sanyo PLC-X25 LCD projector for private screenings.

Please contact Craig Mathis to arrange a viewing or to inquire about availability:
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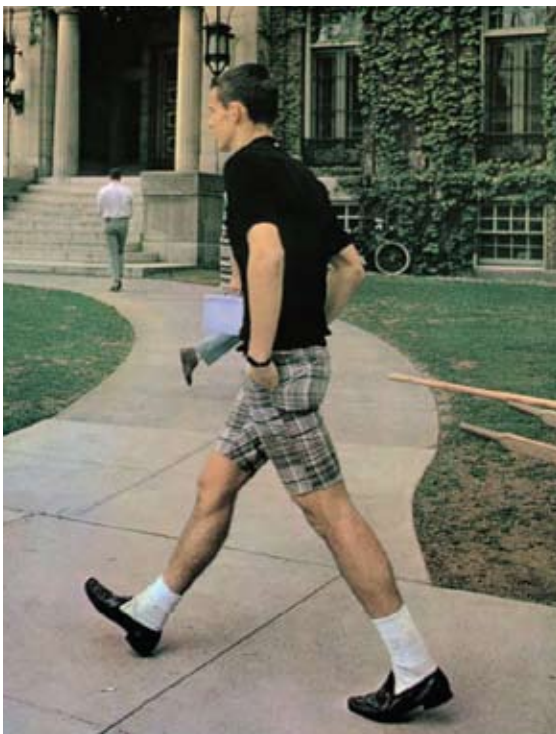
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