MAN IN THE MIRROR
Michael Jackson

By Ron Galella
Introduction by Brooke Shields
Essay by Susan Blond

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

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

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

In a tribute to the life and memory of Michael Jackson, Galella has compiled his comprehensive body of images of the King of Pop for the first time ever in MAN IN THE MIRROR: MICHAEL JACKSON.
In the basement of an apartment building in Manhattan, Scott Zieher discovered a pile of photographs among the effects of a recently deceased tenant. These photographs, presented for the first time in *Band of Bikers*, offer an intimate portrait of a group of gay bikers in the city and the woods, and a touching snapshot of an entire generation at its carefree zenith.

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

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

• Candy Shop
• Human Nature
• Die Another Day
• Heartbeat
• She’s Not Me
• Rain 2006
• Spanish Lesson
• La Isla Bonita
• You Must Love Me
• 4 Minutes
• Ray of Light
• Give It 2 Me
• Beat Goes On
• Vogue
• Into the Groove
• Borderline
• Music
• Devil Wouldn’t Recognize You
• Mista Way
• Doli Doli
• Get Stupid
• Same a Prayer
• Hung Up

 MADONNA: STICKY & SWEET
By Guy Oseary

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

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

Also available from powerHouse Books:

Madonna Confessions
Hardcover, 8.25 x 10.25 inches, 224 pages, over 250 four-color photographs
ISBN 978-1-57687-481-3 $39.95 / Can $42.95

Celebrating what The New York Times called “the sheer spectacularity of her physical form” along with show stopping highlights and groundbreaking staging, Madonna Confessions, the official photo book of the Material Girl’s sold out 2006 Confessions Tour, is essential reading for any and all Madonna fans.
America is a nation that has an unquenchable thirst for iconic representations and recognizable heroes, many of whom are born in the arenas, stadiums, and parks where our professional sports are played. These celebrities of our collective imagination are on full display in David Levinthal’s Baseball. For more than three decades, Levinthal has studied American culture and society as reflected through the toys we buy. With Baseball, Levinthal used hand-painted figurines, photographed with the oversized 20x24 Polaroid camera, to re-create the greatest moments in baseball’s history. In so doing, Levinthal examines and adds to the extensive mythology of America’s pastime.

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

—Jonathan Mahler

Jonathan Mahler is the author of LADIES AND GENTLEMEN, THE BRONX IS BURNING (Picador, 2006), and THE CHALLENGE (Farrar, Straus and Giroux, 2008) among many other works.
E. F. Kitchen’s photographs are included in the collections of the Metropolitan Museum of Art, the George Eastman House International Museum of Photography and Film, and the Los Angeles County Museum of Art among others. Her work has been published in books including The Greatest Album Covers That Never Were (Rock and Roll Hall of Fame and Museum, 2003), and Flora Photographica (Simon & Schuster, 1991), as well as periodicals such as the Washington Post, the Los Angeles Times, Angeles Magazine, and View Camera. She is based in Venice, CA.

Leo Braudy is a professor, and the author of From Chivalry to Terrorism (Vintage, 2005), and The Frenzy of Renown (Vintage, 1997), among other books. He is also the coeditor of the Film Theory and Criticism anthology. His most recent book is On the Waterfront (British Film Institute, 2008) in the BFI Film Classics series, and he is currently working on a book about the intertwined history of Hollywood and the Hollywood sign.

SUBURBAN KNIGHTS
A Return to the Middle Ages

Photographs by E. F. Kitchen
Introduction by Leo Braudy

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

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

From 2003 to 2005, internationally renowned photographer E. F. Kitchen photographed and interviewed the fighters of the SCA on location at their battles. Kitchen’s unique approach dispensed with technologically sophisticated cameras, and she instead used a tripod-mounted, 8x10 bellows camera with exclusively handmade and antique lenses. The results are appropriately hoary, sepia-tone images of these fierce warriors lost in time. Suburban knights willfully escape from the 21st-century and into the realm of the SCA, where one can come face to face with the formidable armor and lance of a knight calling himself “Nissan Maxima.” Warriors are icons for an idealistic code of behavior extolling power and virtue. The men and women of the SCA capture a bit of this past glory for themselves, and while a majority of the portraits obscure the faces of these knights, under their thick armor, their features couldn’t be made clearer.
SHORT STORIES OF THE TRANSPARENT MIND

By Joakim Eneroth

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

Short Stories of the Transparent Mind personally and directly explores the nature of perception. The book contains a number of short photographic narratives pertaining to the filters—such as our underlying projections and expectations—through which we see the world.

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

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

The work in Short Stories of the Transparent Mind was selected as a candidate for the Prix Voies Off 2009 in Arles, France, and an exhibition of the work will be shown during Mois de la Photo in Paris in 2010.

Joakim Eneroth is a Swedish artist and photographer whose work has been exhibited in solo and group shows internationally. His works are held in the collections of Moderna Museet, Stockholm; the Museum of Fine Arts, Houston; Dallas Museum of Art; and the Brooklyn Museum, New York. The work in Eneroth’s first book, Witho End (Journal, 2003), received the Prix Voies Off 2005. His other books include Testimony (Culture Art Technology, 2008), and Swedish Red (Steidl, 2009).
Launched in 2008 and designed to be an American counterpart and thematic successor to the prestigious European photo festivals Les Rencontres d’Arles, PhotoEspaña, and Visa pour l’Image, the New York Photo Festival creates an international atmosphere of inspiring visual installations, professional and aficionado fellowship and camaraderie, and newsworthy staged presentations, awards ceremonies, and symposia over the course of four-and-a-half days during the busiest photography month in New York City.

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

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

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

THE NEW YORK PHOTO FESTIVAL CATALOG
NYPH’08, NYPH’09, and NYPH’10

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

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

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

A DESPERATE MAN? OUT FOR MONEY? A BEGUIRED CHILD? A RAPIST? A DRUG ADDICT? OR, MAYBE, SOMETHING TOO STRANGE FOR EVEN THE SICK TO SUFFICE? SOMETHING TOO POSTERIOR FOR EVEN A BASEMENT-BUDGET B MOVIE. SOMETHING EXTRADORDINARILY 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 INTERCEPTION THAT ANSWERED NO ENTREATY, NO. YOU NEED NEVER PROSTRATE YOURSELF IN SUPPLICATION, TO RECEIVE THE ETERNAL BLESSING OF

SANTA MUERTE!

A KILLER OF THE OLD
But not all young women, not all rival gang-members, not raging against a race or creed—this killer was out for the old. Women.

As the year draws to a close, Mexican police are no closer to catching the “Mataviejitas” (little old lady killer). The two have issued artist sketches and photos of the primary suspects: an elderly woman, or a man in his mid-20s, with a mustache, possibly smoking a cigarette, or a transvestite, or a transsexual, or a woman. Twenty-two old ladies have been strangled in the past two years. Why, or how the killer chooses his victims, yet unknown. Anomalous? Perhaps.

Some say the killer kept a keepsake. How many victims? Estimates ranged: 21

MEXICAN POLICE ARE NO CLOSER TO CATCHING THE “MATAVIEJITAS”
since 2002-66 since 1998. A serial killer, believed the singular purview of America, was not seriously considered a possibility until 2004.

An eyewitness—a man visiting his mother had scavenged away the suspect, who he saw freeing the scene—had provided police with a physical description, and a unique fingerprint was recovered from the scene.

POPULATION OF MEXICO CITY:

“it’s just inconceivable that after fingerprints have been taken from a crime scene, they turn out to be the prints of police themselves.”

commented Hidalgo 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—He/She was linked to internal mechanisms to bring victories, by offering free or affordable assistance—carrying packages or providing knowledge in a service—by pressing an expert social worker representing medical or elderly aid programs. There was no evidence of forcible entry.

APPROACHING THE SEATED OR PROSE VICTIM FROM BEHIND:
the killer strangulated the victim with, for example, ties, pump—hose or a phone or watches 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 “Gorgon au Glit Rouge” (“Boy in RedMasked”) by the Jean Baptiste Greuze (1725-1805).

REQUIEM IN THE UK:
“Everything we see at the scene could be an indicator.”
“We don’t think it’s a coincidence,” said Mr. Ontiveros. “The feminine boy in the workstil could be connected to a... sexual identity crisis.”

Garson was an eight-year-old Russian painter and mentor of Lee Nord Suno, a Simian, Sade, Society 4, Apache Project. (Vostok Antenné is unrelated to the same group in English). Garson was popular enough to influence the works of Jean-Jacques Dessauvage, robot, but never in the United States. (n/a)

The boy is also known as the “Boy with the Red Mask” in the UK. (n/a)

The boy was transformed in 1998 film adaptation of the work, “Garson au Glit Rouge” directed of German, Tuscania’s film, not popular in 2001–2002.

A popular potion: distilled from the body parts of albinos.

Abject misery.

No happy endings.

No lessons of temperament or moderation. No saving grace.

No divine intervention. No salvation.

The fact: sometimes people suffer for no reason. No sin, no redemption—just suffering, suffering, suffering. Tales or Wos 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 or Wos tells stories of murder, accident, depravity, cruelty, and senseless unhappiness: and all true.

A ray of hope. A comeuppance. An all-for-the-best.

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.

Pointless, endless grief.

unhappiness: and all true.

keepsake. How many victims?

Estimates ranged: 31


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 temperament or moderation. No saving grace.

No divine intervention. No salvation.

The fact: sometimes people suffer for no reason. No sin, no redemption—just suffering, suffering, suffering. Tales or Wos 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 or Wos tells stories of murder, accident, depravity, cruelty, and senseless unhappiness: and all true.

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Vivian Cherry’s New York

By Vivian Cherry

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

—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, HE LL U VA TO W N: NE W YO R K C I T Y IN T H E 1940S A N D 50S, was released to critical acclaim. Now she returns with VIVIAN C H E R R Y’ S N E W Y O R K, 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.

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, Pargont, Colliers, and Americana. 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 HE LL U VA TO W N: NE W YO R K C I T Y IN T H E 1940S A N D 50S (powerHouse Books, 2007), Cherry lives and works in New York City.

NEW YORK/PHOTOGRAPHY

Hardcover, 8.5 x 11.25 inches, 110 pages, 100 duotone photographs
ISBN 978-1-57687-519-3 $29.95 / Ord $32.00

Also available from powerHouse Books:

HE LL U VA TO W N: NE W YO R K C I T Y IN T H E 1940S A N D 50S

Hardcover, 8.5 x 11 inches, 96 pages, 80 duotone photographs
ISBN 978-1-57687-404-2 $40.00 / Ord $42.95
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 / Can $26.95
JACKPOT

Photographs by Kevin Landers

“Kevin Landers may be the best artist you’ve never heard of. For 17 years, the New York photographer has been scouring the Lower East Side, locating beauty and humor in the humblest spots...”

—Time Out New York

In a remarkable debut from a rapidly rising photographer, Kevin Landers intimately connects us with the quotidian objects and moments that make up the topography of New York City. Jackpot is a 17-year retrospective of his candid and unvarnished encounters with entities and artifacts that capture the grittiness, incongruity, and simplicity of a metropolis that harbors relics of all proportions.

“...the images function as a kind of survey of New York during an era in which downtown transformed itself from an immigrant and artist district to one with Whole Foods on major cross-streets and luxury high-rises on unlikely avenues like the Bowery. Mr. Landers ignores the new arrivals and focuses on the old guard... And while [the images] owe plenty to color photography pioneers like William Eggleston and Stephen Shore—saturated prints, lingering on the odd, quirky object—they are grounded in a locale and moment of their own.”

—The New York Times

“A survey of the color photographs that Landers made between 1990 and 2007 showcases a slacker sensibility too amused and blasé to be seriously cynical. Like a grungier Martin Parr or Tony Feher with a camera, Landers makes pictures of people and products that tease Pop mercilessly. Studio still lifes of panhandlers’ cups, three-card-monte cardboard totems, and plastic bags snagged on broken branches rescue their subjects as found sculpture... Call it photography of the absurd, but nobody does it better.”

—The New Yorker

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

PHOTOGRAPHY/NEW YORK
Hardcover, 9.5 x 8.5 inches, 128 pages, 75 four-color photographs
ISBN 978-1-57687-437-0 $35.00 / Can $42.00
Ed Kashi was born in New York City and received a degree in photojournalism from Syracuse University. Kashi’s first major documentary project, a study of the Protestant community in Northern Ireland, garnered him an NEA grant. His book When the Borders Bleed: The Struggle of the Kurds (Pantheon, 1994) was the result of his cover story for National Geographic. Kashi has received numerous awards, including the World Press and Pictures of the Year competitions. The author of Aging in America: The Years Ahead (powerHouse Books, 2003), Kashi has also published his work in National Geographic, The New York Times Magazine, Time, Fortune, Geo, Smithsonian, Newsweek, Natural History, U.S. News & World Report, The Atlantic Monthly, Audubon, Granta, Aperture, and American Photo, among others. Kashi lives in New Jersey.

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

CURSE OF THE BLACK GOLD
50 Years of Oil in the Niger Delta
Photographs by Ed Kashi
Edited by Michael Watts

Curse of the Black Gold: 50 Years of Oil in the Niger Delta takes a graphic look at the profound cost of oil exploitation in West Africa. Featuring images by world-renowned photojournalist Ed Kashi and text by prominent Nigerian journalists, human rights activists, and University of California at Berkeley professor Michael Watts, this book traces the 50-year history of Nigeria’s oil interests and the resulting environmental degradation and community conflicts that have plagued the region.

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

The publication of Curse of the Black Gold occurs at a moment of worldwide concern over dependency on petroleum, dubbed by New York Times journalist Thomas Friedman as “the resource curse.” Much has been written about the drama of the search for oil—Daniel Yergin’s The Prize and Ryszard Kapuściński’s Shalom Shalom are two of the most widely lauded—but there has been no serious examination of the relations between oil, environment, and community in a particular oil-producing region. Curse of the Black Gold is a landmark work of historic significance.
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GUEST
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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 Quyn, 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 Tennis Tournament, to the launch event for American hardcore retrospective Radio Silence, to performances benefiting Winter Soldier and Iraqi Veterans Against the War, and readings by literary luminaries such as Irvine Welsh, Susan Orlean, Laura Lippman, Amin Baraka, Mireille Guiliano, and Jennifer B. Lee.

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