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## Thomas Dworzak **Kavkas**



Design: Claudia Christen, New York

**ISBN 978 90 5330 699 4**

Format: 30 x 24,5 cm (landscape)

Hardbound in cloth cover with gold stamps on front and spine (encyclopaedia-like)

192 pages, with 80 photos in duotone + 24 pages in transfer paper, total 216 pages

World Rights; Russian (Leonid Gusev) and German (Benteli) rights sold March 2010

€75,00 | £62,50 | \$100,00

**Special edition**

**ISBN 978 90 5330 703 8**

Numbered and signed gelatin silver print in numbered and signed book, in slipcase

Edition of 50 copies

€750 | £625 | \$1,000

'This is a toast to the Caucasus, and through the Caucasus to Georgia. This place, at a very young age, has taught me about life – in the horrors of war – in the beauty of peace. A toast to all its people, regardless of their nationality and traditions. May God give them peace. I would like to thank you for your hospitality, and thank you for having allowed me to be part of your lives, culture and reality. Thank you for having taken me for what I am and as one of yours, allowed me to live alongside with you, in passion and obsession. Thank you for the everlasting friendship. Thank God that I had the luck to find you and your land. Meeting you was the most beautiful thing that could have happened in my life. Forever I will be proud to be a Prisoner of the Caucasus. For You!'

Irreversibly a 'Prisoner of the Caucasus', Thomas Dworzak assembles his nostalgic black and white photographs and quotes from Russian 19th century romantic literature. The book is bilingual English/Russian. The captions are also in Azeri and Georgian. A major exhibition is to start at the end of May 2010 in the National Museum of Georgia in Tbilisi and will be travelling to Europe afterwards.



**Thomas Dworzak** (Germany, 1972) began to travel and photograph in Europe and the Middle East towards the end of his high school studies, living in Avila, Prague and Moscow, and studying Spanish, Czech and Russian. After photographing the war in former Yugoslavia, he lived in Tbilisi, Georgia, from 1993 until 1998. He documented the conflicts in Chechnya, Karabakh and Abkhazia as well as working on the larger-scale project about the Caucasus region and its people. Based in Paris from 1999, he covered the Kosovo crisis, mostly for US News and World Report, and he

returned to Chechnya the same year. After the fall of Grozny in early 2000, he began a project on the impact of the war in Chechnya on the neighbouring North Caucasus. After 9/11, Dworzak spent several months in Afghanistan on an assignment for the New Yorker. He returned to Chechnya in 2002. Since then he has photographed in Iraq, Iran and Haiti, and covered the revolutions in the former Soviet republics of Georgia, Kyrgyzstan and Ukraine. Based mainly in New York since 2004, Dworzak has been photographing the world of American politics and the impact of the war in

Iraq. He is currently also working on the project Valiasr, an essay on Tehran's main avenue.

Dworzak has received many awards: 2005 Picture of the Year International Award 2003; POYS 2001 and 2002; World Press Photo (Spot News Story, 1st prize), Amsterdam, 2001; Prix Bayeux, France 2001; Prix Terre d'Images Scoop d'Angers, France 2000; Prix Kodak, Kodak Young Photographer of the Year.

He became a Magnum nominee in 2000 and a member in 2004.



## Jane Hilton

### Dead Eagle Trail

#### America's Twenty-First Century Cowboys

Jane Hilton's first visit to North America was to Arizona in 1988. The enormous wide-open spaces, desert highways, and vast skies were the biggest contrast she had ever experienced to growing up in suburban England. This, combined with the warm memories of spending Sunday afternoons watching westerns with her father has contributed to Hilton's affection for the wild west.

There is definitely a romanticism that is associated with the gun-slinging cowboy, defending his land and his moral code. These displays of heroism have been reinforced in novels such as Owen Wister's *The Virginian* (1902), and films such as John Ford's *Stagecoach* (1939), with the iconic John Wayne. American culture has been defined by the west, and the 'American Dream' evolved from it. The pioneering days of the gold rush and the evolution of towns such as Las Vegas illustrate the mantra of the people; anything is possible in America.

*Dead Eagle Trail* is a culmination of numerous road trips Jane Hilton has taken across the States whilst documenting the American culture. This book is a celebration of the west, from the buckaroos of Nevada to the cowpunchers of Arizona. Cowboys are photographed in their own homes, surrounded by western artifacts. The need to hold onto their heritage is clearly visible. As the price of petrol and animal feed rises, the ranches struggle to survive and the cowboy of the twenty-first century could become extinct.



Design: MV LevievanderMeer, Amsterdam

ISBN 978 90 5330 717 5

Format: 24 x 32 cm (landscape)

Hardbound with dust jacket

144 pages, with approx. 80 photos in full colour

World Rights; German rights sold (Benteli)

May 2010

€39,90 | £32,50 | \$55,00

#### Special edition

ISBN 978 90 5330 718 2

Numbered and signed silver gelatin print in numbered and signed book, in slipcase

Edition of 50 copies

€500,00 | £425,00 | \$700,00



Photographer and filmmaker

**Jane Hilton** lives in London.

She started as a classical musician, graduating in 1984 with a BA (Hons) in Music and Visual Art from Lancaster University. Her love of photography brought her to London, working as an assistant for numerous fashion and advertising photographers, before going it alone in 1988. Early work included both fashion and editorial projects alongside her documentary

work, which is the mainstay and passion of her work today.

The contradictions in American society and the American dream is a recurring theme. Her work in Las Vegas, where the line between fantasy and reality is constantly blurred, is an epitome of this. From proclamations of everlasting happiness in Vegas, Jane hit the empty desert roads of Nevada, ending up 350 miles away near Reno, where a roadside brothel

called 'Madam Kitty's Cathouse'

caught her eye. This chance encounter became a two-year project and resulted in a ten-part documentary series for the BBC, *The Brothel / Love For Sale*, as well as a series of exhibitions on desert landscapes, pimps and prostitutes.

Jane's work is regularly published in *The Sunday Times Magazine* and *The Telegraph Magazine*.

## Rena Effendi



Design: MV LevievanderMeer,  
Amsterdam

ISBN 978 90 5330 695 6

Format: 24 x 24 cm

Hardbound with dust jacket

176 pages with 112 photos in duotone

World Rights; Russian (Leonid Gusev),

German (Benteli) and Spanish

(Blume) rights sold

November 2009

€39,90 | £32,50 | \$55,00

### Special edition

ISBN 978 90 5330 704 5

Numbered and signed gelatin  
silver print (choice of 1 out of 4)  
in numbered and signed book,  
in slipcase

Edition of 4 x 25 copies

€500,00 | £425,00 | \$700,00

## Pipe Dreams

A chronicle of lives along the pipeline

A pipe dream is a fantastic hope that is regarded as being impossible to achieve. This book is dedicated to the people of Azerbaijan, Georgia and Turkey, linked by the oil pipeline and their fading hopes for a better future. Besides corporate public relations campaigns, little photographic evidence exists about the impact the Baku-Tbilisi-Ceyhan oil pipeline has had on Azerbaijan, Georgia and Turkey. This book portrays life as it is lived, with no commercial or public relations agenda. It 'un-smiles' the calendar smiles of corporate propaganda and sheds fresh journalistic light on this geopolitically important region.

Born in 1977 in Baku, Azerbaijan, **Rena Effendi**'s first job, at the age of 19, was as a translator for the Azerbaijan International Oil Company, a consortium of some of the world's largest oil producers. This gave her financial independence, as the oil industry was the most lucrative employer for educated youth in Baku. Having gained an inside perspective, Effendi directed her gaze outward and began to take photographs in 2001, focussing on the oil industry's effects on ordinary people's lives.

In 2006, she received a commercial assignment from BP to follow the Baku-Tbilisi-Ceyhan oil pipeline segment in Azerbaijan. Her images resulted in a corporate calendar outlining the achievements of BP's social responsibility programme.

However, in the course of her assignment, Effendi was confronted with the reality that the majority of people had not benefited from the oil wealth flowing under their feet. This motivated her to conduct an independent journalistic investigation. In her attempt to find out what was hidden behind the PR smiles of her calendar, Effendi undertook a photographic journey along the 1,700 km oil pipeline through Azerbaijan, Georgia and Turkey, collecting the untold stories along the way.

A travelling exhibition will be starting in different cities in Switzerland, autumn 2009.



## Stanley Greene Compiled by Teun van der Heijden



### Black Passport

'It's something Alexey Brodovitch said, that the life of an artist is like a butterfly. If they're lucky they can last for eight months. But I apply that to war photography, and I say when we're lucky it can last for eight years. Like if you are reading the Tarot and you look at the death card, you can have physical death but you can also have spiritual death. That doesn't mean you can't continue to do it, but I think you can only keep positive for eight years. If you stay at it longer than that, you turn. And not into a beautiful butterfly. You really turn. I see it in myself, and I see it in all my friends and colleagues. We are all victims of post traumatic stress and deal with it in different ways. And we're not beautiful butterflies anymore.

We've become moths. And what a moth does, it flies into the flame. You know, sometimes your wings get singed, or you just burn up. Get killed. Or you burn up inside. The drugs and the alcohol and the partying and all of that is to push it away, push it away.' *Stanley Greene*

The life of a war photographer is also a fascinating story. For what motivates someone to be confronted with death and misery? To do your work while risking your own life, sometimes literally amidst flying bullets? Does a war photographer see it as a task to lend a voice to the oppressed of the world? Is it political engagement? Or is being a war photographer an escape from the day-to-day reality, a craving for adventure?

*Black Passport* is the biography of the life of war photographer Stanley Greene. It shows Greene's war images alternated with private images. The viewer makes acquaintance with Stanley's friends, his wife (later ex-wife), his female friends and his colleagues. Just as Greene himself, the viewer experiences being tossed to and fro between the safe western life and the horrors of wars elsewhere. What effect does this work – the confrontation with horrors – have on his character? How does it influence his relationships, his loved ones and friends? The basis of *Black Passport* is, in addition to the photography, a long monologue by Greene. Teun van der Heijden has put this monologue together from rough material that was the result of eight extensive interviews. It is presented as a film script, in 26 short scenes. The scenes do not form a sequential story, but are a kaleidoscope of Greene's key experiences.

With the exception of one flashback, Stanley's story is told chronologically in the book. The 26 scenes are given shape by 26 photographic portfolios, each beginning with a short monologue. The layout is rough as in a sketch book. All photos are displayed on black pages.



**Stanley Greene** started out as a fashion photographer in Paris. After publishing a book on Paris night life, the black American photographer from New York wanted to move into the direction of documentary photography. In a time of massive changes such as the end of the Cold War and the fall of the Berlin Wall, he travelled through the former Eastern bloc and took photographs in the Caucasus. At the start of the '90s, he thus found himself in the middle of the Chechnya War, the conflict that Greene was to follow for more than ten years. It became a personal mission for him, which resulted in 2004 in the book *Open Wound*. It became Greene's epos about the Chechnyan people and its oppression, and made his name better known among a broader audience. Greene has since documented virtually all the hotspots in the world.

Stanley Greene was a long-time member of the renowned photo agency l'Agence Vu. He is one of the founders and part-owners of the photo agency NOOR.

**Teun van der Heijden** is a graphic designer who lives and works in Amsterdam and has been responsible for the design of the annual World Press Photo book for the last ten years. Van der Heijden is at his best as designer when he, together with the photographer, is allowed to tell the story. *Black Passport* is the ultimate example of this.



# Ferit Kuyas

Texts by Diana Edkins & Bill Kouwenhoven



Design: MV LevievanderMeer,  
Amsterdam

**ISBN 978 90 5330 682 6**

Format: 30 x 24 cm (landscape)  
Hardbound with dust jacket

112 pages, with approx 65 photos  
in full colour

World Rights English;

German rights: Benteli

November 2009

€39,90 | £32,50 | \$55,00

**Special edition**

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Numbered and signed print in  
numbered and signed book,  
in slipcase

Edition of 50 copies

€500,00 | £425,00 | \$700,00

## Chongqing – City of Ambition

The Chinese city of Chongqing is little known in the West. Yet with its 32 million inhabitants, the city is twice as big as the Netherlands. Located on the Yangtze river in southwestern China, it is one of China's most rapidly growing cities.

Ferit Kuyas stayed in Chongqing on dozens of occasions for long periods and became totally fascinated by the megalomaniacal construction fervour he witnessed there, as well as its beauty. The almost ubiquitous haze – naturally present in this region but intensified by large-scale pollution – gave his work almost automatically an added layer of mystery.

Kuyas focussed predominantly on the periphery of the city, where the enormity of it cannot be directly seen, but rather felt. The result is a stifling and exceptional book that displays all the superlatives that describe China: huge, unstoppable, terrifying, incomprehensible, fascinating, beautiful...

**Ferit Kuyas** (Istanbul, 1955) lives in Wädenswil, Switzerland. He studied architecture and law in Zurich before devoting himself fully to photography in 1986. His work has been exhibited frequently all over the world, most recently in London and in Łódź.

**Diana Edkins** is an independent curator and writer. She is the former director of exhibitions of Aperture Foundation (New York).

**Bill Kouwenhoven** is international editor of *HotShoe* (London).



## Monique Stauder



Design: Heijdens Karwei, Amsterdam

**ISBN 978 90 5330 719 9**

Format: 21,5 x 27,5 cm (portrait)

Binding/cover: two hardbound books  
glued onto each other's backs

2 x 128 pages, with 220 photos in  
duotone

Illustrated with colourful pages from  
Monique's travel diaries.

World Rights; German rights sold  
(Benteli)

June 2010

€49,90 | £42,50 | \$69,90

### Special edition

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Signed and numbered book with

signed and numbered print, in slipcase

Edition of 50 copies

€500,00 | £425,00 | \$700,00



## Latitude Zero

With two forewords by Paul Theroux

'Each poetic adventure is distinct, and each poet has sown  
a different plant in the miraculous forest of speaking trees.'

Octavio Paz



*Latitude Zero* is the culmination of a 25,000-mile odyssey that begins at the mouth of the Amazon River, moving in a westward direction, documenting the precious pact between humanity and nature within one degree north and south of latitude zero through Brazil, Colombia, Ecuador, the Republic of Kiribati, the Republic of Nauru, Indonesia, the Maldives, Somalia, Kenya, Uganda, the Democratic Republic of Congo, Republic of Congo, Gabon, and Sao Tome e Principe.

No itinerary or agenda was necessary. The purpose of *Latitude Zero* was to be as visually playful and uninhibited as possible, to simply be authentic and document life with a capital L. Any point within the equatorial zone was fair game, unless geography (Manaus) or politics (Mogadishu) dictated otherwise. And imagine a meal of beans and rice deep in southern Colombia's rainforest with the FARC guerrillas, or eating turtles laced with honey with the Congolese pygmies, or dining in a loud testosterone-driven petrol platform cafeteria off Gabon's Atlantic coast!

The work of the Swiss-American photojournalist, **Monique Stauder** has been published in *TIME*, the *New York Times*, *Christian Science Monitor*, *CEO* and *Mother Jones*, among others. She has travelled from the camps of Tamil Tigers in Sri Lanka to the island nation of East Timor, and from the Balkans to the Nuba Mountains in Sudan on behalf of international humanitarian NGOs and countless editorial publications. Stauder has master's degrees in international relations and history.

Stauder's photographs will be accompanied by two forewords from acclaimed American novelist and travel writer **Paul Theroux**. A prolific author, Theroux is best known for his travel books *The Great Railway Bazaar* and *Riding the Iron Rooster*, and his novel *The Mosquito Coast*, which was made into a film of the same name.

# George Georgiou



Design: Heijdens Karwei, Amsterdam

**ISBN 978 90 5330 715 1**

Format: 24 x 31,5 cm (portrait)

Hardbound with dust jacket

128 pages, with 154 photos in

full colour

World Rights; German rights sold

(Benteli)

April 2010

€39,90 | £32,50 | \$55,00

**Special edition**

**ISBN 978 90 5330 716 8**

Numbered and signed silver gelatin

print in numbered and signed book,  
in slipcase

Edition of 50 copies

€500,00 | £425,00 | \$700,00

## Fault Lines

### Turkey from East to West

Turkey is often seen as the country that will bridge the gap between the West and the Middle East. At the moment Turkey is at a political crossroads itself, a crossroads that will define the very nature and future role of the country. With a large, dynamic and young population there is always hope that a truly democratic and liberal country will emerge, and Turkey will be able to truly fulfil the role of a bridge between culture and religions.

It is the very process of this modernization, urbanization and national identity, happening at breakneck speed, against a backdrop of rising nationalism and religion, which Georgiou's work seeks to address and question. He has chosen to represent this in an undramatic way, focusing on the very quiet everyday life that most people in Turkey experience.

Having spent nearly five years living in Turkey, George Georgiou was surprised at how quickly change is taking place; landscapes, towns and cities are being reshaped, an extensive road network is being built, town centres are being 'beautified' and large apartment blocks are springing up at a rapid rate around every town and city throughout Turkey. Almost always, the architecture and infrastructure have the same blueprint. Cities are beginning to become carbon copies of each other.

One of the most immediate consequences is the rapid disintegration of community that is so familiar in Turkish villages and towns. Another issue is that the cosmopolitan urban centres, particularly Istanbul, Ankara, Bursa, and the coastal towns of the South and West, have traditionally been the home of Atatürk's children, the upholders of secular Turkey. With the influx of a more provincial, traditional, conservative and religious population into the cities, a new tension is beginning to rear its head. This is in part seen in the clash between the mildly religious Government of the AKP, whose support comes from the countryside and the new urban population, and the old secular parties of both left and right, who oppose all reforms instigated by the Government on secular and nationalist grounds. Added to all this is a highly politicized and powerful military, the self-declared guardians of the republic, and the all-imposing image and philosophy of Turkey's founding father, Mustafa Atatürk. *Fault Lines* provides us with a fascinating look into the new Turkey that is starting to take shape.

**George Georgiou** (London, 1961)

started working as a freelance photographer after completing a BA in photography at the Polytechnic of Central London, and has been represented by Panos Pictures, UK and Prospekt, Italy. His work is centred on the premise of people and communities living and moving between divided communities or ideologies.

The decision to continue the project in Turkey was based on the idea that since September 11 the world is fast polarising between the Western democracies and the Muslim Middle East. Georgiou has won several prizes, including the 2nd prize Art Stories 2005 World Press Photo, 1st prize Spot News for Magazine 2004 Picture of the Year International, and the 1st prize Portrait Stories 2003 World Press Photo.





## Marcus Bleasdale Foreword by John Le Carré



### The Rape of a Nation

Design: Heijdens Karwei, Amsterdam

**ISBN 978 90 5330 671 0**

Format: 17 x 23 cm (portrait)

Hardbound with banderol

240 pages with 117 photos in duotone

+ 36 half-size text pages

World Rights

October 2009

€39,90 | £32,50 | \$55,00

#### Special edition

**ISBN 978 90 5330 725 0** (25 copies)

**ISBN 978 90 5330 702 1** (75 copies)

Numbered and signed gelatin silver print in numbered and signed book, in slipcase

Edition of 100 copies, of which 25 copies signed both by Bleasdale and Le Carré. The profits from this specific special edition will go to charitable causes in Congo

The price of these 25 copies is:

€750 | £625,00 | \$1,000

The price of the 75 other special editions is: €500 | £425 | \$700

'The continuing human tragedy of Congo is not a statistic. It is a continuing human tragedy. It is fourteen hundred and fifty tragedies every day. It is countless more than that if you include the orphaned, the bereaved, the widowed, and all the ripples of truncated lives that spread from a single death. It is you and me and our children and our parents, if we had the bad luck to be born into the world this book portrays.

But Congo has one secret that is hard to pass on if you haven't learned it at first hand. Look carefully and you will find it in these pages: a gaiety of spirit and a love of life that, even in the worst of times, leave the pampered Westerner moved and humbled beyond words.' *Excerpt from the foreword.*

Marcus Bleasdale has been following the war in Congo in all its horror and grotesqueness for almost a decade – a war which has claimed more than 5.4 million victims to date. Seven years ago, Bleasdale published his first book on Congo, *One Hundred Years of Darkness*, which was immediately voted best photo journalistic book of the year by the American Photo District News.



**Marcus Bleasdale** was awarded the Unicef Photographer of the Year Award, the 3P Photographer Award and the Alexia Grant for World Peace and was awarded the Open Society Institute Distribution Grant for his work with Human Rights Watch.

He was named Magazine Photographer of the Year in the USA by POY. He was awarded the Olivier Rebbot Award for best foreign reporting in the USA and a World Press Award for his work on Human Rights abuses in Congo was awarded a first prize in POY.

Marcus is represented by VII Photo Agency and continues to cover those conflicts under-reported and forgotten by today's media.

# Sophie Zenon

## Roads Over Troubled Water

A quest for the soul – Une chasse à l'âme



Design: MV LevievanderMeer,  
Amsterdam

ISBN 978 90 5330 696 3

Format: 24 x 9 cm (landscape)

48 pages with 40 photos in duotone,  
leporello bound, with separate text  
book in slipcase

World Rights, German Rights sold  
(Benteli)

April 2010

€75,00 | £59,90 | \$99,90

**Sophie Zenon** was born in 1965 in Normandy (France). Her professions have included bookseller and journalist. She is a historian and cultural anthropologist. Zenon has been a full-time independent photographer since 2004 and is receiving increasing recognition for her work, being exhibited regularly all over the world. Up till now she has published four books, including *Mongolie – l'esprit de vent* (Actes Sud/Benteli).

French photographer Sophie Zenon has been travelling across Asia for more than ten years now. Initially, she spent a lot of time in Mongolia, Siberia and the Amur river basin, capturing both the enormous grandiosity of these areas and the population's harmony with nature and the divine. Zenon then continued her 'quest for the soul': between Siem Reap and Kratie, past Phnom Penh to the Gulf of Siam, she allows herself to be carried away on the waters of Tonlé Sap and the Mekong.

The relationship between water and the landscape is made crystal clear in Zenon's panoramas. Water is the basis of life, and therefore of thought. Water is omnipresent, forming an inextricable whole with its environment, being its cause. Sophie Zenon's way of working transcends several fundamental photographic principles. On the one hand, in her landscape photography she places nature at the fore in an almost literary manner by expressing philosophical reflections on the role of elements in nature via forms and shadows.

On the other hand, just like Henri Cartier Bresson, she has mastered the art of capturing short-lived and unique moments. One of Zenon's sources of inspiration is the Finnish master in both genres, Pentti Sammallahti.

*Roads Over Troubled Water* is an exceptional piece of design, printing and binding. The book is a work of art in itself, with its landscape format of 24 x 9 cm, some fifty photos printed in duotone, and its leporello binding. With a separate text book (bilingual English/French), in a slipcase.



**Mariella Furrer**

## My Piece Of Sky

Memories of child sexual abuse



Design: Heijdens Karwei, Amsterdam

ISBN 978 90 5330 772 9

Format: 17 x 23 cm (portait)

Hardbound

192 pages, with approx. 80 photos in duotone and 40 drawings in full colour

World Rights

April 2010

€25,00 | £19,90 | \$35,00

On 27 August 1994, Thea Pumbroek died in a room of a Holiday Inn in Amsterdam. She had appeared in a number of pornographic films and died from an overdose of drugs whilst being filmed in yet another pornographic movie. Thea was 6 years old.

In October 2005, in Johannesburg, South Africa, Michaela Ganchi was abducted, raped, sodomised and brutally murdered. After trying unsuccessfully to kill Michaela by pounding her head with rocks, 27-year-old Ronald Jones cut her throat with a broken bottle. The pathologist at the trial described the physical trauma to the child's vagina and anus as so severe that there would have been lifelong consequences had Michaela survived. Michaela was 6 years old. And the list of innocent children who have been sexually brutalised goes on and on...

Thankfully, not all children who are sexually abused are murdered, but all sexual crimes against children represent horrific abuses of power and expressions of brutality. The scars from sexual abuse are felt for the rest of a victim's life and affect an individual's ability to grow to his or her potential.

'A part of me died many years ago. I have been mourning it my whole life...' Garth, a 39-year-old man, was sexually abused by several people from a very young age. By the time he was 13 he was doing drugs and taking money for sex. On April 23, 2008 he committed suicide in a police cell. Garth's life story is a testimony to the damage that paedophiles inflict on children, for the rest of their lives.



This project is a personal journey that began for Mariella Furrer over 30 years ago when she was molested by a stranger. Since then she has explored the world of child sexual abuse with her camera and a sound recorder, documenting both the brutality of child rape, the resilience of its young survivors, and the dedication of all the people working to protect them.

Furrer chose to focus her attention on South Africa, a country dealing with an epidemic of child sexual abuse. South Africa has one of the highest incidents of child rape and child sexual abuse in the world. An estimated fifty child rapes are reported every day in the country, but child rights activists say that thousands more crimes go unreported and that because children are even less likely to report their abuse, they estimate that the real rate of child rape could be 20 times higher than the reported rate. If that many children are sexually abused daily in South Africa alone, globally the figures must be staggering. Although Furrer has focused her attention on this issue in South Africa, the sad reality is that the sexual abuse of children is a global issue, and one that is rapidly on the rise.

Mariella Furrer has worked on this project, on and off, for almost seven years now, inspired by the strength of the young victims and their families, and the passion and perseverance of the policemen and childcare workers who toil around the clock to look after them. In this time, she has produced and gathered a large body of work consisting of photos, journals, in-depth recorded interviews, artwork and poetry.

This book will give a voice to the countless children who have endured this ordeal, and give people a better understanding of what exactly it means to be sexually abused as a child.

**Mariella Furrer**, Swiss/Lebanese, was born in Beirut in 1968 and has lived in Africa her whole life.

She attended the Documentary Photography & Photojournalism Program at the International Centre of Photography in NYC (1993), and has since been working as a freelance photojournalist based between Kenya and South Africa. She has covered Africa extensively and has worked on stories in Europe, the Middle East and Asia.

Mariella has been awarded grants from the 3P Foundation, France and the Hasselblad Foundation, Sweden. She has received an Honorable Mention from Unicef Photo of the Year 2005 and has been nominated for the Santa Fe Prize for Photography 2006. All for her ongoing project on child sexual abuse in South Africa.

## Damion Berger

## In The Deep End



Design: MV Levievandermeer,  
Amsterdam

ISBN 978 90 5330 713 7

Format: 24 x 32 cm (landscape)

Hardbound cover with inlaid photo

Approx. 96 pp. with approx. 50 photos  
in duotone

World Rights

June 2010

€39,90 | £32,50 | \$55,00

### Special edition

ISBN 978 90 5330 714 4

Numbered and signed silver gelatin  
print in numbered and signed book,  
in slipcase

Edition of 50 copies

€500,00 | £425,00 | \$700,00

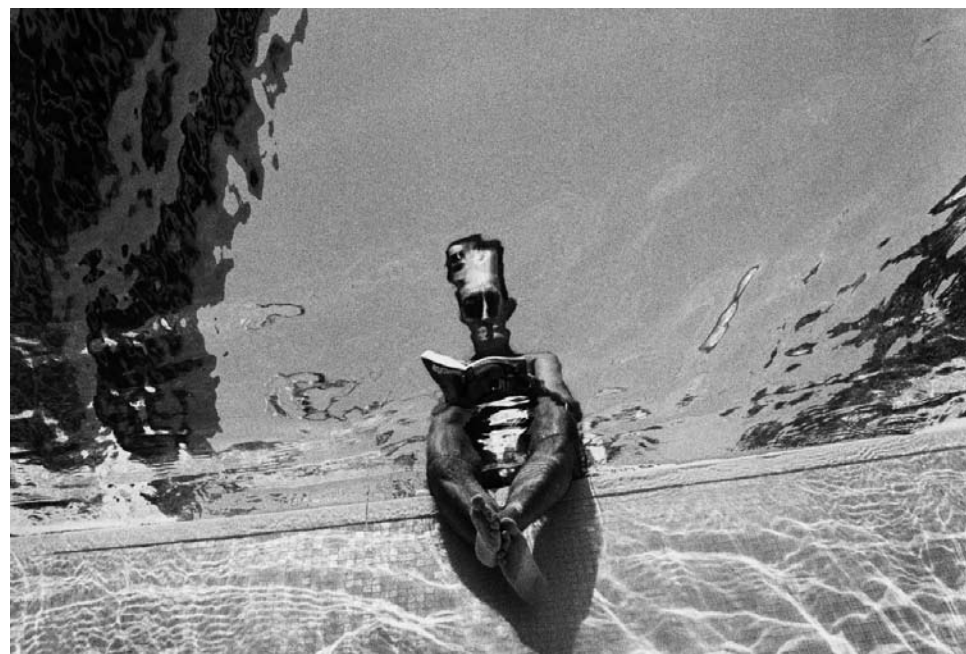
With his *In The Deep End* series, Damion Berger makes use of photography's ability to de-contextualize the familiar and create visual narratives, evoking a fusion of dreamlike memories and sense of childhood regression. The clear, warm water of the swimming pool represents an intersection between the cultural and social pursuit of leisure, the natural element of water, and man-made space. The pool provides a place of temporary detachment from life's everyday routine, people seem liberated and at once removed from any social reference as they float, dive, sink or swim through the water.

Smuggling a camera into public pools where photography is of course prohibited, Berger was able to work without the knowledge or complicity of his subjects as he attempted to produce photographs that simultaneously rekindle memories of childhood and the joys of summer times past. Berger also wanted to subvert certain water-borne fears that often stem from childhood. Since seeing the film *Jaws* for the first time, the potential presence of a shark below the surface, no matter how irrational the possibility, such as in a swimming pool, has become a powerful phobia. Placing a small rubber toy shark close to the lens and altering one's perception of reality and scale, the indelible silhouette of the large dorsal fin angled towards an unsuspecting swimmer is enough to evoke dread and anxiety in us all.

*In The Deep End* is an intriguing mix of wonderful, artistic, but also fascinating photography, that leaves the viewer in a state of pleasant confusion.

**Damion Berger** was born in London in 1978 and is based in New York and Monaco. Damion's work principally revolves around themes of social ritual, exploring diverse subjects such as tradition, formality, leisure and festivity. He has been exhibited internationally, is included in many private collections and has been featured in publications such as *PDN*, *American Photo*, *Hotshoe*, *B&W Magazine*, *The Sunday Times*, *New York Magazine* and the *British Journal of Photography*.

He was selected for the Magenta Foundation's Flash Forward '08 survey of emerging photographers. Among other recent awards, he was included in Photolucida's Critical Mass – top 50, was a 1st place winner in the P×3 '09 competition and named a nominee for best Fine Art Series from the NY Photo Awards. He also received an honourable mention in CENTER's project competition for his *R.S.V.P. – The End Of Opulence* series (Schilt Publishing, autumn 2010).



## Dave Anderson Text by Chris Rose



Design: TeeJay McCoy

ISBN 978 90 5330 712 0

Format: 22 x 24,5 cm (portrait)

Hardbound with dust jacket

144 pages, approx. 85 photos in

full colour

World Rights; North American Rights

sold (Aperture)

May 2010

€34,90 | £29,90 | \$60,00

Special edition

ISBN 978 90 5330 724 3

Numbered and signed C-print in

numbered and signed book,

in slipcase

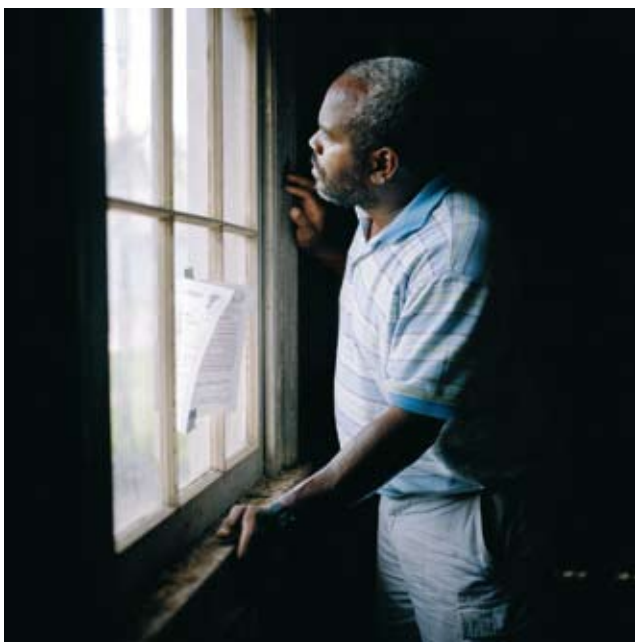
Edition of 50 copies

€500,00 | £425,00 | \$700,00

### One Block

#### A New Orleans Neighbourhood Rebuilds

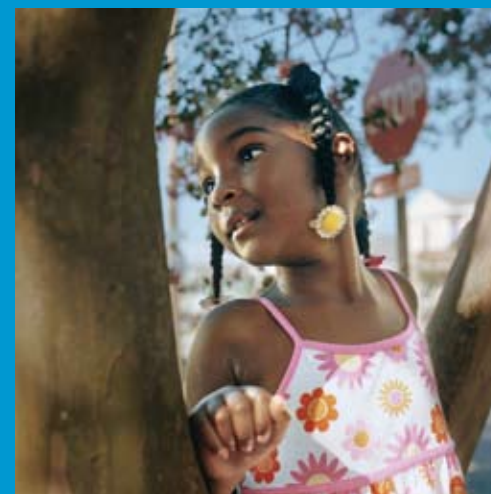
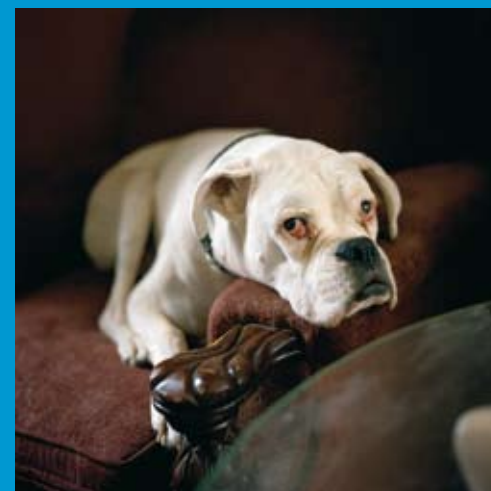
*One Block* is a quiet portrait of post-Katrina New Orleans as seen through the prism of a single city block. Using portraiture, still lifes and abstracts, *One Block* traces the ongoing physical and psychological impact of the hurricane on a community and its residents. While the project tracks the physical changes to the street, it also pays significant attention to the less tangible, but equally important, psychological infrastructure of this community. As with Anderson's first book *Rough Beauty*, *One Block* is a story of resilience and grace amidst problematic circumstances.



**Dave Anderson** has been recognized as 'one of the shooting stars of the American photo scene' by Germany's *fotoMAGAZIN* and named a 'rising star' by *Photo District News*. His project *Rough Beauty* was the winner of Center's 2005 National Project Competition and was published with an essay by Anne Wilkes Tucker. Vince Aletti of *The New Yorker* has called his work 'as clear-eyed and unsentimental as it is soulful and sympathetic.' Dave's work has been featured in magazines from *Esquire* to *Stern* and can be found in the collections of various museums, including: the Museum of Fine Art, Houston, the Ogden Museum of Southern Art, the Musée de la Photographie and The Corcoran Gallery of Art.

**Chris Rose** is a columnist for *The Times-Picayune* newspaper in New Orleans, an essayist for *The NewsHour* with Jim Lehrer, and a frequent commentator for National Public Radio's *Morning Edition*.

His harrowing and poignant essays about post-Katrina New Orleans were collected in his widely lauded book *1 Dead in Attic* (Simon & Schuster). His Katrina columns won many awards and he was named a finalist for the Pulitzer Prize for Distinguished Commentary and awarded a share in *The Times-Picayune* staff's Pulitzer for Public Service. Rose lives in New Orleans with his three children.



# Heather McClintock



Design: Heijdens Karwei, Amsterdam

ISBN 978 90 5330 697 0

Format: 22 x 24,5 cm

120 pp., with approx. 55 photos  
in full colour

Hardbound with dust jacket

World Rights

January 2010

€29,90 | £24,90 | \$39,90



## The Innocent

### Casualties of the Civil War in Northern Uganda

The Innocent is a collaboration of trust and discovery from the vantage point of the children living in the war-torn region of northern Uganda who are resilient enough to show their courage, strength of will, and hope within the human spirit amidst conflict. The Acholi and Luo tribes have been caught in the middle of a complex and barbaric civil war for twenty-two years, in which countless numbers have been brutalized, and abducted minors comprised almost 90% of the rebel soldiers. It is estimated that as many as 66,000 children have been abducted by the Lord's Resistance Army, wrenched from their families and forced to become soldiers and sex slaves.

Raised on a dairy farm in the Northeast Kingdom of Vermont, **Heather McClintock** received her B.A. in photography from New England College in N.H. and England, and then relocated to NYC to pursue her personal journey through prestigious commercial studios. Her Uganda work has garnered several awards and recognition, including most recently being selected for the prestigious Eddie Adam's Barnstorm Workshop, awarded an artist's sponsorship by Blue Earth Alliance and receiving the 2006 Center for Photographic Art Artist Project Award. Her work has been exhibited internationally and is included in the collection of the Santa Barbara Museum of Art and several private collections.



## FotoFest 2010 Biennial



Design: HvAD Design, New York

Peter Holzhauer *Total Picture Control*, 2007  
Courtesy of the artist

Sandra Valenzuela *X-boyfriends Alias Fake Memories* (Paco), 2007  
Courtesy of the artist and EDS Galería

'...It was not until the Mois de la Photo in Paris and FotoFest in Houston during the 1980s that the photography festival in its current form emerged – an event both for a wide audience and for the experts. The Houston model is the one that has mainly asserted itself worldwide, not only because of its consistently international quality and thematic direction, but also because of the inauguration of the Meeting Place.'  
*European Photography, March 2009*

Paul Shambroom *Martin Mace Cruise Missile, Interstate 75 Exit 146, Centerville, Georgia*, 2008  
Courtesy of the artist



ISBN 978 90 5330 721 2 (set)

Two paperbacks with flaps  
Format: 21,5 x 24,5 cm (portrait)  
240 + 272 pages in full colour and duotone  
World Rights  
March 2010  
€29,90 | £24,90 | \$45

The second volume of the 2010 Biennial catalogue showcases more than 60 exhibits organized by Houston museums, such as the Museum of Fine Arts Houston and the Menil Collection, artist spaces, commercial galleries and alternative spaces for the 2010 Biennial. Included in this volume is FotoFest's Discoveries of the Meeting Place exhibit and images from FotoFest's 2008-2009 exhibition programme.

Will Steacy *The Forum*, Philadelphia, 2008  
Courtesy of the artist and Michael Mazzeo Gallery



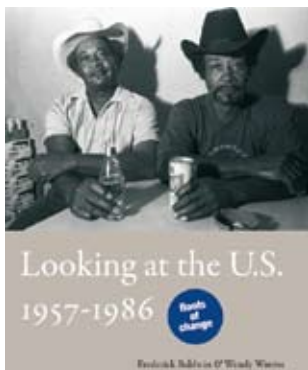
## Contemporary U.S. Photography

The 2010 Biennial catalogue from FotoFest is a two-volume publication with essays and images representing the renowned Biennial's major exhibitions. The catalogue contains over 200 color images, artist and curator bios, and website links. One volume showcases FotoFest's own Biennial exhibitions on Contemporary U.S. Photography, with works by 44 photography and multi-media artists. It includes significant essays on current U.S. photography and contemporary curatorial perspectives by the curators commissioned by FotoFest for this Biennial.

The curators writing for the catalogue are: CHARLOTTE COTTON, Creative Director, National Media Museum, Bradford, U.K.; former Head of the Wallis Annenberg Department of Photography, Los Angeles County Museum of Art, and Associate Curator EDWARD ROBINSON, Deputy Curator, Wallis Annenberg Department of Photography, Los Angeles County Museum of Art; NATASHA EGAN, Associate Director and Curator, Museum of Contemporary Photography, Columbia College, Chicago; GILBERT VICARIO, Curator of the Des Moines Art Center, Des Moines, Iowa and former Assistant Curator of Latin American Art and Latino Art, Museum of Fine Arts Houston; AARON SCHUMAN, editor and co-founder of Seesaw, an avant-garde online journal of photography, as well as an independent curator and critic. Together, the curators represent some of the leading voices in contemporary photographic art today, and they bring a cross-cultural perspective to the Biennial catalogue.

# Frederick C. Baldwin & Wendy Watriss

Interview & essay by Xavier Canonne



## Looking at the U.S.

1957-1986

This book provides an unusual look at cultural and political life in the United States over nearly three decades of change and stability. It combines the individual projects of photographers Frederick Baldwin and Wendy Watriss as well as their combined 13-year documentary collaboration on three different cultural frontiers in Texas.

What connects all of these projects is the artists' commitment to exploring social history beyond the clichés of class and race. In Wendy Watriss's Vietnam work, the images emerge from a sense of outrage at the injustice perpetrated on U.S. veterans of the Vietnam War by their own government. In Frederick Baldwin's Civil Rights work in Georgia and the lives of poor whites, the images provide an intimate glimpse of people's survival in their struggle for dignity and justice.

These works honor the strength and beauty of these struggles. The photographs shown in *Looking at the U.S.* reveal the human face of a complex and fascinating history that has particular relevance to the values and political philosophy of the momentous political changes in the U.S.

Design: MV LevievanderMeer,  
Amsterdam

ISBN 978 90 5330 673 4

Hardbound with dust jacket

24 x 32 cm (portrait)

208 pages, 162 photos in duotone

World Rights

€49,90 | £42,50 | \$65,00

### Special edition

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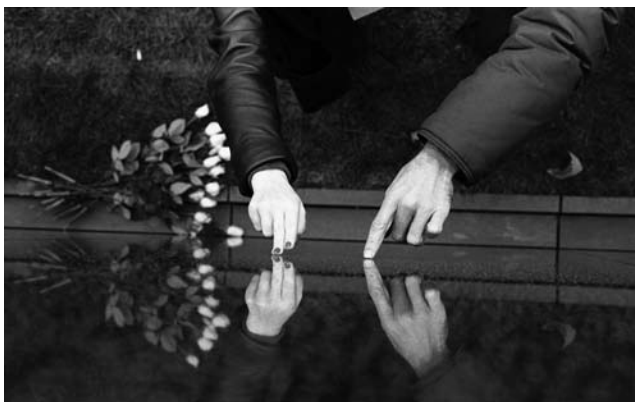
Edition of 100 copies, 39 of which  
had been sold when this list went  
to press

Publication in co-operation with  
the Musée de la Photographie,  
Charleroi, Belgium



**Frederick C. Baldwin** was born in Switzerland where his father served as American Consul. Baldwin saw combat as a Marine in Korea in 1950-1951. After graduating from Columbia College in 1956, he began documenting life in the Arctic. He recorded the Civil Rights movement in Georgia in 1963-1964 before going to Sarawak, Malaysia as Peace Corps Director in 1964. In 1966, he did magazine work in India and Afghanistan as well as on rural poverty in the southern U.S. In 1972, Baldwin teamed with Wendy Watriss to begin a major documentary on Texas. In 1983, he co-founded FotoFest with Wendy Watriss and remains Chairman today.

**Wendy Watriss** was born in San Francisco and moved to the East Coast of the U.S. and later to Europe, where she spent much of her childhood. After graduating with honors from New York University, she became a newspaper reporter for political affairs in Florida and then worked for public television in New York. In 1970, she began freelancing as a photographer and writer. In 1982, she won World Press and Oskar Barnack awards for her work on Agent Orange. She co-founded FotoFest with Frederick Baldwin in 1983 and began work as FotoFest senior curator and Artistic Director in 1990.





## World Press Photo 2010 Dutch edition



Design: Heijdens Karwei, Amsterdam

**ISBN 978 90 5330 723 6**

Format: 23 x 29,7 cm (portrait)

Paperback

160 pages, with approx. 200 photos in full colour and duotone

World Rights; English (Thames & Hudson), German (Benteli), French (Benteli), Spanish (Blume) Italian (Contrasto) and Belgium (Lannoo) rights sold

May 2010

€ 24,00

**Schilt Publishing is the primary publisher of the World Press Photo Yearbook. Co-editions are available in 6 different languages.**

**For details of the English-language edition of World Press Photo, please contact Thames & Hudson at [sales@thamesandhudson.co.uk](mailto:sales@thamesandhudson.co.uk) or visit [thamesandhudson.com](http://thamesandhudson.com)**

'Will amuse, sadden, console and ultimately teach you much about this world of ours.' *People Photography*

'Some of the very best work being done around the world today.' *News Photographer*

Every year since 1958 an international jury has met in the Netherlands under the auspices of the World Press Photo Foundation to choose the world's finest press photographs. Universally recognized as the definitive competition for photographic reportage, it has been described by Michael Rand as 'the international photographic contest'. Publishing the results of the latest annual World Press Photo Contest, this exceptional book contains the very best press photographs from 2009 – pictures submitted by over 5,500 photo-journalists, picture agencies, newspapers and magazines from about 125 countries.

Selected from around 100,000 images, these prize-winning photos capture the most powerful, moving and disturbing images of the year.

## Tour du Monde

Colombia, Cuba, Senegal, Eritrea, Qatar, China

They wind their way through the landscape like a snake. Men in colourful clothing, testing themselves to the limit. Followed by cars that leave an amazed and equally enthusiastic public in a cloud of dust. The sweat streams from their bodies. Splashes of blood on the asphalt after a fall. Joy following a heroic victory. Cycle races lasting several days are not peculiar to countries like France and Italy. They are also held in many non-Western countries, all over the world. The big difference is the setting: a landscape devastated by war, baking deserts, the vibrant streets of Cuba. The goal of all cyclists is to win the Tour in Paris one day. After all, the Avenue des Champs Élysées is heaven. The participants in other cycling tours will do anything to race there. It would be an escape from every-day life and, for some of them, a way to a better future.

See Paris and then die. Only a few make it. But the longing remains. After Chris de Bode won a World Press Award in 2001 with a photo in which Lance Armstrong allows Marco Pantani to win a stage, the photographer decided to turn his unique view on this sport in the direction of less well-known races elsewhere in the Third World. De Bode has a keen eye for the cruel but also aesthetic forms of poverty and the struggle of the cyclists among themselves against a background where people struggle for their daily existence.

**Chris de Bode** (1965) is a self-taught photographer. He made his first photos as a mountaineering instructor. By travelling all over the world he developed himself as a talented photojournalist. His work has been

published in several Dutch, German, French, Italian, UK and USA based magazines. He won prizes at amongst others the Dutch Silver Camera awards and World Press, especially with his work on Cycling competitions.



## Chris de Bode



Design: Heijdens Karwei, Amsterdam

**ISBN 978 90 5330 556 0**

Format: 22 x 24,5 cm (portrait)

Hardbound

152 pages, with 126 photos in full colour

World Rights

€22,50 | £18,95 | \$31,50

## Carl De Keyzer

## Trinity

*Trinity* is a milestone in the work of Magnum photographer Carl de Keyzer. It is a triptych on the theme of the omnipresence of power and violence. The title itself refers not only to the traditional image of the Supreme Power in classical painting, but also, for example, to the code name of the ominous project with which Oppenheimer led a team of atomic physicists to produce the first atom bomb. Based on three probing themes, De Keyzer grabs contemporary power, its senseless violence and worldwide devastation by air with oppressive images: *Tableaux d'Histoire*, *Tableaux de Guerre*, *Tableaux Politiques*. The first tableaux cast a surprising light on the theatrical that has characterised power since time immemorial and without which it could not exist. The second perspective shows us violence as a timeless, placeless phenomenon. War appears in an aesthetic of the sublime, although subdued and painful, as glorification, heroism and justification are absent.

The third part takes us behind the scenes of political power, which should, when all is said and done, actually be the power of the people: the façade, the lobbying, the backrooms, the haggling.

**Carl De Keyzer** (Belgium, 1958) started his career as a freelance photographer in 1982, while supporting himself as a photography instructor at the Royal Academy of Fine Arts in Ghent. At the same time, his interest in the work of other photographers led him to co-found and co-direct the xyz-Photography Gallery.

A Magnum nominee in 1990, he became a full member in 1994. De Keyzer, who has exhibited his work regularly in European galleries, is the recipient of a large number of awards including the Book Award from the Arles Festival, the W. Eugene Smith Award (1990) and the Kodak Award (1992).



Design: Filip Tacq, Madrid

ISBN 978 90 5330 594 2

30 x 25 cm (landscape)

Hardbound with dust jacket

176 pages, with approx. 100 photos

in full colour

World Rights; French (Textuel), German (Benteli), Italian (Contrasto) & Spanish (Blume) rights sold €39,90 | £35,00 | \$55,00



## Edges

From Belgium to Morocco, by way of India and Egypt, for more than thirty-five years Harry Gruyaert (Magnum Photos) has been recording the subtle chromatic vibrations of the edges of the orient and the occident. This 'manifesto' reveals the profoundly singular character of this work, emphasising its underlying poeticism: the flash of the fleeting and of chance. The sensual elegance of his images is intensified by faultless composition. Light floods the space beneath a highly-structured pictorial construction. Photography has become his extraordinary way of creating the conditions for a wonder.

In 1969 **Harry Gruyaert** made the first of many trips to Morocco. His total immersion in its colors and landscapes won him the Kodak Prize in 1976 and culminated in the publication of the book *Morocco* in 1990. He traveled to India for the first time in 1976 and to Egypt in 1987. Far from indulging in stereotypical exoticism, Gruyaert has a vision of faraway countries that locates the viewer within peculiar and somewhat impenetrable

atmospheres. In his later work Gruyaert has abandoned the Cibachrome process in favor of digital print. Better suited to revealing the rich shades found in his films, digital print opens new possibilities for his work, bringing it one step closer to his original intention, namely to give color the means to assert its true existence.

Harry Gruyaert joined Magnum Photos in 1981.

## Harry Gruyaert



Design: Agnès Boulmer, Paris

ISBN 978 90 5330 701 4

38 x 26 cm (landscape)

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104 pages, 46 photos in full colour World Rights English; French rights: Textuel

€69,90 | £57,50 | \$97,50



## Robert Knoth

## Robert Knoth Text by Antoinette de Jong



Design: MV LevievanderMeer,  
Amsterdam

**ISBN 978 90 5330 620 8**

15,5 cm x 15,5 cm

Hardbound cover with silk

48 pages, 29 photographs in full  
colour and duotone

World Rights

€25,00 | £19,90 | \$35,00

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Prices go up 500 euro each, starting at  
€3.000 | £2.500 | \$4.200  
and ending up at  
€5.000 | £4.200 | \$7.000

## Hira Mandi

*Hira Mandi* (literally Diamond Market) is the tangled maze of backstreets and alleys that is the red light district of Lahore (the second largest city in Pakistan) and is as famous in South Asia as the Amsterdam red light district is throughout the West. *Hira Mandi* is a portrait of the unknown world of Pakistan's transsexual and homosexual subculture.

*Hijras*, best defined as 'neither men nor women', are important in Lahore. They are men born as transgender, hermaphrodite or of female gender, trapped inside male bodies. These boys perform in dancing groups at weddings, in the streets or in private houses. *Hira Mandi* provides refuge to homosexual men and allows young boys and adult men to develop friendships and sexual relations with other males, whereas adolescent boys and girls literally risk their lives if they were to develop these informal relations elsewhere.

Using powerful attention to detail,  
Dutch documentary photographer  
**Robert Knoth's** (Rotterdam, 1963)  
portraiture and documentary work has  
received international acclaim  
including two World Press Photo  
awards, the Prague Photo Prize, the  
American PDN awards and multiple

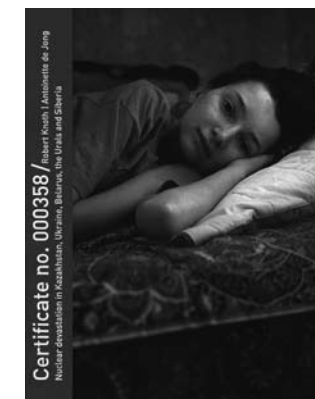
Dutch Silver Camera awards.  
His work has been published by  
(amongst others) *The New York Times*,  
*Mother Jones*, *The Sunday Telegraph*  
*Magazine*, *the Guardian*, *La Repubblica*,  
*South China Morning Post*, *Foto8*,  
*Le Monde* and *Die Zeit*.

## Certificate no. 000358/

Nuclear devastation in Kazakhstan, Ukraine,  
Belarus, the Urals and Siberia

The *Certificate no. 000358/* project has covered four locations in the former Soviet Union where major nuclear accidents or atomic testing have taken place. It shows how millions have to live with the social, environmental and economic consequences – and of course with the detrimental effects – of these disasters on their health. On the 20th anniversary of the Chernobyl disaster, Robert Knoth stressed that Chernobyl was by no means exceptional: it was just another example in a series of devastating nuclear accidents that have taken place in the last 45 years in the former Soviet Union. *Certificate no. 000358/* is above all a story about those in power, the military and scientists, and how they allow the most horrific experiments to take place, with disastrous consequences for the native population.

The project is very much linked to the current discussion about climate change and the need to secure our energy supply of tomorrow. Nuclear energy is being presented as an alternative to fossil energy sources. Further development of a nuclear industry will prove to be difficult without the involvement of Russia.



Design: MV LevievanderMeer,  
Amsterdam

**ISBN 978 90 5330 492 1**

24 x 30 cm (portrait)

Hardbound with half cloth cover

192 pages, 129 photos in duotone

World Rights

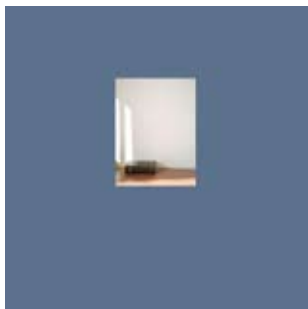
€45,00 | £37,50 | \$ 65,00

**Antoinette de Jong** is a writer and  
broadcaster who has worked as a  
correspondent in different areas  
including Former Yugoslavia, Somalia,  
Iraq, Pakistan, Afghanistan and the  
former Soviet Union.  
Her work has featured in many  
international publications including  
*BBC Worldservice Radio*, *Radio*  
*Netherlands*, *Io Donna*, *Marie Claire*,  
*Pixelpress*, *Sydney Morning Herald* and  
*Unesco Courier*.

Currently **De Jong** and **Knoth** are  
producing their next book (to be  
published by Schilt Publishing) and  
exhibition on the deadly trail of Afghan  
heroin, which they follow from  
Afghanistan to Europe and beyond.

## Lucia Ganieva

## Tiltenberg



Design: MV LevievanderMeer,  
Amsterdam

ISBN 978 90 5330 685 7

Format: 23 x 23 cm

Hardbound in cloth cover with  
in-laid photo

64 pages, with 55 photos in full colour  
World Rights

€25,00 | £21,00 | \$35,00

**Lucia Ganieva** was born in Russia, and has been living in the Netherlands since 1993. The series of photos in this book is the project with which Lucia Ganieva graduated cum laude in May 2007 from the Foto Academie Amsterdam. In her short career she has already won numerous awards, including a Gold Award from panl, first prize in the IPA Awards, and a nomination for the shortlist for the Sony World Photography awards. Her work has been exhibited in the Netherlands, Russia, France, Spain, Romania, Sweden and the USA.

Who in today's modern western society would choose to become a priest? That is the question that the non-believer Lucia Ganieva asked herself. She was particularly curious to know 'why'. She wanted to know what it means for a trainee priest to live in two totally different worlds: that of the Catholic church and that of Dutch civilian society. The portraits reveal how the students see themselves as they prepare for priesthood. In combination with the photographs of the interiors, the conflicting forces at play between the church and the civilian world become clearly visible.

The Tiltenberg at Vogelenzang is the Great Seminary of the Haarlem diocese (the Netherlands) where students are trained for priesthood. Lucia Ganieva was inspired by the serene atmosphere in the seminary, and this is reflected in her images. The students portrayed allowed her to enter their world and talk about what literally possessed them to choose this life. Ganieva has made a wonderful and respectful portrait of a world that is not her own...



## ...Neither here nor there...

In this book, the half-Turkish, half-Dutch photographer Ahmet Polat goes to Turkey in search of his roots. He reconstructs the journey his father undertook as a truck driver, attracted to the Netherlands in the 1970s in search of a better future.

Polat realises how uncommon the situation was for his parents in the 1970s, who met in the only place of entertainment in a tiny village in the south of the Netherlands. He had seen her previously standing on a dike, where his truck had broken down earlier that day. In the nightclub, he approaches her in his broken German and they feel the spark between them.

Not long afterwards, Diana's parents are sitting in an aeroplane for the first time in their lives, heading for Turkey, anxiously wondering what's in store for them. Given the situation, it is quite surprising that they see no reason for concern, and the language isn't a problem either. Without being able to exchange a word, there is an immediate mutual understanding: two hardworking families, labourers who, despite the differences in age, religion and origin, only want the best for their children. Ahmet Polat now understands that all those years in which he had sought acceptance in life, he had been focusing on the wrong people. In 1976, before he had even been born, both his grandfathers had taken care of that for him already.

*...Neither here nor there...* places the contemporary feelings and discussions concerning labour migration, cultural differences, minorities and identity in an original and refreshing light.



## Ahmet Polat



Design: MV LevievanderMeer,  
Amsterdam

ISBN 978 90 5330 652 9

Format: 17 x 24 cm (portrait)

Paperback

128 pages, with 80 photos in duotone  
World Rights

€19,90 | £14,90 | \$27,50

**Ahmet Polat** (Roosendaal, 1978) is a young Dutch-Turkish photographer. Polat has studied at the St. Joost Academy in Breda and at the AKI in Enschede and the Marmara University in Istanbul.

In 2006, Ahmet Polat won the ICP Young Photographer Infinity Award.

## Willem Poelstra



Design: Regina Geerts, Amsterdam

ISBN 978 90 5330 634 5

22 x 24,5 cm (portrait)

Hardbound with dust jacket

144 pages, approx. 100 photos in duotone

World Rights

€29,90 | £24,90 | \$42,50

After being involved in a serious accident, **Willem Poelstra** (1956) is brought into hospital with great care by the ambulance staff. Eighteen months later, patched up, and no longer able to pick up his former profession, Poelstra decides to turn his life around and become a photographer. As part of his training at the Amsterdam Fotoacademie, he has to find a subject for a long-term project. The choice is easily made, since 1 plus 1 is 2: he decides to observe the ambulance service in Amsterdam. A project that should have lasted just a couple of months ended up taking almost four years...



## 112\* Ambulance Amsterdam

*112\* Ambulance Amsterdam* is a book about the emergency service in Amsterdam. Poelstra was able to closely follow the paramedics' daily work on the scene. This portrait of a service which celebrated its 100th anniversary in 2008 is superbly photographed and has been put together with a delicate sense of respect for the clients. Nevertheless, it is a hard-hitting book, as the subject matter is hardly very subtle. But it is also a true ode to the people on the ambulances and the background staff who put in tireless efforts to help the people who call on their services.

## In Control

'On 28 March 2007, the day before my 34th birthday, I went for my annual check-up at the hospital. Thirteen years previously I had been treated for Hodgkin's disease, a form of lymph node cancer. According to the protocol, the physician told me, my file was going into the archives. I had been 'clean' for so long that the file could be closed. The disease had gone for good. Four months later I felt a gland in my neck. An examination showed that Hodgkin's had returned. To be cured, I had to undergo several months of chemotherapy, a stem cell transplantation and radiation therapy.

One of my first reactions to this news was a flashback to my experience thirteen years earlier; I recalled very clearly how frustrated I was that my life had been put on hold. This time round I fought against the idea of having to lie in a bed and have poison pumped into me, and that my plans and dreams would once again be thwarted by the disease. So I bought a simple and small analogue camera that I could take with me wherever I went and made an agreement with myself that I would take at least three pictures a day. By continuing to exercise my profession and continuing to make photographs every day, I had the feeling that I wasn't giving up my normal life completely.

On 26 March 2008, two days before my 35th birthday, I was given the results: the treatment had worked, I was cured again. This book has helped me gain control over what I went through. By telling my story in this way, I gradually got the feeling that I was again in control. Not of the disease, because that's impossible, but of my life.'



## Emilie Hudig



Design: D.I.T./Floris Tilanus, Amsterdam

ISBN 978 90 5330 684 0

18 x 22 cm (portrait)

128 pages, with 64 photos in full colour

Hardbound, half cloth cover

World Rights

€19,90 | £16,50 | \$27,50



## Lana Šlezić

## Forsaken



Design: MV LevievanderMeer, Amsterdam

ISBN 978 90 5330 573 7

Format: 22 x 24,5 cm (portrait)  
Hardbound

132 pages, with 59 photos in full colour  
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'Standing with an American soldier in a watchtower at a forward-operating base in Kandahar, high above the poppy fields, I fiddled with my camera strap. He lit a cigarette and then pointed out into the dusty vista. 'Have a look over there,' he said, handing me his binoculars. 'There's a man and woman in the field, see?' He told me to keep watching and I obliged. The couple walked through the field, the man in front and his wife close behind. They were accompanied by a flock of sheep. Then the man, without warning, turned, lifted his fist high into the air, and began to hit his wife repeatedly until she crumpled to the ground. She lay limp and still until he stopped. He stood there for perhaps a minute, while she lay in the dirt. Then he picked her up, embraced her briefly, and they continued to walk, she more slowly than before. It was like a silent horror film. I looked at the soldier in disbelief. 'Happens all the time,' he said dryly, dropping his cigarette to the concrete and stepping on it.'

When Lana Šlezić went on assignment to Afghanistan from her native Canada, she believed that since the ousting of the repressive Taliban in 2001, Afghan women and girls were living under considerably less oppressive conditions. She soon discovered that life for Afghan women was not as she expected. She learned that Afghan women are still living in a harrowingly oppressive society where forced marriage, domestic violence, honour killings, and an unpalatable lack of freedom still exist. *Forsaken* offers a moving, confrontational and intimate picture of the life of Afghan women who have dared to show their vulnerability in this book. The book has garnered honours as one of the best photo books of the year, including *PDN*'s Annual Best Photo Books.



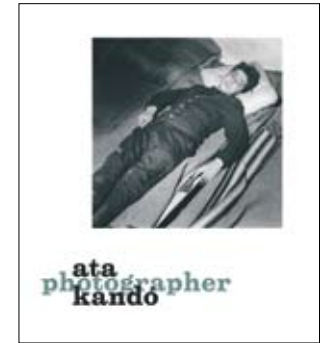
## Photographer

## Ata Kandó Text by Rosan Hollak

The Hungarian-Dutch photographer Ata Kandó was born in Budapest in 1913. In 1932 she left for Paris with her first husband, the artist Gyula Kandó, with whom she had three children. After the war she joined the Magnum photo agency as an assistant. In 1954 she married the Dutch photographer Ed van der Elsken and moved to Holland with him. Kandó first made her name with compassionate photographs of refugees fleeing Hungary after the suppressed uprising of 1956 and of aboriginal tribes in Amazonia. At the same time she was taking poetic photos of her own children as well as photographing for a number of fashion houses.

Ata Kandó also played a significant role for younger generations of Dutch photographers through her teaching at the Enschede Academy of Visual Arts (AKI) and elsewhere. Among her pupils were later luminaries such as Koen Wessing and Ad van Denderen, the latter of whom, together with Leo Erken, made the selection for this monograph. Philosopher, political scientist and *NRC Handelsblad* journalist Rosan Hollak contributes a fascinating biographical portrait of one of Dutch photographic history's most striking figures.

Ata Kandó's work has been published in many books in addition to being seen at numerous exhibitions throughout Europe and North America. This is the first comprehensive overview of her photographic oeuvre.



Design: Heijdens Karwei, Amsterdam  
Edit: Ad van Denderen

ISBN 978 90 5330 612 3

Format: 22 x 24,5 cm (portrait)  
Hardbound with half cloth cover

176 pages, with approx. 150 photos in duotone  
World Rights  
€35,00 | £29,90 | \$49,90



## Michiel Hegener **The Kurds of Iraq**



Design: MV LevievanderMeer, Amsterdam

**ISBN 978 90 5330 617 8**

Format: 22 x 24,5 cm

Hardbound with dust jacket

228 pages, with 215 photos in full colour

World Rights

€35,00 | £ 29,90 | \$49,90

The Kurds of Iraq have been making headlines for many decades: in the eighties and early nineties mostly as victims of brutal suppression, in the mid-nineties as victims of each other's heavy in-fighting, and since then mainly through their success in achieving a high degree of independence and prosperity within Iraq. *The Kurds of Iraq* is a book about the Iraqi Kurdistan Region, governed by the highly autonomous Kurdistan Regional Government. The IKR has a 200,000-strong army, its own borders and border patrols, and even its very own stamps. In stark contrast with its volatile past, the IKR, often referred to as 'The Other Iraq', enjoys a high degree of safety and a booming economy. While most books about the Kurds of Iraq focus solely on military, political and humanitarian issues, this book provides unique insights into their farming methods, the position of women, journalism, telecommunications, life in the villages, leisure and, not least, the magnificent archaeological treasures to be found there.

**Michiel Hegener** is a geographer/cartographer, and has been working as a journalist since 1984. He has made eleven trips to the Kurds of Iraq, the first in 1973 when he was just 21.

His photographs and articles about the Kurds have appeared in *NRC Handelsblad*, *HP/De Tijd*, *The Irish Examiner*, as well as other media around the world.



## **Smokin' Boys Smokin' Girls** Martijn van de Griendt

Smoking youths have traditionally had an air of rebelliousness about them. In the ten years that he has been following and recording youth culture, the Dutch documentary photographer Martijn van de Griendt (1970) has attempted to capture this phenomenon. He shows the role smoking plays today in a time when smoking is increasingly being banned from daily life. Since the 1990s Martijn van de Griendt has been fascinated by the Western society he lives in, especially youth culture. His style is characterized by crisp, bright colours, but his photos also have a raw element and a 'close to the skin' feel.

'For those on the cusp of adulthood, smoking is a badge of teenage identity, a potent symbol, and a pleasurable pastime. The dangers of cigarette smoking, which are stated so plainly on the packaging, have yet to have any visible effect. This is, after all, the universal domain of youth – and it's a world devoid of wrinkles. Cigarettes, tobacco pouches, lighters and other smoking attributes provide an inroad to look for further clues to the various lives of the subjects, where what you smoke and how you smoke it help construct identity. This is van de Griendt's second book and it is well edited in terms of the sequencing of photographs. Van de Griendt is clearly a talented photographer possessing a keen eye for the effective use of formal elements, especially colour, with the ability to photograph individuals and groups. The portraits also give a sense of the subject's personality, which surfaces in subtle facial expressions and posture: in a way of standing, of holding and smoking a cigarette, or simply in the eyes as the gaze is returned. The book is also a great example of the seamless blending of form and content – street photography and youth culture. Van de Griendt's approach is also a refreshing change from the trend to use a deadpan aesthetic in portraiture regardless of subject and relevance.' *HotShoe International*



Design: Rob Bary, Amsterdam

**ISBN 978 90 5330 633 8**

Format: 16,5 x 23 cm (portrait)

Paperback

144 pages, with 74 photos in full colour

World Rights

€17,50 | £14,95 | \$24,95



## Arlene Gottfried **Sometimes Overwhelming**

Before gentrification, New York City was a gritty and inspiring place. In its midst was Arlene Gottfried, whose eye for the sublime caught it all. *Sometimes Overwhelming* is a manic yet romantic ode to the people of New York City in the 1970s and 80s. From Coney Island to a Hasid at Riis Beach's nude bay to the disco nights of sexual abandon and the children in the original Village Halloween parade, this book is a delightfully lighthearted look at the most outrageous people you might ever see.

'Arlene Gottfried is a photographer with an eye and a mind on the city streets – an 'insider' with an ability to capture images of life that are raw, real, hard-edged, and caustic, and at the same time affectionate, funny, and loving.' *Ann Marie Rousseau, Photo Review*



Design: Mine Suda, New York

ISBN: 978 90 5330 595 9

Format: 25 x 27,5 cm (portrait)

Hardbound with dust jacket

176 pages, with 100 photos in duotone

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€49,90 | £39,90

**Arlene Gottfried** was born in Brooklyn and graduated from the Fashion Institute of Technology in New York. She has freelanced for top publications, including *The New York Times Magazine*, *Fortune*, *Life*, and *The Independent*. Gottfried has also exhibited at the Leica Gallery in New York and Tokyo and the Smithsonian Institute in Washington, D.C., among others. Her photographs can be found

in the collections of the Brooklyn Museum of Art, The New York Public Library, and the Maison Européenne de la Photographie in Paris. She is the recipient of the Berenice Abbott International Competition of Women Documentary Photography. Gottfried is the author of *Midnight* (powerHouse Books, 2003) and *The Eternal Light* (Dewi Lewis Publishing, 1999). She lives and works in New York City.



## **Under\_Exposed**

Since 2001, Dutch photographer Carin Verbruggen and internationally-renowned lingerie designer Marlies Dekkers have worked together to portray femininity in all its glory in beautifully composed photographic worlds. Verbruggen and Ferry Drenthem Soesman were responsible for the art direction and photography of all Dekkers' printed campaign imagery. The book *Under\_Exposed* is the result of their co-operation.

Marlies Dekkers caused quite a stir in 1991 with the 'bare buttock dress' she created for her graduation at the St Joost Academy for Art and Design. With her lingerie she aims to make women feel beautiful and seductive but also powerful and independent. In the last 20 years, she has opened stores worldwide.

In 1993 **Carin Verbruggen** graduated from the Royal Academy of Fine Arts in the Hague and established herself as fashion photographer in Amsterdam. In 1996 Verbruggen joined forces with Ferry Drenthem Soesman. Together

they have found the perfect synergy between concept, photography and digital art. Their specialties are fashion stories and portraits of celebrities, with their work being exhibited both in the Netherlands and abroad.

## **Carin Verbruggen**



Design: Carin Verbruggen & Ferry Drenthem Soesman, Amsterdam

ISBN 978 90 5330 615 4

22,5 x 32 cm (portrait)

Hardbound with dust jacket

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