

Books' Description

THE IRISH TOWARDS THE USA

The first volume of the series sponsored by the Whop clothing label of Turin, Italy, dedicated to the phenomenon of great migrations (which inspire the company in their production ideas), deals with one of the most important, the relationships between Ireland and America. The extent of the Irish immigration phenomenon, its Catholic and anti-Reformist features, the famine generations (due to potato blight), the insurrections and illnesses, the changes in life styles, trade unionism and the supremacy of the public administration, the ascent of Irish-Americans (from Woodrow Wilson to John F. Kennedy): this very American story has been reconstructed by Kevin Kenny, author of the book and Professor of History at Boston College. Within a century, starting in 1820, five million Irish emigrated to the United States, demonstrating the extraordinary dimensions of this emigration, which almost emptied an island. The impact on American society was very strong since, in the 1840s, the Irish accounted for 45% of immigrants to the United States and sent home enormous sums of money. Very few, compared to the Italians, would ever return to their homeland: they left from Liverpool for New York knowing they would not be able to make the journey again and that there was not much demand for the skills they had. Nationalism and Catholicism defined the Irish and made them liable to suspicion, at least until the early twentieth century and the mass arrival of immigrants from central-southern Europe. In this period the Irish established themselves in America's economic, political and cultural life. Then there would be the unprecedented boom of the Irish economy after 1996, but to understand the complexities of immigration to the United States there is no better starting point than that offered by the Irish in America.

VENINI GLASS

One of the most important changes during the 20th century was the evolution of the decorative arts from the rank of crafts to that of art: glass, today, has duly earned its place in museums, markets and the public opinion. The extraordinary inventiveness between the end of the 1940s and throughout the 1950s, together with the enormous success enjoyed by Venini design, helped arouse international interest in Venetian glass. New techniques, impossible to imitate, risked consigning the firm's earlier production (from 1925 to the Second World War) undeservingly to the shadows while they placed Venini artworks among the highest artistic expressions of our times. The much awaited reprint of the last edition of the catalogue raisonné has been enlarged with a section on lighting (lamps and chandeliers), a Dictionary of artists, the Red Catalogue, the Green Catalogue and the extended Blue Catalogue (doubled compared to the earlier edition). These three catalogues contain all the reproductions of Venini items as distributed in shops; the most important pieces are grouped together on a scale of 1:10, in chronological order, accompanied by notes on the technique and materials used (blown, pulegosi, pietra dura, in corpo, flowers and fruit, lattimi, a mezza filigrana, a bollicine, sommersi, pesanti, diamante, corrosi, frames, a treccia, clocks, a rilievi, handles and ash trays). Since these catalogues are not for sale, they have become extremely rare, but indispensable for the historical and technical information they contain.

CONSTANTINOPLE

A photographer of the Sultan's court, Achilles Samandji, and a historian, a talented amateur photographer in his spare time, Eugène Dalleggio, both Greeks of Constantinople, proffer the reader of this book a penetrating, sensitive and exceptionally multi-faceted picture of the city during the years 1898 to 1935. Both men, albeit devotees and servants of the city's Byzantine and Romaic myth, worship Constantinople as the mother of all its various peoples rather than as a symbol of nationalism. For this reason they were able to capture the whole mosaic of the city's myriad facets with the camera lens, with an almost unique freedom and completeness, at the very moment when its historical, elaborate face was being shattered by history. Deeper than Samandji's love for his homeland, and underlying the heartache and nostalgia felt by Dalleggio, who was from the new generation, their photographic opus reveals a great human truth. It is a truth that is strangely not redeeming, but at least it is hopeful for all those who realize the humanitarian insufficiency and acknowledge the void that the violent realignments and fanaticisms of the twentieth century caused, and not just to the historic physiognomy of Constantinople

FLEMISH PAINTING FROM THE 16TH TO THE 18TH CENTURY

Real "honest men", the Brueghels took part in the intellectual epic of their day which, from humanism to the spirit of the Enlightenment, brought about a renewal in thought and laid the foundations of Modernity. Through the human adventure of the Brueghel dynasty, progressing from obscure beginnings to recognition by the very greatest, Florence de Voldère introduces us to the genius of these men who created the Flemish aesthetic identity. She takes us through the Renaissance in Flanders in the form of a story in pictures. Through this approach based on a dynamic reading of the paintings, this book shows the crucial role of art at one moment of civilization, and opens up some decidedly novel perspectives for interpreting Flemish art.

NEW YORK SHOTS

New York Shots is the story of Italians in America, seen through their successes, defeats and battles, inside and outside the ring. The author adopts a disjointed, narrative and critical approach with the explicit aim of bringing different energy forms together and creating unison between the words - and experiences - of champions past and present and those of intellectuals celebrated by New York and America over the years. The result is an intimate and passionate ballad describing New York, the golden age of boxing and those who, more than all others, practised, promoted and made it legendary - the Italo-Americans. This book demonstrates that boxing remains a place that produces myth, a sacred space that can civilise us, basically, "one of the fine arts" (Walter Pater). Enhancing the whole are photographs by the maestro Howard Schatz and the words of the screenwriter and character in the cult *The Sopranos* series, Michael Imperoli

STARCHITECTURE

Internationally renowned architects are at centre stage in public debates, not only with reference to designing aesthetically striking artefacts, but also to urban regeneration programmes and urban branding. The narrative of the 'Bilbao effect' has been spreading worldwide, apparently leading cities to compete in collecting spectacular projects and buildings, sometimes with little regard for their urban context, size and functions in the global market. Despite the fact that these forms of urban development have been changing the landscape in several cities, attention and explanations regarding the rationalities implied in such decision making and localization processes are today limited and sometimes misleading. The authors offer a critical reappraisal of oversimplified interpretations of star architecture and its many urban implications. Drawing on the study of relevant architectural decision-making processes in Bilbao, Abu Dhabi, Paris, New York City and the Vitra Campus and on an original photographic corpus, the book argues that these phenomena have high territorial variety, depending on local as well as more contingent factors. It explains that architectural and urban spectacles are often used by urban policymakers in order to drive political consensus, maximize media exposure and eventually cover economic and real-estate interests, potentially inducing perverse or even paradoxical effects. The role and autonomy of architects and planners are evidently weaker in these postmodern urban conditions; nonetheless this book pragmatically outlines critical perspectives for interpreting architectural and urban projects as meaningful elements of contemporary urban landscapes.

ALIGHIERO E BOETTI

This yearbook develops further information about artistic and market values on 1060 artists of the nineteenth and early twentieth centuries, of figurative tradition. The rigorous critical analysis, historical and economical have made this a "classic", recognized by scholars, collectors, dealers and operators in Italy and abroad, such as reliable, irreplaceable, indispensable repertoire of consultation and reference: updated data, clear, objective, verified, future forecasts and moods of the industry. 3708 Auction's recent results, updated until the summer of 2010 individually controlled, 1577 works, 80 color plates, 1,399 signatures in facsimile, 904 pages, all the sales records and meticulous comparisons of changes in the last season on the new assessments of the artists. All Public and Private exhibition catalogs, monographs, catalogs and essays published between summer 2009 and summer 2010.

LA REGGIA DI VENARIA E I SAVOIA

More than a catalog, this is a volume of studies on the Savoy dynasty, rich in historical essays and not just on the art of Savoy. The first major exhibition organized by the Region of Piedmont in the Castle of Venaria Reale, one of the most important among the Savoy residences surrounding Turin and that will become an international center for art restoration, focuses precisely on the history of the Savoy. A volume that deals with the development of the courts and of the European dynasties and the thousand-year history of the Savoy (passing in particular by Vittorio Amedeo II to Carlo Emanuele III and Vittorio Amedeo III), the evolution of architecture and urbanism and construction the "Crown of delights" and in particular of Venaria Reale. The history of art in Europe between the sixteenth and eighteenth centuries, and the magnificence of his court, and that ultimately provides an account of the structural and protective restoration which took place in the Palace of Venaria Reale. The book, intended to take stock of international studies on Baroque age, joins the recent titles published by this publishing company of Venaria Reale, the Savoy Gallery, Palazzo Madama, Villa della Regina, the Library and the Royal Armoury, the Castello di Rivoli and several monographs on individual artists working in the seventeenth and eighteenth centuries in Piedmont. (In Italian)

DIZIONARIO DEI SEGNI DI ARTE CONTEMPORANEA (ENGLISH)

A real dictionary in sign language to make the lexicon of contemporary art accessible to the world of the hearing impaired, thanks to the combination of eighty terms and as many famous works of art, this opera explains the signs specially developed and tested by a heterogeneous team of deaf people and industry experts. This innovative project combines two worlds always been related to images but so far unable to communicate: an example of total cultural accessibility, as well as an invitation for museums to follow these footsteps and perfect the task of communicating the art.

THE GARDEN OF NINFA

The garden most loved by the English, Ninfa: an enchanted oasis one hour from Rome photographed by Marella Agnelli; an Anglo-Italian dynastic story narrated by Marella Caracciolo; a botanical treasure described by Giuppi Pietromarchi. This wonderful place an hour's drive from Rome, is today a myth for lovers of beauty and nature. It arose from the dream of a noble and eccentric Anglo-Roman family, the Caetanis, and was created on what was marshy, malarial ground a century ago. Today the garden is rarely opened to the public. This beautiful book combines the three main reasons for its attraction, which begins right with its name: haunting beauty, a romantic story and exceptional botanical and landscape interest.

THE HANBURY BOTANIC GARDENS

The Hanbury Gardens, between Ventimiglia and Menton, represent a refined blend of different styles. In the first phase Thomas and Daniel Hanbury (from 1870 until about 1912) were able to combine ancient olive groves with some archaeological remains, turning the slopes and terraces in dividing the garden into different areas, in accordance with the principles of academic botany. In the second phase Cecil and Dorothy Hanbury (1918-1938) adopted an approach more in landscape garden design, planting cypress trees, placing sculptures and fountains and opening new avenues for drawing views.

THE POLDI PEZZOLI MUSEUM

The museum, which collects in his own house the works of art donated by the collector Gian Giacomo Poldi Pezzoli (1822-1879) to the city of Milan, is one of the most important Italian art institutions. This guide, designed as a small but comprehensive monograph provides all the essential information which is able to accompany the visitor to the discovery of what were the artistic passion of an exceptional collector: the armory, the Persian carpets, the library, the antique tissues, porcelain and majolica, Chinese and Greek vases, clocks, Murano glass and Renaissance bronzes, metals Muslims, the sculptures, the Cabinet of the Ori, including enamels, miniatures and jewelry and, of course, the splendid art gallery which includes famous paintings by Pollaiuolo, Piero della Francesca, Mantegna, Botticelli, and Cosimo Tura Guardi, until the nineteenth century. The book, designed by the curators of the collections, also reproduces the original photographs, and some of which are as it was the house at the time of Poldi Pezzoli.

MILAN CITY OF MUSEUMS, MUSEUMS OF THE CITY

All collections of art and scientific collections of the city gathered in one guide: the Archaeological Museum, the Museum of the Castello Sforzesco, the Gallery of Modern Art, the Pavilion of Contemporary Art, the Museum studio Francesco Messina, the Boschi Di Stefano house Museum, the Royal Palace, the Rotonda di Via Besana, the Palazzo della Ragione, the Museum of Milan, the Risorgimento Museum, the Naval Museum, the Aquarium and Hydrobiological Station, the Museum of Natural History, Planetarium. Synthetic cards, accompanied by maps and photographs, describing an impressive cultural heritage, the incessant proliferation of a network of museums that accompany the growth of the city and the functional versatility of its facilities, the increasing qualification of collectors and the promotion of research scientific, in a transformation process that develops with continuous vitality from the eighteenth century to the present. The volume, edited by Rossana Ferro, also documents the work, begun in recent years, radical restructuring of the existing collections and creating new realities, such as the Museo del Novecento Arengario, the City and the Museum of Cultures Ansaldo Present at the

ROSALBA CARRIERA

When Rosalba Carriera (Venice, 1675) in 1705 was admitted to the Accademia di San Luca in Rome, presented a miniature in ivory and has since then been regarded as the inventor of the portrait miniature on ivory. But are the pastels, his most famous works, derived from the French era portraiture that Rosalba, studied in particular during a stay in Paris in 1720-1721 when he visited and worked great collections for the high aristocracy, in a crescendo of success professional activities that will lead to great fame. For example, in 1730, was called to Vienna to paint the portraits of the imperial family, and becomes a sought-after artist in the courts of Europe's finest eighteenth century. Even critics will look with favor on his work, in particular Roberto Longhi will consider it worthy of appearing alongside the greats of French painting. The volume is the result of years of research and study, and proposes the catalog raisonné of over four hundred works: it extensively updated and expanded new edition of the important monograph published in 1988, of which Frances Haskell wrote in the Times Literary Supplement

KARAKORAM

Archaism and modernity among the Karakoram mountains Situated at a height of 2000 metres along the course of the Indus, in the heart of the Karakoram chain, Hunza and Baltistan are two valleys rich in natural treasures: peaks of more than 8000 metres like the Rakaposhi and K2, never-ending glaciers, unique examples of flora and fauna, alongside cultivated terraced fields fed by ingenious irrigation systems, proof of the effort of centuries to reap benefits from such harsh lands. From the beginning of time mankind has left traces of its passage in these areas: from the 'sacred rocks' with still-to-be-interpreted graffiti, to the Greco-Buddhist centres of Gandhara and Taxila, the cities of Iran and Soghdia, settlements in Kashmir and in Tibet. Stories of Alexander the Great's passage, returning from his unsuccessful mission to India, are still part of oral tradition in Hunza. At the end of the 19th century, this valley was strategic in the confrontation between Russia, China and the British Empire. Today the area is characterised by confrontation/conflict between an archaic mentality (until 1974 feudalism prevailed in the mountain territories) and advancing industrialisation and a market economy. Perhaps the impact of modernity can be absorbed without destroying traditional values, and local communities, instead of being ignored or oppressed, can become protagonists of controlled development. This volume addresses these issues through the description of a series of interventions of territorial planning, environmental protection, recovery of historic buildings and traditional villages and the improvement of living conditions. These projects were carried out over the last twelve years by the Aga Khan Trust for Culture (AKTC) through its Historic Cities Support Programme (HCSP)

MIMMO ROTELLA. DISEGNI

In this book-catalog presents 180 effaçage (coming mainly from private collections) created by the artist who died recently. The effaçage (literally 'cancellation'), a technique invented by the same Rotella as the overcoming of surrealist frottage of origin, represents the more irreverent and ironic look at reality. Tireless experimenter, Rotella use waste messages with an eye to eroticism and the other to art history, locking them permanently in memory, dislocating them from the mundane everyday. Rotella starts from the stereotypes of mass culture to achieve a progressive emptying and, as often happens in his work, travels in the labyrinths of the image by removing any reference point. As was the case for *décollage*, acting by subtraction, eliminating what appears redundant, unnecessary and useless with a methodology that anticipates certain aspects of the art of the nineties.

THE PALAZZO DEI LAVORI PUBBLICI

Since its construction in the early 1960s, in front of the cathedral and adjacent to the Roman archaeological area, the municipal office of Public Works in Piazza San Giovanni has been the focus of heated debate about its insertion into the heart of the old city centre. The book sheds light on the controversial decision-making and planning procedures behind the building's construction and the layout of its surrounding urban context. A rich and intricate account emerges from comparison between the various urban planning and architectural proposals, which interpreted symbolic and civil values of the day. The series "Contemporary Architecture in Turin" reconstructs the complex topography of places, buildings, architects, techniques and styles in Turin throughout the 20th century. A collection of small histories that helps identify future scenarios for a city that has unobtrusively embraced the 21st century.

ITALIA 61

The nation on show. The personalities and legends heralding the centenary of the Unification of Italy The buildings of Italia '61, from the Palazzo del Lavoro to the Palavela, were for many years regarded as incongruous within the cultural and urban context of Turin. With the 2006 Winter Olympics they are enjoying a revival, albeit of an often paradoxical sort. This is a chronicle of the events and people behind the construction of the exhibition area. What future should this group of buildings, extraordinary both in terms of sheer number and quality, have in the city? The series "Contemporary Architecture in Turin" reconstructs the complex topography of places, buildings, architects, techniques and styles in Turin throughout the 20th century. A collection of small histories that helps identify future scenarios for a city that has unobtrusively embraced the 21st century

MODERN ALPINE ARCHITECTURE IN PIEDMONT AND VALLE D'AOSTA

A trek through Italy's Western Alps to discover the buildings that have been constructed in the mountains of Piedmont and Valle d'Aosta in modern times: the "invention" of mountain landscape in the 18th and 19th centuries; the birth of tourism; the first winter-sports resorts; mass tourism; diversification of consumer models; current building types for a new way of living in the mountains. A trip in stages, via the projects and buildings of great architects such as Vittorio Bonadé Bottino, Carlo Mollino, Franco Albini, Laurent Chappis, Roberto Gabetti and Aimaro Isola, that reveals the close bonds between Turin and the mountain chain that surrounds it. The series "Contemporary Architecture in Turin" reconstructs the complex topography of places, buildings, architects, techniques and styles in Turin throughout the 20th century. A collection of small histories that helps identify future scenarios for a city that has unobtrusively embraced the 21st century

PARMIGGIANI. L'ISOLA DEL SILENZIO (flemish and french)

La Chapelle des Briggittines, founded in 1663 by the order of Saint Sauveur, is today one of the most prestigious venues in Brussels dedicated to contemporary art. Here was placed "The Isle of Silence", an installation by Claudio Parmiggiani: a majestic Lombard bell bronze, placed on the floor and placed in front of an irregular pyramid of books, stacked on each other like the stones of an ancient building, instead of the old altar. The sensitivity of the artist for the allegory, the close correlation between space and works of art, the silence, the dust and the ashes deposited on paper, build a place psychological and ethical characterized by anxiety and melancholy, but also a symbolically resistant rock that arises in silent contrast with the devastation of culture. Where rang the harmony of choral singing, remains the silent figure of the bell where there was a Biblioteca settled with his treasure of knowledge and know, all that remains is a pile of paper to be thrown away. And the cry of alarm, pain, Parmiggiani turns with hope, more attentive and sensitive to the spirits.

ART TREASURES FROM THE MUSEO EGIZIO

The book illustrates the exceptional collections in the only museum in the world, apart from the one in Cairo, devoted exclusively to Egyptian art and culture. The famous phrase "the route to Memphis and Thebes passes by Turin" was written by Champollion when he came to Turin in 1824. Indeed, the collections in the Museum boast a long and illustrious history. The Mensa Isiaca, a Roman altar table for an Isis temple during the Diaspora, was the first object to reach Turin, in 1630. This masterpiece spurred King Carlo Emanuele III in 1753 to commission the professor of botany, Vitaliano Donati, to acquire objects from Egypt that might explain the significance of the table. The Museo Egizio was formally instituted in 1824, with the acquisition by King Carlo Felice of a large collection (more than 5,000 objects) belonging to Bernardino Drovetti; of Piedmontese origin, he served under Napoleone Bonaparte, going to Egypt where he became the French consul (formally to the Ottoman Sublime Porte). This guide presents seventy highlights from the collections: a restricted choice that chronologically covers the period fully. Royal and private funerary and votive monuments illustrate evolutions in style, many of the greater gods and have reached the Museum from both excavations and acquisitions. The text also gives information about techniques, commerce and major historical events.

VALORE DEI DIPINTI DELL OTTOCENTO E PRIMO NOVECENTO (2006 ED ITALIAN)

This volume contains the information reasoned, specialized and updated artistic values and market related to all significant artists of the nineteenth and early twentieth centuries, of figurative tradition. The yearbook is an unparalleled tool orientation that analyzes the critical acclaim and collector of each of the artists, recording the differentiated assessments for periods, subjects, techniques and formats, and with the results of all international auctions. The quality, completeness and timeliness of critical analysis, historical and economic of this work have made it a classic recognized by scholars, collectors, dealers and operators in Italy and abroad, as a reliable and irreplaceable repertoire of consultation and reference, can provide updated data, clear, objective, verified and even future projections and trends of collecting.

TURIN 1980-2011

From the conversion of the Lingotto factory in the early 1980s to the 'sleepless nights' that enlivened the Winter Olympic Games in 2006, and up to the celebrations for 2011. A journey that embraces the Delle Alpi Stadium, the Roman Quadrilateral, the Olympic Arch, demolition of ill-famed houses in Via Arto, the 'three centralities' of the Town Plan, the transformation of Piazza San Carlo into a pedestrian precinct, the voids created by the shutdown of factories, and Turin's system of parks in a search for the territorial images used by the city to represent itself. An interweaving of the political and physical dimensions to interpret the figures of a metropolis during a period of profound transformation. The series "Contemporary Architecture in Turin" reconstructs the complex topography of places, buildings, architects, techniques and styles in Turin throughout the 20th century. A collection of small histories that helps identify future scenarios for a city that has unobtrusively embraced the 21st century.

BAROQUE

The destiny of the Baroque, from the rigorous design of Italy's first capital city to the rediscovery of a strategic resource for the future of Turin. In the heart of the contemporary city, the Baroque still acts as the background against which new interventions stand out, the fabric on which new designs for public spaces are laid, the living body on which numerous restorations are compared. Architecture conceived on a European scale investigates ways for transporting into the future a legacy that is crucial for the city's urban identity. The series "Contemporary Architecture in Turin" reconstructs the complex topography of places, buildings, architects, techniques and styles in Turin throughout the 20th century. A collection of small histories that helps identify future scenarios for a city that has unobtrusively embraced the 21st century.

THE ANTI-MINIMALIST HOUSE

In contrast to the minimalism of contemporary design, a reinterpretation of past styles has never ceased to be one of the languages in which interior design expresses the taste and culture of living. Massimo Listri, one of the world's leading photographers, has been making memorable contributions to the most important international interior-design magazines for the past thirty years. He has visited and photographed many of the most beautiful old-style houses in the world, and for this book has created an extraordinary and unparalleled collection of photographs of their interiors that finds no parallel in any other publication. The book is divided into areas (libraries, drawing rooms, bedrooms, dining rooms, and so on), making it a priceless source of ideas and solutions for interior designers and for all those who love traditional, well-furnished homes.

TORINO 1984-2008 ARCHITECTURE ATLAS

The atlas documents the architecture and urban policies implemented in Turin since 1984, with an eye to the projects under development that will characterize the city in the coming years. Short essays and a rich iconographic illustrating 160 works spread between the city and its metropolitan area, taking as the starting date of 1984, the exhibition of international consultation for the recovery of the Lingotto and the inauguration of the Castle of Rivoli. The architectural and urban heritage developed over the last 24 years is analyzed through 10 major themes of transformation: from interventions in the historic redevelopment of neighborhoods, from large restoration sites to the redevelopment of brownfield sites, the projects for the Spine to the Olympic season, the political settlement of the university, the changing policies for the residence, the recent achievements in the metropolitan area, the new interpretations of identity and context. Each theme is preceded by an introductory essay that tries to return a comparative overview of the issues affecting the Turin area in all its aspects in order to promote a greater awareness of architectural and urban heritage at professionals and citizens.

THE NICOLAS, RESTORATION TALES IN FAMILY HISTORY

Over half a century of work restoring antique and modern paintings on canvas and wooden panels, frescoes and wooden or stone statues, conjugated with Guido Nicola's passion and enthusiasm, allowed his laboratory to expand year after year. The gradual growth of the business is the result of assiduous and continuous work by the whole family backed up by a close group of competent restorers collaborating for the preservation of the work of art.

THE HAND OF PALLADIO

This book aims to identify Palladio's personal touch, to pinpoint the most typical features of his language, his preferences, tics, obsessions, working method and the various stages of his training and creative career. The text traces all of Palladio's life story, the start of his career as a stone-cutter, then his works (the villas and palaces, the theatre and the churches), his building types and models, his studies on the architectural orders, the theme of the loggia and the role played by decoration, his passion for numbers and proportion, the connection between architecture and music, his capacity to think of a building in ideal terms, the technique of the intersection of spaces, stone and plastered brick (marmorino), the building site, defeats and his great (but late) success, the myth created by a generation that had not personally known him.

KARAJAN THE MASTER'S STYLE

A conductor of legendary fame, Herbert von Karajan (1908-1989) left his unmistakable mark on an immense repertoire ranging from Bach to contemporary composers, but he also transformed the status of the conductor into an expression of power and glory. His elegance, the cult he made of his image, and his ability to embody and anticipate trends in the twentieth century made Karajan a unique symbol of style. La Scala in Milan and the Karajan Institute in Salzburg celebrate the hundredth anniversary of the birth of the Austrian Maestro by going back over the images of a stunning career, but also with an intimate diary of family photographs, with his travels, and with his love of boats, planes, and sports cars. What emerges is an original portrait of a multifaceted and complex man, who was at once unassuming and authoritative. A musical genius whose towering greatness was the result of iron discipline.

DISCOVER THE DALI' THEATRE-MUSEUM IN FIGUERES

This book forms part of the Viaggi d'avventura nell'arte series that helps you discover wonderful art locations. This one visits the Salvador Dalí house-museum in Figueres, a museum created by the most imaginative artist in history in a theatre in the city where he was born in Spain. Every year more than a million visitors come from all over the world to see it. Your visit will be filled with surprises as you pass through rooms, courtyards and galleries admiring paintings, sculptures, interiors and jewels. You will see masterpieces by the Catalan artist who personified the astonishing genius of Surrealism.

FEMMES FATALES AT OPERA

The "belle dame sans merci" as personified in the poem by Keats, the seductress who drives men insane and slowly but surely to their ruin, is one of the myths of modern culture, pervading literature, drama, figurative arts, cinema. In opera the "femme fatale" is an archetype encompassing the magicians of antique phantasmagorias like Alcina and Armida, as well as Carmen, Salome and the most representative of all, Lulu, who wraps in her lethal coils all the men she meets, finally succumbing to Jack the Ripper's blade. A painstaking study of the figures of the great singers, carried out at the most famous opera theatres in the world, assembled in this book the most stunning pictures of the enchantresses in music, who forever will outpour charm and poison, beauty and perdition, over all those who are fated to love them.

TREATISE OF PAINT

The Treatise on Paint by Gianni Maineri (1884-1951) is an unpublished manuscript in the author's own hand by one of the most unusual Italian artists of the early twentieth century. Founder of one of the country's most successful manufacturers of paints for the fine arts, still in operation and well-known the world over, the author managed to continue a very active career as a painter without interruption while running a business and accumulating a degree of technical know-how that was uncommon in his day. The Treatise on Paint, which Gianni Maineri wrote as a mature man, occupies a unique position in the context of early twentieth century trends in technical and artistic publications in Italy and Europe. Difficulties linked with World War II and problems in the business, followed by the author's death, made it impossible to publish the manuscript until its recent rediscovery. This edition of the text, edited by Sandro Baroni, preserves the author's changes to illustrate his thought processes as he wrote the text, and is accompanied by a number of useful tools: a technical glossary by Luigi Brusati and a bibliography by Paola Travaglio on the orientation of Italian publications in the sector. The appendix includes biographical notes on the author by Carlo Migliavacca and notes on his artistic career and exhibitions of his works by Paola Travaglio and Maite Rossi.

BRUNO CATTANI. MEMORIE

Bruno Cattani has given the challenging title of "Memoirs" in this photographic research, which started a few years ago with the recognition of some glimpses of his hometown, Reggio Emilia, and then continued and developed in other streams here in front of us scroll fragments views of the city and the countryside, the sea and the mountains, images of the golden time of childhood and abandoned places. The world seems to often be seen through a kind of filter that tarnish the image, making it softer and less penetrating together, in an air of dusk and gloom pervaded with a feeling sore and aching of the time: that filter are the glasses of memory, with which we look at something that brings out in us a certain distant memory, perhaps at the boundary between what is conscious and what is unconscious or half of the transit. Seem, many of these images of Cattani, the vision that could have an exile of his own country, evocations who come from afar, called up from "elsewhere" in which perhaps a time, we lived. There are, in them, the elegiac tone of something that is lost and can not return, the color of the memory, the excruciating feeling of remoteness, in the end, however, these images express an aching sense of happiness and peace, as if, finally, were the approach to the ultimate truth of life. It breathes, in many of these photographs, the knowledge that Georges Braque had developed over time: "The only thing that remains is what we take away, and it is the best thing that we possess."

BERTOZZI E CASONI, WORKS

Giampaolo Bertozzi and Stefano dal Monte Casoni have been working together since 1980. Since their partnership was born in the last thirty years a vast artistic production dominated by perfectionism and the peremptory technical and conceptual sophistication. Masters of doubt, have the reader works iconographically unlikely, but highly credible strong presence and disturbing allusions, which communicate with each other and take turns in a continuous game of references, staging a performance worthy, for pomp, the great baroque theater or melodramatic and, for clarity of language, verbal calculated geniuses of the most solid storytellers of the last century.

GENOA ARCHITECTURAL GUIDE

Each volume includes information about public transportation and maps denoting each city's monuments from the Roman era to developments of this decade. The reader is introduced to contemporary culture restoration work and the relationship of the buildings to their surrounding areas.

MICHELANGELO ANSELMI

Though frequently misunderstood and often confused by no fewer than two cases of coincidence of names, Michelangelo Anselmi was the third most-important painter at the time of Correggio and Parmigianino in Parma. The creator of several altar paintings and entire cycles of frescoes in the cathedral, in the Cappella della Concezione, in Palazzo Lalatta, and in five chapels in the church of San Giovanni Evangelista, Anselmi spent his entire working life in Parma. The only exception was the Baptism of Christ in the church of San Prospero in Reggio Emilia, which was the companion piece for Correggio's Night, now in Dresden. The book gives a stylistic and iconographic analysis of his works and a detailed study of documentary sources, shedding doubt on the erroneous tradition that considered Michelangelo Anselmi as a painter of Siennese origin whose works were partly derived from those of Sodoma and Beccafumi. Forty years after the only monographic study of the artist, by Augusta Ghidiglia Quintavalle

PARMIGIANINO THE DRAWINGS

This gloriously illustrated text investigates every aspect of Parmigianino's drawings. It includes colour plates as well as black and white.

DALI' JEWELS/JOYAS

Dali, like the Renaissance artists, refused to be restricted to one unique form of expression: to that of painting. He wished to go beyond that point by making new discoveries; by trying out new means of expression, one of which being the creation through the combination of precious stones and noble metals. Dali's jewellery designs span almost thirty years until the 1960s. Thirty-seven of the jewels were produced in the New York workshop owned by goldsmiths Alemany and Ertman. Dali himself would choose the most appropriate precious stones, not only for their colour and quality but also for their suitability in order to transmit a certain connotation or a specific atmosphere. Dalinian symbolism is ever present in one way or another in all of his jewels: the soft watch, the telephone, the mouth and the subject of war among others. A brief chronology of the "Dali Jewels" is included, documenting their conception in the early 1940s, through to their most recent exhibition.

REPERTORIO DELLA SCULTURA FIORENTINA DEL 500

Presents a reference work for Florentine sculptor of the sixteenth century. This work offers iconographic detail for the scholar, professional or connoisseur

BOLDINI CATALOGO RAGIONATO

Three sections are divided in four volumes which form this catalogue raisonné. The major part of the correspondence is previously unpublished, the biographical data is the result of new, in-depth archive research, while the critical study of Boldini's artistic career runs from his debut in Ferrara to the vicissitudes shared with Macchiaioli, from the first Parisian years to the familiarity with Degas and the Impressionists, and his friendship with Helleu and Sargent. Over 1500 works are illustrated including oils, pastels, watercolours, drawings, which are all systematically annotated. They are testimony to the restless activity and high quality of a strongly individual artist, who was able to win universal fame as a sought-after portrait painter, through his celebrated masterpieces such as the portrait in pastels of Giuseppe Verdi, the celebrated Pastello bianco, the portrait of Whistler, of Montesquieu, the portrait of Marquise Casati and numerous other 'persona' of the Belle Epoque.

PARMIGIANINO THE PAINTINGS

Mary Vaccaro analyses Parmigianino's paintings and the iconographical themes of the great artist's altar paintings. Illustrated with magnificent colour plates and black and white photographs, this extremely well documented monograph is a fundamental, and most up-to-date contribution to studies on Parmigianino the painter

IL LINGOTTO STORIA E GUIDA

This is a fully illustrated book about a modern miracle: the transformation by Renzo Piano of the most emblematic Italian factory for Fiat into a multi-purpose facility

THEATRUM ROSARUM

A stunning catalogue of old and modern roses in the famous Carla Fineschi private rose garden at Cavriglia, in the province of Arezzo, Italy. This work is the product of a four-year study by the Department of Agronomy, Forestry and Estate Management of the University of Turin's Faculty of Agriculture. Distinguishing between the many types of rose is difficult: the entries therefore contain all the details necessary for identification, based on field data concerning more than 500 old and 5,000 modern roses. What is new about this research is that scientists have transformed previously subjective parameters, such as the description of colour and form, into objective data. Theatrum Rosarum also includes the most up-to-date techniques used in the conservation of the biodiversity of the genus *Rosa*, made up of a hundred or so species, numerous interspecific hybrids and a multitude of cultivars. It talks of the various types of cultivation, possible juxtapositions with other plants, culture techniques,

IRAN ARCHITECTURE FOR CHANGING SOCIETIES

In many ways, closed to the outside world since the 1979 Revolution, Iran remains a remarkably rich environment for architecture, both historic and contemporary. A large young population avidly seeks information on trends in the Western world, while the very active Iranian Cultural Heritage Organisation (ICHO) maintains high standards of intervention on the country's considerable array of monuments. It is in this context that the Architecture For Changing Societies, an international seminar, was created. The seminar was held on October 2002 in Yazd, Iran and was comprised of several Iranian and Muslim organisations, as well as a number of leading figures in contemporary architecture. Participants included Seyyed Mohammad Beheshti, head of the ICHO, as well as such internationally recognised figures as the Japanese architect Arata Isozaki and the American critic Charles Jencks. Architects and participants from Iran engaged for the first time in an open and fruitful discussion with their colleagues

PICASSO AND GREECE

Publication of Picasso and Greece coincides with a major exhibition, organised by the Basil and Elise Goulandris Foundation (Museum of Contemporary Art, Andros, 27 June - 26 September 2004), in association with the Musée Picasso in Paris, and supported by the Greek Ministry of Culture. It focuses on the ancient Greek references to be found in the work of one of the greatest artists of the twentieth century and features introductory texts by the two curators, Kyriakos Koutsomallis, Director of the Museum of Contemporary Art of the Goulandris Foundation, and Jean Clair, Director of the Musée Picasso. This volume also includes essays by distinguished experts and scholars Alain Pasquier, Director of the Department of Greek Antiquities at the Louvre; Alexander Farnoux, Professor of Archaeology at the University Paris IV-Sorbonne; Patrice Triboux and Dominique Dupuis-Labbé, curators at the Musée Picasso; Niki Loizidi, Professor of Art History at the University of Thessaloniki and Elizabeth Cowling

STUDI ROMANI (ANTOLOGIA DELLE BELLE ARTI) VOL I AND II

Founded by Alvar Gonz lez-Palacios and Federico Zeri in March 1977, the Antologia di Belle Arti has always been an international reference point for art history research (the sequence of specialist volumes on the Decorative Arts, Sculpture, Neoclassicism and the Settecento are unforgettable). Once again the Antologia di Belle Arti shows itself to be an essential collection of views, opinions and research, indispensable for specialist libraries, connoisseurs and scholars, and of the greatest interest and pleasure for every reader.

MINIATURES FROM BRUNI TEDESCHI COLLECTION

This catalogue presents the collection of 130 miniatures put together by Alberto Bruni Tedeschi from the early 1950s onwards and illustrates the history of miniature portrait painting between the end of the 18th century and the first half of the 19th. Thanks to the pictorial quality of the individual works and the historical and iconographic breadth exemplified, it is an extremely interesting collection. The main European schools are represented, often by works of the most renowned artists: Jean Baptiste Jacques Augustin and Jean-Baptiste Isabey for France; George Engleheart, Andrew Plimer and Charles William Ross for England; Moritz Michael Daffinger for Austria; Augustin Ritt for Russia. Alongside subjects of a more intimate nature, hang portraits of reigning families, great politicians, doctors and scientists. Often linked to the social world and its sentiments rather than to the political world, miniatures represent a sort of parallel history to portrait painting.

ARCHITECTURAL CRITICISM AND JOURNALISM

What is the nature of architectural criticism today? Are critics necessary, and, if so, for whom? These questions, posited by Robert Ivy, were at the core of the international seminar organised to coincide with the prestigious Aga Khan Award for Architecture. As Joseph Rykwert says, criticism in building is an essential part of the building process ... the only way to escape it is to avoid building. The critic, says Mohammad al-Asad translates, decodes, and contextualises the often mystifying languages of architects through the medium of words, as, to continue with Rykwert, he expands, interprets, and recommends the things he loves to his audience. And yet, Mashary al-Naim of Saudi Arabia's Albenaa points out that there is little criticism in the Arab world (succinctly summarised by Peter Davey too), while Budi Sukada from Indonesia says that at present architectural criticism remains a taboo. Instead, Kamran Naderi of Memar maintains that its impact is now being positively felt in

A FUTURE FOR VENICE

Discussion restoration plans after 1966 flood

MARIA CALLAS

Celebrating the most beloved and talked-about diva

CLAUDIO PARMIGGIANI APOCALYPSU CUM FIGURIS

This is an unusual book that contains a number of eminently literary and pertinent essays which show the different ways of interpreting Parmiggiani's richly meaningful art.

INCIPIT PARMIGGIANI

This book allows the reader to travel with Claudio Parmiggiani along the lanes of memory, comparing his art to photographs taken by Paul Strand in 1953 of his native village Luzzara