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 no lack of 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 1868 to 1935. Both men, albeit devotees and servants of the city’s Byzantine and Romain myth, worship Constantinople as the mother of all cities and one 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 physognomy 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 Bruegel dynasty, progressing from obscure beginnings to recognition by the very greatest, Florence de Voldière 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 union 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 Imperioli.

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 photographic corpus, the book argues that these phenomena have high territorial variety, depending on local as well as more contingent factors.

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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 economic data made this a "classic", recognized by scholars, 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 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 real. 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 1670 until about 1912) were able to combine ancient olive groves with some archaeological remains, turning the slopes and terraces of 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 textiles, 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 Poliaiuolo, 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 eighteen 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 Sogdiana, 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 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 130 eppagno (coming mainly from private collections) created by the artist who died recently. The epaffage (literally ‘cancellation’), a technique invented by the same Rotella as the overcoming of surrealist frottage of origin, represents the more irrelevant 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 labyrinth 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 symbols of civic pride and civic values of the day. The series “Contemporary Architecture in Turin” reconstructs the complex topology 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 a rather 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 topology 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 Bonadè 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 topology 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

PARMIGIANI. L’ISOLA DEL SILENZIO (flemish and french)

La Chapelle de Briegtes, founded in 1663 by the order of Saint-Sulpice, 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 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 EGZIO

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 Napoleon 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 the early twentieth century. The workbook 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 repository of consultation and reference, can provide updated data, clear, objective, verified and even future projections and trends of collecting.
**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 phantasmasgorias 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 enchantresses 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.

**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.

**TORINO 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 Artom, 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, and design trends 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.
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 sord 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 not return, the color of the memory, the excruciating feeling of remoteness, in the end, however, these images express an anching 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 Sienese 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 jewellry 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 chronological 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 Heleu 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 ‘personae’ of the Belle E poque.

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.
IN 1953 OF HIS NATIVE VILLAGE LUZZARA

This book allows the reader to travel with Claudio Parmiggiani along the lanes of memory, comparing his art to photographs taken by Paul Strand.

INCIPIT PARMIGIANI

Parmiggiani's richly meaningful art.

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 PARMIGIANI

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.