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SPRING 2019

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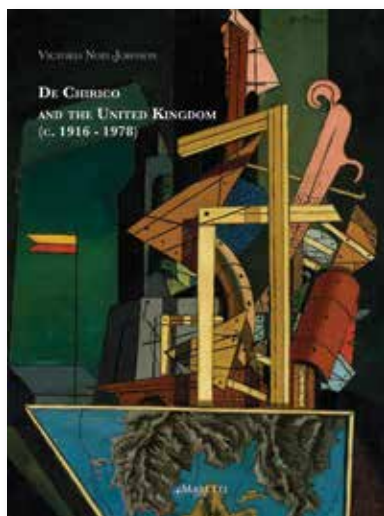
Cover image

Abuse II, the Uncanny + Abuse II, Event, p 30

Catalogue Design by Adam Hutchinson

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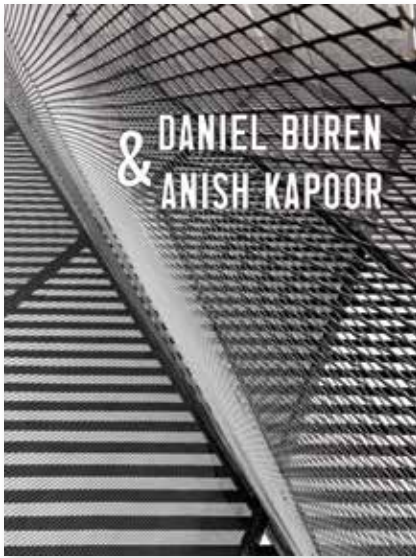
MARETTI
EDITORE

De Chirico and the United Kingdom (c. 1916-1978)

Victoria Noel-Johnson

De Chirico and the United Kingdom (c. 1916-1978) constitutes the first in-depth study of de Chirico's lifelong relationship with the country. Detailing over 60 years' worth of activity through approximately 550 documents, this publication establishes the fundamental importance that the UK played in the artist's career with his work appearing in no less than 85 exhibitions, 49 of which are documented here for the first time. The recent discovery of extensive correspondence, press reviews and other documentation has enabled a thorough examination of three solo exhibitions held in London; successful and failed acquisition bids for de Chirico's artwork in the public sector, as well as the 1962-1964 controversy involving the Tate's display of three paintings (on long-term loan from Edward James) that the artist denounced as fake. The publication also charts the artist's rapport with key British-based dealers and collectors; the reaction in the British press to the artist's ever-changing work; as well as other collaborations including set and costume designs for London's Royal Opera House.

January 2019
9788898855377 | £55.75
Hardback | 831pp | 290 x 215 mm
100 b/w ills
Rights: Worldwide exc. Italy



MARETTI EDITORE

Daniel Buren & Anish Kapoor: Galleria Continua, San Gimignano

Various

“Daniel is very interesting because he has spent 50 or 60 years making works with a kind of singularity, the stripe. So how do you take a single event and keep inventing it and reinventing it and reinventing it for such a long time? It is a heroic kind of project. I’m a completely different kind of artist. My process is experimental, it’s about trying all sorts of different ways of coming to a certain set of ideas that I’m working with.”

Anish Kapoor about Daniel Buren

“I think that Anish is someone who has developed a real progression in his work, starting with almost intimate, essential things. I say essential because at the beginning he worked on coloured pigments, and therefore on colour in its raw state, with these very fine pieces, and also a sensibility that took a very original form. After that he developed things that are bigger and bigger, even monumental. He is therefore an artist who, little by little, is developing something less intimate.”

Daniel Buren about Anish Kapoor

January 2019
9788898855940 | £27.95
Hardback | 192pp | 270 x 230 mm
100 col, 30 b/w ills
Rights: Worldwide exc. Italy



MARETTI EDITORE

Daniel Spoerri: Rearranging the World

Edited by Marco Bazzini

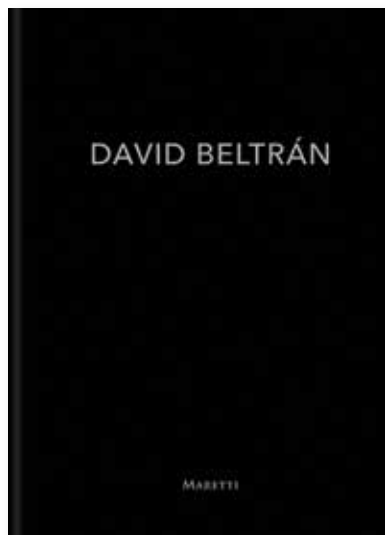
The greatest artists are those who have not only renovated the artistic process, but who have also shown the profound ethical value of a gesture, especially when it has to do with everyday life, and with the apparently banal. Daniel Spoerri is undoubtedly one of them. His is a scrupulous research, a meticulous mapping of reality, and an attempt to capture the zero point of existence, never giving in chaos but always reordering the world by starting out from a situation that came about by chance. “The world can be explained”, says Spoerri, “starting out from a button.” But only if the button happens, by chance, to be seen, and it is not by chance that it ends up being observed.

- Marco Bazzini

January 2019
9788899519568 | £23.50
Hardcover | 136pp | 270 x 230 mm
60 col ills
Rights: Worldwide exc. Italy

I consider the Snare-picture as the moment when I found my true path, when, as it were, I picked up Arianna’s thread, which did not lead me out of the labyrinth, but at least gave me something to hold onto, as I groped my way forward.

- Daniel Spoerri



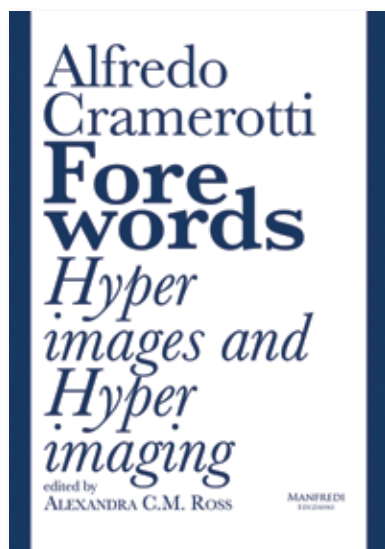
January 2019
 9788898855971 | £23.50
 Paperback | 128pp | 250 x 180 mm
 75 col, 20 b/w illls
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MARETTI
 EDITORE

David Beltrán

Texts by Glenda León & Abel González Fernández

There is something of an archaeologist in this artist that digs in the streets to dust off Goyas, Kiefers, Rothkos, Fontcubertas or Garciandías out of the blue. There is something of an artist of the absurd in this urbanite who goes out in search of his paintings just like Ionesco's characters used to go out in search of their author. Of course, many times painting has been a craft opposed to archaeology. Because it adds where the other extracts, or because it avoids time where the other retraces it. And because the artist attempts to endow with truth a subsequent life while the archaeologist searches the truth in the past death. Between one craft and the other – the archaeologist's and the artist's – there is a zigzag between random and intentional, artistic and natural, photographic and pictorial. This city of Beltrán's is also an outdoor mausoleum. And it is necessary to protect it from the ideology with the same perseverance with which it is safeguarded from the sun.



January 2019
 9788899519704 | £13.95
 Paperback | 80pp | 240 x 168 mm
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MANFREDI
 EDIZIONI

Forewords: Hyperimages and Hyperimaging

Alfredo Cramerotti

This compilation of text, rests somewhere in the middle of a practice and of a process. Between 2006 and 2016, Cramerotti has amassed a great many pieces of short form text. Some concomitant to exhibitions, some forewording monographs, and some commissioned in relation to international projects and symposia. Despite differing in their inception, their intention is consistent: to reflect, take stock and push deeper into an issue compelling longitudinal contemplation. Oscillating between chance and design, this collection of forewords now sits as both a retrospective gaze at how art, media and other seemingly disparate disciplines are now sufficiently embroiled so as to create a meta-system for approaching, categorizing and understanding. This process of writing as reflection on and as conjecture towards has characterized both his writing style and his curatorial practice. What is unique about this book is thirty-five pieces of writing, now approaching one theme, which, due to the nature of the commissioning of the individual texts, all enter the subject from different points, with differing influences and different special/ temporal considerations. *Alexandra C.M. Ross*



MANFREDI
EDIZIONI

Daide Boriani: Cinematic, Programmed and Interactive Art

Edited by Volker W. Feirabend, Lucilla Meloni & Daide Boriani



January 2019
9788899519490 | €65.00
Hardback | 584pp | 280 x 240 mm
250 col, 200 b/w ills
Rights: Worldwide exc. Italy

Daide Boriani is one of the major international exponents of kinetic and programmed art and a founding member and leading figure in the Kinetic Art movement. He has created works with variations in space and time, experimenting with unmatched media, methods and materials, which are now part of the visual art repertoire. The book covers sixty years of Daide Boriani's activity and organizes in strictly chronological order kinetic artworks and interactive environments as well as the artist's contributions to the urban space, architecture, and society. It is divided into four chapters illustrating the different thematics of Boriani's production: from the first informal experiments to the invention of programmed art and the first interactive environments, up to the pictorial decorations realized in public spaces and urban regeneration projects of the following years. The book also includes a broad critical anthology that traces the work of the artist from the late fifties to today and that accounts for the critical debate around the programmed art



snoeck

Florian Slotawa: Viewing Stuttgart Sculpture in the Staatsgalerie Stuttgart

Edited by Dirk Luckow

Hardly any artist knows how to approach the subject of art collections as subtly as Florian Slotawa. For 30 years, the Berlin-based artist has pursued performative strategies in his sculptural work. He uses sculptures by Auguste Rodin, Aristide Maillol, Alexander Archipenko, Julio Gonzales, Henry Moore, Richard Serra or Walter de Maria – to name only a few – as artistic material in an overall production and, at the same time, presents an epochal overview of the development of sculpture. The exhibition project Viewing Stuttgart is predicated on the highly topical issue of how museums currently work with their collections, their innovative forms of presentation, and also how to find a successful balance between classical art education and a contemporary form of presentation while engaging the visitors' curiosity. Florian Slotawa chooses unusual ways, he develops different perspectives on how he personally relates to the sculptures, he sorts them according to specific orders, combines them with everyday objects and he might, for instance, "reconstruct" them.

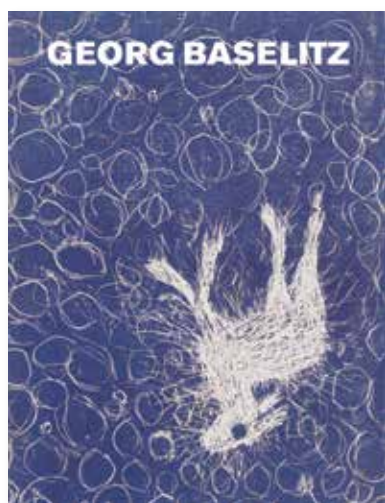
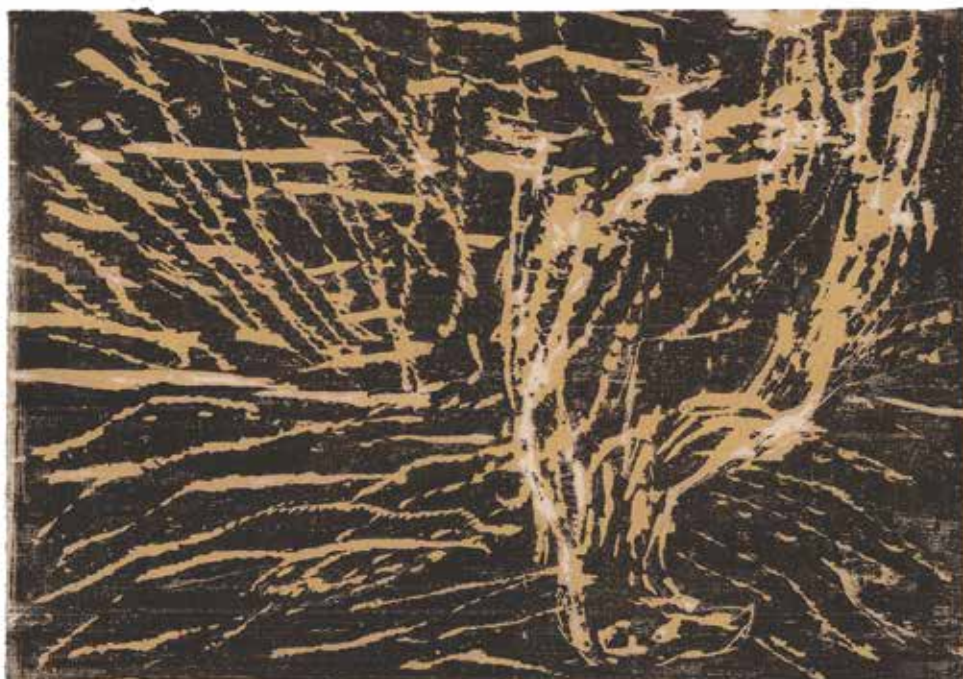
January 2019

9783864422751 | £33.50

Paperback | 152pp | 325 x 235 mm

165 col. ill.

Rights: Worldwide exc. France,
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Netherlands



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Georg Baselitz: Peintre – Graveur Catalogue Raisonné of the Graphic Work 1983–1989

Edited by Rainer Michael Mason and Detlev Gretenkort

Already very early in his artistic career, Georg Baselitz showed a keen interest in printmaking. In 1965, as a scholar at the Villa Romana in Florence, he began to collect the Italian Mannerist, Parmigianino. In an interview he explained: "I liked printmaking for two reasons: Firstly, it is the simplest fixed way to realize an artistic idea. Secondly, it is made for people with little money, for common people." His first etchings date from 1963–64, woodcuts from 1966, followed by linocuts in 1977 – works that were published predominantly in black and white by Fred Jahn with Johannes Gachnang in a two-volume Catalogue Raisonné (Vol I: 1963–1974; Vol. II: 1974–1982). Similar to his paintings and sculptures, his graphic works also address subject areas such as heroes, shepherds, eagles, trees, and more. The book at hand brings together, with colour illustrations throughout and with unique technical brilliance, 280 work numbers from 1983–1989. In German (with a glossary in English and French of all expressions)

March 2019

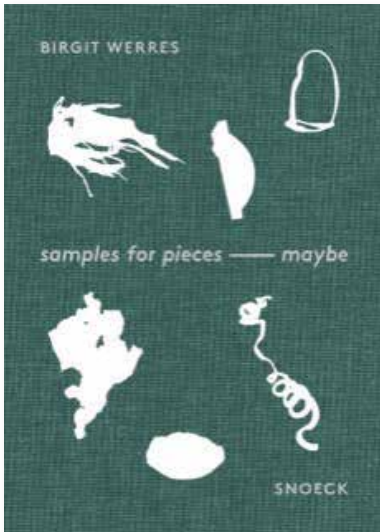
9783864421853 | £82.50

£108.00 from June 2019

Hardcover | 360pp | 340 x 245 mm

280 col ill.

Rights: Worldwide exc. France,
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January 2019
 9783864422744 | £40.00
 Hardback | 96pp | 320 x 230 mm
 93 col ills
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Birgit Werres: samples for pieces – maybe

Edited by Jochen & Laura Kienbaum

Industrially prefabricated objects dominate works by Birgit Werres, yet they enter into heterogeneous combinations with additional elements made by the artist. Birgit Werres finds her materials in warehouses and at industrial production sites where she is a permanent visitor. And this is where she encounters the things that arouse her aesthetic interest. Her perception has been fine-tuned for many years; she had initially studied under Tony Cragg, before she graduated from Irmin Kamp's class. Her rededication of profane figurativeness is carried out in sequences, stratifications or composite materials. In such works, the artist continues to expand on formal characteristics such as volume, texture and structure. The striking intrinsic color of the materials tends to be of great significance. In contrast to the monumental corporeality of the objects, it additionally obscures the origin, function and properties of the material. Her unconventional sculptures and installations are quite often mentioned in reference to works by Robert Smithson, Barry Le Va, Richard Artschwager and Richard Serra.



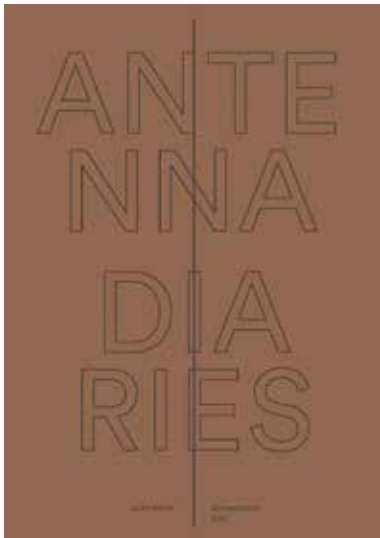
March 2019
 9783864422539 | £25.00
 Paperback | 120pp | 270 x 180 mm
 80 col ills
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Hannah Weinberger: When time lies

Edited by Andreas Baur

Hannah Weinberger creates sound and video installations and also is a performance artist currently living in Basel. The interaction of different actors (such as musicians and interacting listeners) creates floating reference structures that operate to dissolve traditional roles (artist / audience and performer / viewer). Hannah Weinberger's work reminds us that diverse social interactions determine our (everyday) working life. As an antithesis to the clearly defined profiles required in the world of work and consumerism, the changeability of our cultural imprint and the associated potentials are brought into focus. At the core of Weinberger's artistic practice are often almost random, rather marginal noises that we encounter everyday while we are with others – such as the atmospheric humming and whirring that people gathered around a table might generate by rubbing their fingertips and nails on glasses or on metal. The extremely subtle installations with their compositions, condensed into minimalistic soundtracks, present us with a kind of social cacophony; by using highly sophisticated means of production they create atmospheres of intimacy and alienation.



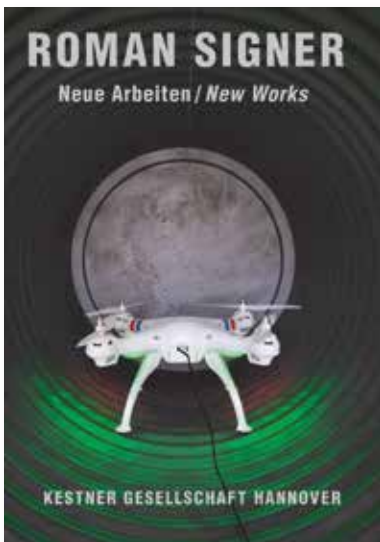
January 2019
 9783864422713 | £21.00
 Paperback | 56pp | 240 x 170 mm
 20 col ills
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Jenny Michel: Antenna Diaries

Edited by Brigitte Hausmann

What is the expected shelf life of scientific findings? How soon do they land on the garbage heap of history? Jenny Michel uses scientific-technical representations, maps and encyclopedias from the past and combines them with materials that lead to questions of value, duration and transience. She dissolves the material in a unique palimpsest-like aesthetic, makes cut-outs, glues, staples and collages it, lets it dangle from the ceiling and stretches it across walls and suspends it into the room. The result might be slightly uncomfortable for the viewer, since the real dissolution candidly reveals the dubiousness of ideologies, theories and truths and, above all, allows this to be physically experienced. Art perceived as an image of archives and recording systems, as a repository of our cultural heritage, in this case though actually reflects dissolution and decay. Antenna Diaries invokes art as a "medium of interaction", as a "symbol of our consciousness" – sending – receiving – transformation..



January 2019
 9783864422720 | £21.00
 Paperback | 80pp | 210 x 150 mm
 40 col ills
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Roman Signer: New Works

Ursula Ströbele, Christina Végh & Julika Bosch

An automatic lawnmower rings a bell, a balloon leaves a trace in the sand, a boat moves on barrels. Everything is on the move with Roman Signer, randomly, one might assume, as insinuated by his statement? Not at all, the artist much rather perceives sculpture as a processual description of a condition, and thus expands the usual three dimensions of objects by a fourth: time. Hence his works are also described as "time sculptures". He often uses explosives, water or movement as a resource, so as to be able to direct the experience of his artworks toward the experience of physical violence and speed. Such a method of working naturally generates a lot of interest from the audience, because it is quite reminiscent of those exciting and crackling archaic forces that seem to inhabit this anarcho-lab. But above all we love that violent roar and crack. This exhibition shows a very well-known artist with his latest works that delight us once again with the poetic quality of things and the grotesque aspects of everyday life.



snoeck

Ralf Ziervogel: As If

Texts by René Dorn, Harald Falckenberg,
Dirk Luckow & Ralf Ziervogel

In Ziervogel's works, bodies become split beings that reflect all conceivable metamorphoses of human existence while also encountering its limits. Ziervogel has been working on a series of body prints since 2014: composed of fragmentary impressions in black gouache, the result is a new dynamic body on sheets of paper up to five meters long. Every movement, every impression and smear on the paper is accompanied by handwritten texts composed by the artist, which stretch across the black impressions like a spider's web, forming a second level of the works. The new works seem more abstract and reduced to a minimalist formal language that simultaneously suggests movement and calm. The consistency of the subject matter results in three-dimensional works that are developed over the course of years or even decades. They are Ziervogel's utopias, crafted as sculptures or installations. Enormous buildings and small test facilities demonstrate how an idea can be implemented with all the means available today.

January 2019

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Hardcover | 184pp | 325 x 265 mm

140 col ills

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Anteil der deutschen Bevölkerung mit
 Migrationshintergrund (grün) im Vergleich
 zur Gesamtbevölkerung (orange)
 Ocimum basilicum (Basilikum) Neophyt aus Indien;
 Valeriana officinalis (Baldrian) indigene Pflanze
 aus Deutschland



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Silke Wagner: Migration and Plant

Edited by Matthia Löbke

Silke Wagner has been invited to realize her project with the working title "Migration und Pflanze" (Migration and Plant) in public spaces around Heilbronn, South-Germany. Heilbronn is home to an above average number of people with a migration background. Their share of the population is 50%. For her project, Silke Wagner will initially do research on plants from the various countries of origin and then combine this information with migration statistics. She intends to have coloured foils installed at 16 railway shelters along the axis train station – Federal Horticultural Show – City Hall – Kunstverein Heilbronn. Additional explanations and illustrations on the topic of migration are available via a Web-app, as well as flyers and this book. The proportion of German population with a migration background (green) compared to the total population (orange): Ocimum basilicum (basil) neophyte from India; Valeriana officinalis (valerian) indigenous plant from Germany. The ratio of people (blue) compared to the number of immigrants (purple) in Germany: Syringa vulgaris (lilac) neophyte from Turkey; Delphinium elatum (Larkspur) indigenous plant from Germany

June 2019
 9783864422775 | £21.00
 Paperback | 128pp | 180 x 150 mm
 30 colour illustrations
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Fly Me to the Moon

Edited by Cathérine Hug

Kunsthau Zürich presents a large exhibition curated by Cathérine Hug commemorating the 50th anniversary of the Moon landing in 1969. The Moon landing of the American Apollo 11 space capsule altered our relationship to space and our environment. The view of Earth from space gave rise to a new awareness of the fragility of our planet and the threats posed by human's existential interventions. This discourse, though more topical than ever, is not the only thematic focus; on the contrary, the exhibition seeks to address this enduring mystery that continues to fascinate all cultures of the world, from the 19th Century to the present. The journey through the history of artistic exploration of the Moon includes topics such as celestial cartography and lunar topography, ailments associated with the Moon, Moon light and shadows, the colonization of the Moon and rockets and Moon vehicles! Artists include Darren Almond, John Baldessari, Frances Bodormo, René Burri, Coop Himmelb(l)au, Robert Delaunay, Max Ernst, Sylvie Fleury, Liam Gillick, Kiki Kogelnik, Robert Rauschenberg and Konstantin Tsiolkovsky.

April 2019
 9783864422782 | £40.00
 Paperback | 272pp | 270 x 220 mm
 200 col, 30 b/w ill
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snoeck

Good Space: Communities, or the promise of Happiness

Edited by Andreas Baur

The second installment of Good Space will take place in June 2019. Under the heading of "Communities" it is dedicated to the various forms of communities, of social and societal groups, of their integrative exchange as well as aspects of a successful coexistence and any potential threats. Works and artistic positions are presented where identities, strategies against alienation and aspects of collective consciousness evolution are constructed. The community is regarded as the original form of living together, as a building block of society; and that is where it may also initiate processes of ostracism. Individual may associate modern societies with alienation, disorientation and loss of meaning. Against this background, the community and its possible emancipatory concepts often appear as a utopian counterpart to society. Artists include Martha Atienza, Fatma Bucak, Desire Machine Collective, Cécile B. Evans, Alicia Framis, Melanie Gilligan, Mikhail Karikis, Mary Reid Kelley, Marshmallow Laser Feast, Frédéric Moser & Philippe Schwinger, Katrin Plavčák, Špela Petrič, Tabita Rezaire, Julika Rudelius, Lin May Saed, Rob Voerman.

July 2019
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March 2019
9783864422843 | £45.00
Paperback | 328pp | 280 x 240 mm
850 col ill

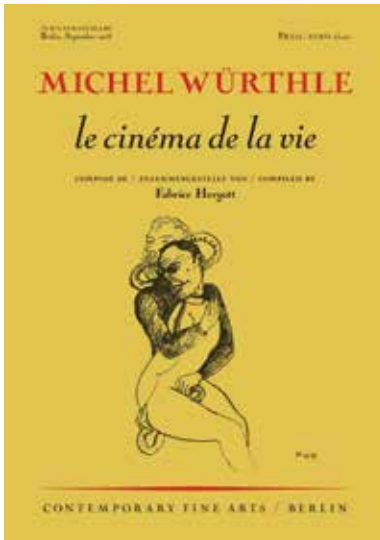
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snoeck

Hyper! A Journey into Art and Music

Edited by Max Dax & Dirk Luckow

Sound, vision, film, a destroyed piano: What happens when musicians make use of ideas and strategies from the art world? And what kind of pictures result when painters are influenced by music? This is the subject of this exhibition and the catalogue curated by Max Dax, the former editor-in-chief of Spex and Electronic Beats. The book will include classic works such as Peter Saville's groundbreaking album cover for New Order's 1983 masterpiece Power, Corruption and Lies and the narrative, minimalist imagery of Emil Schult on which the cover of Kraftwerk's 1974 album Autobahn was based, and Cyprien Gaillard's acclaimed 3D installation Night Life from 2015. The influence of Richard Wagner on the work of the performance artist Christoph Schlingensiefel, will be shown, as well as a related video installation by Alexander Kluge. The mutual influences between music and art will be illustrated with examples by Albert Oehlen and Scooter, Thomas Scheibitz and Melvins, as well as Daniel Blumberg. Photographs and video works by Andrea Stappert, Sven Marquardt, Andreas Gursky, The KLF, Mark Leckey, and Bettina Pousttchi will lend the exhibition a documentary dimension.



January 2019
 9783864422706 | £16.95
 Paperback | 120 pp | 250 x 180 mm
 104 b/w and 16 col ills
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snoeck

Michel Würthle: le cinéma de la vie

Fabrice Hergott

In 1972, Michel Würthle founded the Kreuzberg restaurant EXIL. EXIL quickly became the centre of the Berlin scene. It was here that artists, actors, and directors, both Germans and foreigners alike, got together without having to show their passports. A local, almost provincial scene, became a vibrant and international meeting place, restoring Berlin's reputation as an open and cosmopolitan city for night owls. The circle of artists, most of whom became friends, included Joseph Beuys, Dieter Roth, Günter Brus, Walter Pichler, Richard Hamilton, Eduardo Paolozzi, Georg Baselitz, Markus Lüpertz, Maria Lassnig, and Martin Kippenberger, to name but a few of those who appeared in the hundreds of drawings he made over more than 25 years. In 1979, he sold EXIL to buy, with Reinald Nohal, the more centrally located PARIS BAR, which immediately became the mythical place it still is today. Michel Würthle was a magnet, drawing a coterie of the best artists, as before, to his new haunt. These artists continued to exchange food and drink for their works, which soon adorned the room from floor to ceiling.



January 2019
 9783903172340 | £22.00
 Paperback | 92pp | 300 x 265 mm
 50 col ills
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SCHLEBRUGGE.EDITOR

Elective Affinities

Edited by Hubert Klocker and Denise Wendel-Poray

This catalogue is published on the occasion of the exhibition, Wahlverwandtschaften / Elective Affinities, (May through November 2018) at Sammlung Friedrichshof, Zurndorf and Vienna, Austria. How can different portraits be connected? How can they communicate with each other? Which positions reinforce each other in their attraction? And which contradict each other? Curated by Denise Wendel-Poray and Hubert Klocker, the exhibition Elective Affinities, poses these questions through a selection of portraits by a group of innovative, technically brilliant artists. The title is borrowed from Goethe's 1809 novel, which also features a series of portraits—of individuals brought together through divergent forms of attraction. The question of determinacy and choice in the artistic process is a compelling one that the exhibition at Sammlung Friedrichshof explores. Featured artists: Ellen Berkenblit, Lea Draeger, Sofia Goscinski, Sandro Kopp, Bjarne Melgaard, Bjorn Melhus, Jonathan Meese, Otto Muehl, Sabine Pigalle, Iris Schomaker, Spencer Sweeney, Erwin Wurm.



January 2019
 9781732261402 | £70.00
 Hardcover | 224pp | 285 x 235 mm
 140 col ills
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 Netherlands

Uf

Drawing Lines

Tamara Zantout

As citizens of a country that holds many secrets, we are unable to define who we are. We exist in a mélange of cultures, ideologies and backgrounds. Tamara Zantout, having lived in London for most of her childhood, sought to understand her own identity and attachment to Lebanese culture. The challenge was to adopt a voyeuristic approach to street art whilst maintaining the duality of the detached observer. It was an attempt to understand how different and diverse local and foreign artists communicate Lebanese identity.

"I saw identity through their eyes, and ultimately discovered that there are many lenses of observation, and through that lens I saw many circles of identity, one encompassing the other, as the circle expands so does people's tolerance towards one another. In a country driven by many external forces; its people pulled at all ends by too much strife, we must all broaden our circle of vision and behold through the eyes of the other. Ultimately, it was a search for unity over discord and a call for an internal revolt against the internalized dogmas that have plagued our society," says Zantout.



CROWDBOOKS

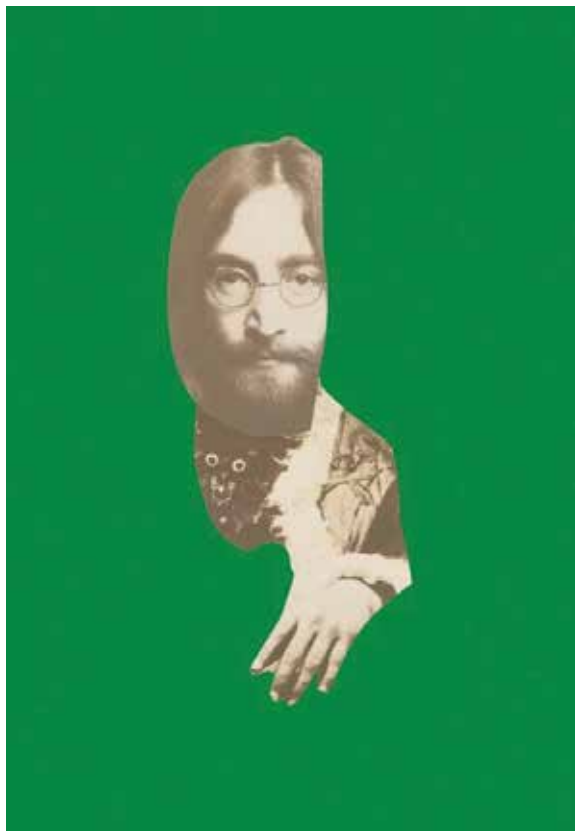
Ozmo, 1998 – 2018

Graffiti, Street Art, Paintings.
Evolution Of an Artist.

Edited by Francesca Holsenn

Ozmo (Gionata Gesi) is one of the pioneers and most important exponents of Street Art in Italy. Born in Pontedera in 1975, he studied at the Arts Academy of Florence. By the 90s, he moved on to making an indelible mark on the Italian graffiti scene, with one of the most recognizable and ubiquitous tags in Italy. Through his vision, technique and chosen themes, he has become a reflection of how "low art" (graffiti) and contemporary art have sometimes been at odds with each other, but have also helped, studied and made use of each other. Alongside his more institutional work, he makes monumental street art murals and exhibitions in most of the world's capitals of urban culture and contemporary art including Shanghai, San Francisco, New York, Miami, Chicago, Baltimore, Paris, London, Berlin, Moscow, Sao Paulo, La Habana, Beirut and all around in Italy. This book represents a true monograph and includes essays by Pietro Rivasi, Alessandro Benassi, Alessandro Giammei, Cyrille Gouyette, Pierluigi Sacco.

February 2019
9788885608252 | £32.00
Hardback | 240pp | 320 x 240 mm
120 col & b/w ill's
Rights: Worldwide exc. Italy



Lindhardt & Ringhof

Sergei Sviatchenko: I am Collage

Jørn Jacobsen

I AM COLLAGE presents the unique visual universe of the celebrated Danish-Ukrainian artist Sergei Sviatchenko. Described as one of today's most influential collage artists, Sviatchenko's oeuvre cuts through the boundaries of traditional and contemporary art-making. With an artistic journey that began in Kiev in the 1970s, his art merges pop culture with politics, history, science and architecture in his ground-breaking art. For the first time, I AM COLLAGE presents a biographical portrait of the life and art of this extraordinary artist. Growing up in the Ukraine in 1960s, Sviatchenko witnessed first-hand the revolutionary shifts in global society and contemporary culture. In Sviatchenko's art we explore decades of artistic exploration - from Soviet Avant-Garde architecture and Constructivism, to 1960s Pop Art. We share the artists experiences working with the film archive of director Andrei Tarkovsky, and his unique visual 'conversations' with bands such as The Beatles. I AM COLLAGE presents the ultimate collection of Sviatchenko's influential art and remarkable life as an artist, including painting, collage, sculpture and film, alongside historic archive photography and notebooks.

January 2019

9788711901687 | £48.00

Paperback | 304pp | 284 x 234 mm

350 col & b/w ill's

Rights: Worldwide



DIORAMA
editions

Panorama

Edited by Zoe De Luca

The independent publishing house, Diorama Editions, sees its debut with Panorama, a collection dedicated to the contemporary artistic reality of Milan. Panorama is an anthology composed of a series of dialogues with creatives based in Milan: it describes some of the personalities who take an active part in its most recent cultural set, giving an holistic vision of the relational and working network they trace. This is a defined, but heterogeneous selection, subsequently sharpened by the response of what represents the Milanese situation at the moment, determining its most recent cultural scenario. The book features a series of interviews with: Alessandro Agudio, Enrico Boccioletti, Dafne Boggeri, Lupo Borgonovo, Benni Bosetto, Lisa Dalfino, Luca De Leva, Sabine Delafon, Alessandro Di Pietro, Anna Franceschini, Michele Gabriele, Diego Gualandris, Invernomuto, Lucia Leuci, Andrea Magnani, Beatrice Marchi, Diego Marcon, Jacopo Miliani, Giada Montomoli, Matteo Nasini, NO TEXT, Alek O., Parasite 2.0, Luca Pozzi, Elena Radice, Margherita Raso, Andrea Romano, Alice Ronchi, Davide Savorani, Giovanna Silva, Delfino Sisto Legnani, Priscilla Tea, Natàlia Trejbàlova.

January 2019
979122002199 | £22.00
Paperback | 256pp | 230 x 160 mm
295 col ills
Rights: UK & Eire, France, Spain,
Portugal, Italy and Greece



DIORAMA
editions

Art in the Age of the Cloud

Carlo Zanni

In Art in the Age of the Cloud, renowned artist Carlo Zanni takes readers on an eye-opening journey through a meditation on emerging issues in the art world and how these issues might transform it now that files can be works of art. Buying and selling digital art involves complications that demand changes in the system itself. At the core of this reasoning lies the proposal that selling video art and internet projects should follow a model similar to that adopted by the book and music industries. The text begins with personal experience. It then develops into a short historical trip through the landscape framed by the experience of Napster and WikiLeaks, an interpretation of Walter Benjamin, and up to the block chain to speculate on possible adjustments to the art system. Provocative and engaging, Art in the Age of the Cloud takes the reader into the a future where all the individual roles and ethics of buying and selling art are renegotiated.

January 2019
9791220021982 | £15.00
Paperback | 128pp | 210 x 140 mm
Rights: UK & Eire, France, Spain,
Portugal, Italy and Greece



Aa

Apostrophe Duchamp

Art + Australia Document Series No.1.

Edited by Edward Colless

In 1967 and 1968 an exhibition of Marcel Duchamp's ground-breaking avant-garde art, from the Mary Sisler Collection, toured New Zealand and Australia. The exhibition included some of the most famous of Duchamp's readymades, such as the Bicycle Wheel and the inverted urinal, Fountain. The exhibition's arrival in Sydney and Melbourne in 1968 coincided with the visit of the eminent and controversial US art critic Clement Greenberg, who delivered the first Power Lecture at the University of Sydney. In his lecture, *Avantgarde Attitudes*, Greenberg swiped at Duchamp's ready-mades for being 'easy' art. The following year Donald Brook delivered a riposte to Greenberg, and to the critical theory sustaining post-painterly abstraction, in his Power Lecture, *Flight from the Object*. This book charts the dramatic juncture of these competing and combative artistic orientations, and the stakes in what increasingly became, with the emergence of conceptual art and expanded artistic media, a challenge to modernist orthodoxy. With contributions by Donald Brook, Rex Butler, Edward Colless, A.D.S Donaldson, Monique Fong, Marcus Moore, Tom Picton-Warlow, Terry Smith, Daniel Thomas

January 2019

9780995392557 | £25.00

Paperback | 179 pp | 220 x 280 mm

100 b/w and colour images

Rights: Worldwide exc. Australia &
New Zealand



Aa

Art + Australia

Issue Four (55.1): The Miracle

Edited by Andreas Baur

The Miracle, the fifth edition under the auspices of the Victorian College of the Arts at the University of Melbourne, considers the unaccountable, marvellous and strange events occurring within contemporary artistic practice and discourse. Miracles are commonly described as extraordinary events, violating the laws of nature: wondrous and usually beneficial or at least acceptable, sometimes providential as supernatural gifts. Wondrous things are marvels: rare, thus usually precious and eminently collectable they can be classified and displayed in cabinets and museums. Not so miracles. The miracle remains strange; it is unexpected, improbable and most importantly it is outside natural law. If the miracle is a natural improbability, think of it as an exception. Holy or unholy, it is an unaccountable and singular event. A breach in the dimensions of the real. With contributions from Robyn Adler, Chris Arneaud-Clarke, Robert Cook, Jamie Collin, Thomas H. Ford, Dr. Peter Hill, Dr Sigi Jöttkand, Cristina Álvarez López, Adrian Martin, Tai Mitsuji, Sean Peoples, Deborah Sims, Jennifer Spinks, Penelope Trotter.

January 2019

9780995392588 | £12.50

Paperback | 136pp | 215 x 138 mm

50 col & 50 b/w ills

Rights: Worldwide exc. Australia &
New Zealand



Writing & Concepts Vol. 1
 Edited by Jan Van Schaik &
 Edward Colless
 January 2019
 9780995392564 | £25.00
 Paperback | 179pp | 220 x 280 mm
 100 b/w and colour ills
 Rights: Worldwide exc. Australia &
 New Zealand



Writing & Concepts Vol. 2
 Edited by Jan Van Schaik &
 Edward Colless
 January 2019
 9780995392571 | £25.00
 Paperback | 179pp | 220 x 280 mm
 100 b/w and colour ills
 Rights: Worldwide exc. Australia &
 New Zealand

Aa

Writing & Concepts

Art + Australia Document Series No.2.

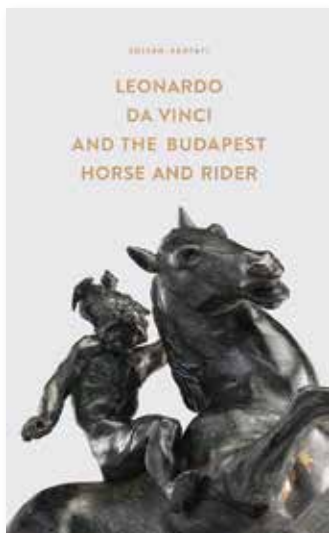
This two volume publication covers a public lecture series by Australia's foremost artists, curators and writers exploring the relationship between the process of writing and practice and the development of social, political and philosophical questions within contemporary arts and cultural practice. This publication will contribute to the discourse around how we read and write art history in Australia. Writing & Concepts offers contributors the opportunity to reflect on, and develop, the nature of their practice by promoting writing as a tool of reflection and inquiry and is designed to explore the potential of writing as both a process and an outcome. The group of contributors is made up of practitioners for whom the written form is their primary professional output and practitioners whose work manifests as creative works, exhibitions or events within the domain of contemporary art.

Contributors Volume 1

Leon van Schaik / Hannah Bertram / Robert Nelson / Nikos Pantazopoulos / Kelly Fliedner / Jessie Bullivant / Esther Anatolitis / Susan Jacobs / Phip Murray / Lisa Radford / Maura Edmond / Helen Johnson / Pia Ednie-Brown / Tom Nicholson / Callum Morton / Agatha Gothe-Snape & Brian Fuata / Helen Grogan / Justin Clemens / Emile Zile / Lou Hubbard / Nella Themelios & Ricarda Bigolin / Nikos Papastergiadis / Helen Grogan / Grace Mcquillen.

Contributors Volume 2

Spiros Panigirakis / Daniel von Sturmer / Paul Carter / Darren Sylvester / Anthony Carew / Carolyn Eskdale / Bryce Ives / Yhonnie Scarce / Ben Eltham / Natasha Johns-Messenger / Julien Leyre / Anusha Kenny / Nathan Gray / Open Spatial Workshop (Terri Bird, Bianca Hester, Scott Mitchell) / Brooke Babington / Rushdi Anwar / Fayen d'Evie / Van Badham / Mark Feary / Jason Phu / Jamie O'Connell / Erik Jensen / Paola Balla / Caitlin Patane.



January 2019
 9786155304880 | £ 24.99
 Hardback | 82pp | 200 x 320 mm
 35 col ills
 Rights: Worldwide exc. Hungary



Leonardo Da Vinci and the Budapest Horse and Rider

Zoltán Kárpáti

In the autumn of 2018, the Museum of Fine Arts, Budapest brought together the small bronze together with a small yet astonishing group of international loans to create an once-in-a-lifetime show. The tightly focused exhibition was devoted to the Budapest Horse and Rider with ten drawings by Leonardo himself and some sculptural works by his contemporaries influenced by the master's ideas representing almost four decades while Leonardo reutilized the motif of the rearing horse. The exhibition offers a possibility for further understanding of the unique place of the Budapest small bronze in sixteenth-century Italian art, as part of the world-wide series of events devoted to the five-hundredth anniversary of Leonardo's death. As opposed to many short-lived attributions of sculptural works to Leonardo da Vinci, the magnificent small bronze representing the vigorous group of a horse and rider has been attracting art historians for a century, arousing a lively discussion: was the small bronze only inspired by Leonardo's ideas or could it bear the master's own hand?



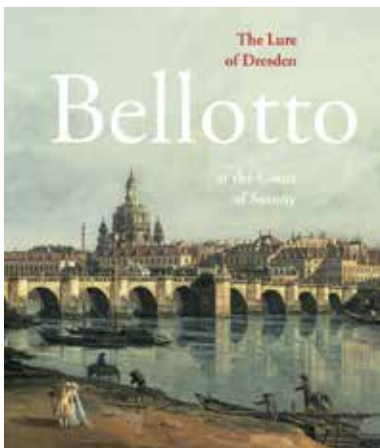
January 2019
 9783954984220 | £25.00
 Paperback | 104pp | 270 x 240 mm
 84 col & b/w ills
 Rights: UK & Eire

SANDSTEIN VERLAG

Titian: Lady in White

Edited by Stephan Koja & Andreas Henning

Titian's "Lady in White" is full of gracefulness and beauty – but also full of mysteries. Speculations have always been made about the identity of the young woman. Is she the artist's daughter Lavinia; is she the ideal image of feminine beauty? The essays in this publication focus in depth on this masterpiece by Titian that is one of the highlights of the world famous Old Masters Picture Gallery in Dresden. The results of the restoration work and research carried out in recent years are presented along with the history of the origins of the Dresden Picture Gallery.



January 2019
 9783954984497 | £28.00
 Hardback | 192pp | 280 x 240 mm
 109 col illus
 Rights: UK & Eire

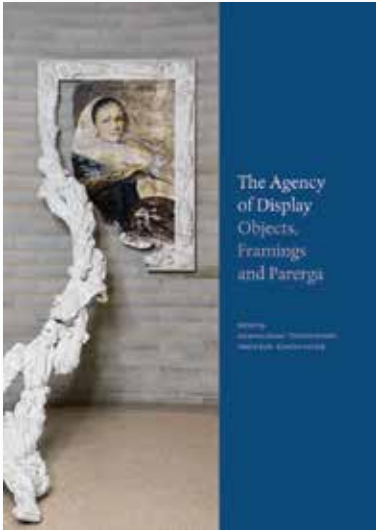
SANDSTEIN VERLAG

The Lure of Dresden

Bellotto at the Court of Saxony

Staatliche Kunstsammlungen Dresden. Gemäldegalerie Alte Meister

Bernardo Bellotto (1722–1780) is one of the most famous vedute painters of the 18th century. His views and prospects of town and country are so rich in detail, so precisely and meticulously painted that historic places come to life again before the viewer's eyes. But far from being simply faithful reproductions of sights, his vedute are rather carefully planned compositions, the result of the artist availing himself of all the technical know-how of his age. During his time in Dresden, Bellotto created some of his most important works, which now form part of the collection at the Gemäldegalerie Alte Meister. These vedute still influence the way Dresden is perceived today, at home and abroad. They present a wonderful panorama of the old Augustan city. Thanks to two of the greatest art collectors in German history – Augustus the Strong and his son Augustus III – the Dresden art collections flourished, becoming some of the most important in the world. This volume also examines the history of the world-famous picture gallery, the Gemäldegalerie Alte Meister, and the era of Baroque collection-building in Dresden



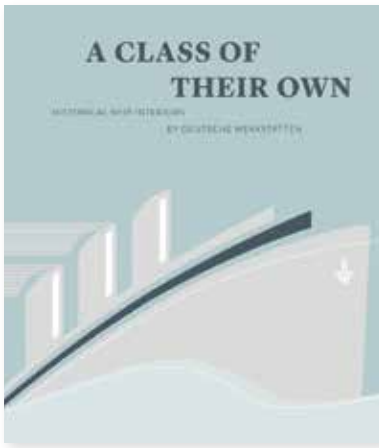
January 2019
 9783954984169 | £38.00
 Hardback | 192pp | 240 x 170 mm
 51 col illus
 Rights: UK & Eire

SANDSTEIN VERLAG

The Agency of Display Objects, Framings and Parerga

Edited by Johannes Grave; Christiane Holm;
 Valérie Kobi; Caroline van Eck

The display of artefacts always implies an external mediation that influences, and often codifies, the reception of the exhibits. Objects are manipulated, restored, appropriated, staged, in short displayed, through various representational strategies that include pedestals, labels, and showcases. These elements, that we could define as parerga, are often ignored because of their utilitarian function. Yet, they play an important role in the history of the artefacts and define the setting in which the objects can exert their agency. They not only shape their meaning, but also determine the effect that these artefacts have on their viewers. Framing devices create the conditions for interactions between the individual and the object to take place. This publication aims to explore the relation between artefacts and viewers as they are manifested in framing devices, and to develop a new theoretical framework for thinking about the power of objects on display.



January 2019
 9783954984459 | £24.00
 Hardback | 200pp | 230 x 230 mm
 193 col & b/w illus
 Rights: UK & Eire

SANDSTEIN VERLAG

A Class of their Own Historical Ship Interiors by Deutsche Werkstätten

Deutsche Werkstätten

Deutsche Werkstätten fits out the largest and most stunning luxury yachts in the world today – picking up on a tradition that seemed almost forgotten for many years. In the first decades of the twentieth century, the company designed and produced some of the most cutting-edge interiors for German passenger ships, including extravagant ocean liners and large steamboats for inland navigation. The designs were supplied by artists and architects like Richard Riemerschmid, Adelbert Niemeyer, Karl Bertsch and Bruno Paul. With historical photographs, plans and design drawings, this publication presents 20 such interiors, introduces the most important designers and provides information about all the ships known to date whose interiors were created by Deutsche Werkstätten.



SANDSTEIN VERLAG

Details!

100 favorites from the Kunstgewerbemuseum

Edited by Sabine Thümmler & Lothar Lambacher

The 150th anniversary of the founding of the Kunstgewerbemuseum (Museum of Decorative Arts) of the Staatliche Museen zu Berlin represents an opportunity to take a fresh look at this diverse and distinguished collection. The Kunstgewerbemuseum in Berlin is the oldest of its kind in Germany. It houses world-famous examples of European arts and crafts, including magnificent reliquaries made of gold and precious gemstones, exquisite vases of glass and porcelain, finely embroidered textiles, ornate inlaid furniture, and classic examples of modern industrial design. It provides a systematic overview of the key achievements in European design, from the Middle Ages to the present day. New features in the collection display include an extensive Fashion Gallery as well as the departments of Design and Jugendstil to Art Déco.

In this volume, the museum's curators present their personal "favorites." Each of the 100 selected works – which range from late antiquity to the present day – is, with few exceptions, illustrated by newly prepared photographs of significant details and accompanied by an incisive text.

January 2019
9783954984268 | £38.00
Hardback | 256pp | 300 x 240 mm
226 col. ills
Rights: UK & Eire



MARETTI
EDITORE

Gio Ponti: The Manufacture de Doccia

Collection of Museo Richard-Ginori

Edited by Livia Frescobaldi Malenchini, Maria Teresa Giovannini,
Oliva Rucellai



January 2019
9788898855339 | €93.00
Hardback | 544pp | 310 x 240 mm
300 col & b/w ill's
Rights: Worldwide exc. Italy

This book aims to give Gio Ponti's ceramic works a precise chronological order based on correspondence and documentation from the Doccia Museum's archive. Ceramics designed by Gio Ponti for Richard-Ginori are well known to collectors and design scholars around the world. Their aesthetic qualities, for the originality of Ponti's inventions and their flawless execution, are often enhanced, but no one had previously faced a systematic philological study dedicated to the whole corpus preserved at Doccia Museum. This volume and its catalog sheets are intended to fill this gap. They are the result of a meticulous study of artifacts and documentary sources: autograph correspondence by Gio Ponti, drawings, catalogs, registers, rate tables, vintage magazines etc. On the basis of verified data this volume reconstructs the detailed history of the decorations and forms, certifying their attribution and investigating the iconography. Tying up all the threads that bind the figurative explosion of Gio Ponti's ceramics, this catalog is the necessary foundation in order to understand his style in depth and to value the immense patrimony preserved by Doccia Museum.



PICTOPLASMA

Pictoplasma Magazine: Issue 1 – Body Image

Edited by Lars Denicke

Following in the footsteps of the publisher's compilation series on character design – all collector's items by now – the new Pictoplasma Magazine will continue to investigate current trends and concepts in illustration, animation, game design and graphic arts. Planned as an annual publication, it will reflect on the latest developments in figurative aesthetics and feature new works by and interviews with established artists and upcoming talents. The first edition will coincide with the 15th Pictoplasma Berlin Festival and focus on images of bodies currently circulating in character culture. Artists featured include Sundance winner for Best Animated Short Jeron Braxton, who explores the black American experience via surreal Playstation 2 aesthetics; illustrator Martina Paukova, whose jam-packed images of the mundane are fuelled by deadpan humour; illustrator-animator duo Cabeza Patata, who construct a gorgeously body-positive, no-nonsense world; and Laurie Rowan, who is currently wowing the Internet with his fleshy 3D grotesquerie.

May 2019
9783942245081 | £13.00
Paperback | 160pp | 285 x 200 mm
100 col ills
Rights: Worldwide exc. Germany,
Austria & Switzerland

Hartmann ^{books}

Atelier Zimmermann Ironwork

Text by Winfried Stürzl

This book presents the work of the Swabian blacksmith Paul Zimmermann. Since opening his studio – Atelier Zimmermann – in 1963, in Pliezhausen in the Swabian Alps, he created several hundred tombs and a variety of fountains, gates, and signs. Zimmermann constantly tries to challenge the boundaries of the medium and his craft as a blacksmith. He uses new technical and creative ways in the attempt to give contemporary form and meaning to ancient materials such as iron, copper, bronze and other metals. For him the idea comes first, then the craft, the forging. His works, which alternate between minimalist and expressive approaches, stand out from the artisan forging production of the post-war period to the present day. They have been recognised nationally and internationally, shown and published at exhibitions (for example in the Victoria & Albert Museum, London). This book, published on the occasion of his 80th birthday, is the first comprehensive monographic publication of his work, his studio, his workshop. The book is a result of an intensive and close collaboration with Paul and Ruth Zimmermann, his wife.

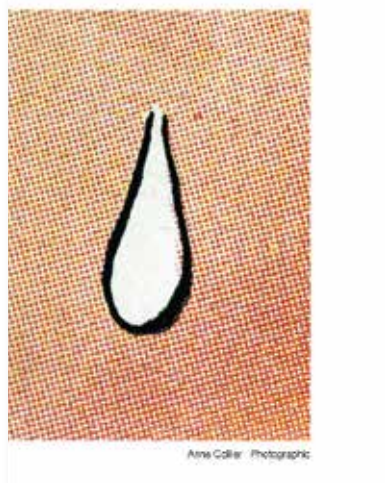
February 2019

9783960700395 | £ 55.00

Hardback | 210pp | 290 x 236 mm

140 duotone and 2 col ills

Rights: UK & Eire, Spain, Portugal,
Eastern Europe, Russia, Middle East &
Far East.

Hartmann ^{books}

Anne Collier: Photographic

Edited by Stefan Gronert & Nadine Wietlisbach

Anne Collier (b. 1970) lives and works in New York. In her work she uses and processes found photographs, edits them and this way reaches a reflected history of the photographic medium. She is mainly interested in pictures that can be characterised by a very emotional visual language: eyes, clouds, waves as well as photographs of outright romanticized sexism. By photographing posters, album covers, photo magazines, book pages and film stills, the artist questions the significance of pictures that shape our everyday lives and illustrate desires. By addressing the theme of taking photographs itself and reproducing existing photos, she creates distance to the motifs, filtering out emotions and thus providing an inducement to reflect on the depiction. Anne Collier's works have already been shown at numerous international group and solo exhibitions, including the San Francisco Museum of Modern Art, the Centre Pompidou, Paris, the Fondazione Prada, Milan (all 2016), and the Museum of Contemporary Art, Chicago (2014). The book presents an overview of works since 2007.

January 2019

9783960700302 | £ 18.00

Paperback | 64pp | 304 x 228 mm

42 b/w & colour photos

Rights: UK & Eire, Spain, Portugal,
Eastern Europe, Russia, Middle East &
Far East.



February 2019

97839060700319 | £34.00

Hardback | 168pp | 304 x 243 mm

70 col photos

Rights: UK & Eire, Spain, Portugal,
Eastern Europe, Russia, Middle East &
Far East.

Hartmann books

Peter Bialobrzeski: No Buddha in Suburbia

Text by Rahul Mehrotra

In "No Buddha in Suburbia" Peter Bialobrzeski returns to Asia, for his new photographic case study in urbanism and humanity. After his last major series "Die zweite Heimat" on his native Germany he followed an invitation of the Goethe Institute to Mumbai. Mumbai's Suburbia counts as one of the largest urban sprawls on the planet and in contrary to the western notion of the word, it is a dystopian environment. The overpopulated streets are lined with an eclectic mix of derelict buildings, high rises, slums and huge billboards. The population density is 22.000 people/km²! In the pictures for this series Peter Bialobrzeski tries to condense these highly intense and complex impressions in impressive tableaus that are presented in this publication for the first time. Peter Bialobrzeski's work has been exhibited in Europe, USA, Asia, Africa and Australia. He has won several awards including the prestigious World Press Photo Award 2003 and 2010. He has published sixteen monographs and had numerous solo- and group exhibitions worldwide.



May 2019

97839060700326 | £ 22.00

Hardcover | 64pp | 260 x 200 mm

40 colour photographs

Rights: UK & Eire, Spain, Portugal,
Eastern Europe, Russia, Middle East &
Far East.

Hartmann books

Tom Hunter: Where Have all the Flowers Gone

Text by Sheelagh and Ian Hunter

Tom Hunter is known for his social documentary projects investigating alternative communities, contemporary music and experimental cultures in London and across Europe. Inspired by this Hunter takes us to the Glastonbury Festival in this book. From its beginnings in the 70's this festival was driven by the ethos of the hippie movements. At the 2017 festival Hunter set up his "naked truth photo booth" and asked festival goers to stand for portraits naked inside the wooden booth. In the spirit of the first Summer of Love they were asked to reimagine the liberation of that era and embrace the freedom of nudity. Hunter took their portraits on a medium format film camera in the classical tradition of 19th century portrait photographers. The book is accompanied by text and images by Hunter's parents, based on their visit to the legendary 1970 "Isle of Wight" festival and their experiences of freedom, liberty and counter culture in the early 70's.



January 2019
 9781527232198 | £48.00
 Hardback | 64pp | 350 x 285 mm
 40 colour photos
 Rights: Worldwide

ALESSIO BOLZONI

Abuse II, the Uncanny + Abuse II, Event

Alessio Bolzoni

What is Abuse? What is the Uncanny? With this collection of images, photographer Alessio Bolzoni digs into the cracks and folds of human unconscious and tries to provide a visual explanation to these questions. Contorting bodies are analysed by the photographer's scientific eye as if they were the symptoms revealing the truth about the uncanny, the vessels of his research. The book contains forty pictures of identity-less contracting bodies and it is enriched by a smaller fanzine called Abuse II, Event where old distressed clothes, which have been bought by the artist from a Syrian refugee, are portrayed to suggest the condition of the lives who wore them. Abuse II, Event, which is contained within the main book, extends the field of Bolzoni's quest and serves as a counterpart to the whole project. The very shape of both, the book and the fanzine, the quality of their prints and the papers that have been chosen, participate in the generation of this work's meaning, where the artists has personally curated every passage and every creative and productive step.

Still available:
 Abuse 9781527210790 | £45.00



SCHLEBRUGGE.EDITOR

Yasumasa Morimura: No Pain No Gain

Body, Violence, Pain, Ritual

Edited by Hubert Klocker

Yasumasa Morimura has been working as a conceptual photographer and filmmaker for over three decades and has become one of the most important representatives of “staged photography” and Appropriation Art. With the use of props, costumes, makeup, and digital manipulation, he has turned himself into subjects of the Western artistic and cultural canon. Through restaging and reinvention of iconic photographs and paintings of art history, Morimura comments on Japan’s relationship (especially in the 1960s and ’70s) with the absorption and integration of Western culture. His works challenge the viewer’s gaze, question identity and gender constructions, and are therefore also an artistic reflection on media. The catalogue also contains a talk Morimura held for the opening, entitled The two “I’s” roaming around inside of me.

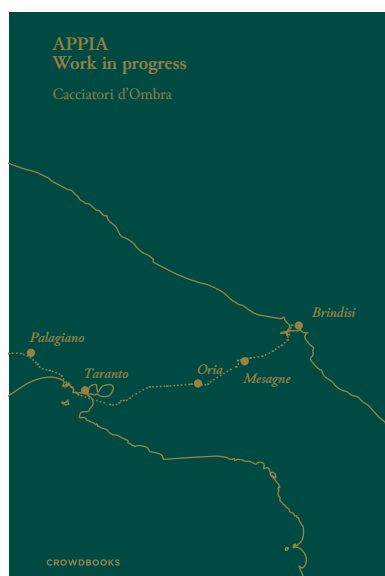
January 2019

9783903172289 | £22.00

Paperback | 96pp | 300 x 265 mm

60 col, 30 b/w photos

Rights: Worldwide exc. Germany,
Austria & Switzerland



CROWDBOOKS

Appia: Work in Progress

Cacciatori d'Ombra

Various

The journey and the idea of belonging “these” could be the figures of this project, where “journey” means exploration and “belonging” the idea of being “native”. The inspiration comes from Paolo Rumiz’s book Appia where he talks about the route on foot he, and some of his friends, walked of one of the oldest roads in the world, and the oldest in Italy, which returns a forgotten, magnificent and at the same time tragic itinerary. In the book, the writer hopes that other travellers could walk on this “shockingly abandoned asset” to take it back before it could be definitely cancelled. The project is the acceptance of this invitation. Our first answer, we, the “natives” who live this land. Photography is our language and it is through it that we retraced its old southern itinerary following the maps, the first contemporary travellers had prepared. The vision of this street gives a new image, which should belong to us, avoiding the rhetoric of a touristic apulia and basilicata or, the idea of a postcard.

March 2019

9788885608153 | £29.00

Hardcover | 116pp | 240 x 165 mm

94 col & b/w ill's

Rights: Worldwide exc. Italy



January 2019
 9788898855483 | £37.50
 Hardback | 204pp | 280 x 240 mm
 100 col & b/w ill
 Rights: Worldwide exc. Italy

MARETTI
 EDITORE

Bye Bye Blues, Mondello

Bye Bye Blues Recipes meet Primo Vanadia

Edited by Maria Paola Poponi

As a woman, being a Michelin Star and having to shine in one's own light must not have been easy, in a land like Sicily and in what is an old boys' club. For 24 years, Chef Patrizia Di Benedetto has been rising through the ranks of haute cuisine with a culinary mastery that follows two major rules: an attention to what her local cuisine has to offer and to its reinterpretation.....When it comes to comfort, the "Bye Bye Blues" is a cut above its competitors. It has a "friendly coziness" that makes you immediately at ease and makes you think: "can intimacy be naughty and ironic at the same time?"

Primo Vanadia is first of all an Artist, then a photographer. The images present in this book speak of a city, a harbour, a sea, a beach, a market, all portrayed in a suspended and solitary atmosphere (few people in the background, mostly fishermen and bathers...) that tells about this place but opens up other avenues, away to other stories and places.



January 2019
 9788898855896 | £46.50
 Hardcover | 200pp | 280 x 240 mm
 135 col & b/w ill
 Rights: Worldwide exc. Italy

MARETTI
 EDITORE

Felix Lo Basso Restaurant Milan

Felix Lo Basso meets Donato Piccolo

Edited by Maria Paola Poponi

And among the many beauties of Felix Lo Basso Restaurant in Milan is that it benefits from the new trend of view-restaurants, and now he is one of the most exquisite Chefs-with-a-View. Here the term exquisite is not casual: its intrinsic elegance entails that sense of natural class and psychophysical well-being you feel as you step in the restaurant. You immediately feel at ease, part and parcel of the set of a film shot on the top floor of Galleria Vittorio Emanuele II: intoxicated, but fearless.

The Roman artist Donato Piccolo has addressed these issues, providing answers and disseminating doubts. A stroke of genius. For years, Piccolo's works have dominated the best national and international art scene, with their ability to explore "the incomprehensible mystery of the visible world" through the study and investigation of natural, physical, and biological phenomena. With his blueprints and technological and mechanical installations, Piccolo analyzes how human cognitive faculties perceive the sensible world.

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