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Marocco 1971 è una tappa decisiva dell'apprendistato di Gabriele Basilico. Il volume contiene un saggio di Michele Smargiassi che si sofferma su Basilico come "grande esploratore dei generi fotografici", un breve saggio di Bernard Millet e una testimonianza di Giovanna Calvenzi che ricostruisce il clima e gli scopi di quell'avventura.

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**Catalogo maggio 2019 by Artphilein Library—Issuu**

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Eventi 5 marzo Massacro di Boston cinque civili vengono fucilati dalle truppe inglesi Questo fu uno degli eventi che gettò le basi della Rivoluzione americana 19 aprile matrimonio fra il delfino di Francia futuro re Luigi XVI e Maria Antonietta d'Asburgo-Lorena 29 aprile L'esploratore James Cook scopre Botany Bay Australia 3 giugno Ad Haiti un terremoto distrugge la città di Port-au-Prince ...

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Over the last fifteen years, Moscow has undergone vast and radical transformations, which have turned it into an extraordinary urban laboratory. This photographic project by Gabriele Basilico was inspired by a desire to document this metamorphosis, and takes as its focal point the city's seven Stalinist towers, known in Russian as the vysootnye zdanïa, or 'high buildings'. Basilico's images use the towers as a privileged viewpoint for exploration and contemplation of the changing fabric of Moscow. After half a century of history, his work allows these striking buildings to be re-evaluated in the context of the new urban landscape of the 21st century.

Anna Magnani, Grace Kelly, Ezra Pound, Pier Paolo Pasolini, Giorgio de Chirico: these are some of the cultural icons captured by Italian photographer Paolo di Paolo (born 1925), who portrayed Italian society and the worlds of the movies and art in the 1950s and '60s. This vast exploration of his work is divided into thematic sections introduced by prominent figures such as Alessandro Michele. Di Paolo's subjects were always framed by his intellectually cultivated eye, which made him one of the principal photographers for the magazine Il Mondo, as well as a contributor to virtually every one of the prominent magazines of his time. Paolo di Paolo: Lost World is not only an introduction to a skilled photographer but also a flamboyant celebration of La Dolce Vita with di Paolo at the center.

A first retrospective monograph by a major international photographer.

The first history of the West End of London, showing how the nineteenth-century growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry shaped modern culture and consumer society, and made London a world centre of entertainment and glamour.

120 authors contribute to this compendium of the best photographs of Italy over the last 60 years.

'Forget Me Not' explores the relationship between photography and memory and shows how ordinary people have sought to strengthen the emotional appeal of photographs, primarily by embellishing them to create strange and often beautiful hybrid objects.

As a manufacturer of food and animal feed, seeds and chemical products, Monsanto is relentlessly developing and marketing new technologies. The monopoly it has arguably secured by dubious means bears no relation to its negligence with regard to potential risks. Particularly in light of the devastating consequences that are still causing suffering to people and the environment in many places, the company's self-portrayal as a forward-looking, omnipotent force for good seems cynical. The photographer Mathieu Asselin, who lives in France and Venezuela, has tried his hand at the daunting task of exploring the issues surrounding Monsanto. His investigative photographic study manages to capture the complexity of this topic, creating links between past, present and future and illuminating many different aspects from a variety of perspectives.

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