

## Diario Mitico Cronache Visive Sulla Collezione Farnese

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Diario Mitico est un voyage visuel à travers la sculpture classique au Musée archéologique de Naples, une interaction physique avec des corps mythiques en marbre. La photographie en noir et blanc de Luigi Spina disjoint les membres des statues, soulignant leurs courbes et leur érotisme voilé, les humanisant pour nouer un dialogue avec le spectateur.

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“ A remarkably entertaining and thought-provoking look at the human voice and all of its myriad functions and sounds . . . Wonderful ” (Library Journal, starred review). From Farinelli, the eighteenth-century castrato who brought down opera houses with his high C, to the recording of Johnny B. Goode affixed to the Voyager spacecraft, *Let Me Clear My Throat* dissects the whys and hows of popular voices, making them hum with significance and emotion. There are murders of punk rock crows, impressionists, and rebel yells; Howard Dean ’ s “ BYAH! ” and Marlon Brando ’ s “ Stellaaaaa! ” and a stock film yawp that has made cameos in movies from *A Star is Born* to *Spaceballs*. The voice is thought ’ s incarnating instrument and Elena Passarello ’ s essays are a riotous deconstruction of the ways the sounds we make both express and shape who we are—the annotated soundtrack of us giving voice to ourselves. “ Standout pieces include a biography of the most famous scream in Hollywood history; a breakdown of the relationship between song and birdsong; and an analysis of the sounds of disgust. Akin to: A dinner party at which David Sedaris, Mary Roach and Marlon Brando are trying to out-monologue one another. ” —Philadelphia Weekly “ The beauty of Ellen Passarello ’ s voice is that it ’ s so confidently its own . . . I began randomly with her essay wondering what the space aliens will make of ‘ Johnny B. Goode ’ on the Voyager gold record and couldn ’ t stop after that. ” —John Jeremiah Sullivan, author of *Pulphhead*

A stunning novel about mothers and daughters, about vengeance, and an aging, still beautiful woman on trial for shooting her lover. In a French courtroom, the trial of a woman is taking place. Gladys Eysenach is no longer young, but she remains striking, elegant, cold. She is accused of shooting dead her much-younger lover. As the witnesses take the stand and the case unfolds, Gladys relives fragments of her past: her childhood, her absent father, her marriage, her turbulent relationship with her daughter, her decline, and then the final irrevocable act. With the depth of insight and pitiless compassion we have come to expect from the acclaimed author of *Suite Francaise*, Irene Nemirovsky shows us the soul of a desperate woman obsessed with her lost youth.

Written by a collective of female artists and art professionals, a unique, humorous guide explores and often corrects the male-centric history of classic Western art traditions by offering slightly altered renditions of works throughout the ages. Original.

DIVComparative study of 19th-century representations of Ottoman harems that considers both the tradition of British paintings and writings about harems as well as the perspectives of Ottoman women who commissioned their own harem portraits./div

Writers of the modern essay can trace their chosen genre all the way back to Michel de Montaigne (1533-92). But save for the recent notable best seller *How to Live: A Life of Montaigne* by Sarah Bakewell, Montaigne is largely ignored. After Montaigne—a collection of twenty-four new personal essays intended as tribute—aims to correct this collective lapse of memory and introduce modern readers and writers to their stylistic forebear. Though it's been over four hundred years since he began writing his essays, Montaigne's writing is still fresh, and his use of the form as a means of self-exploration in the world around him reads as innovative—even by modern standards. He is, simply put, the writer to whom all essayists are indebted. Each contributor has chosen one of Montaigne's 107 essays and has written

his/her own essay of the same title and on the same theme, using a quote from Montaigne's essay as an epigraph. The overall effect is akin to a covers album, with each writer offering his or her own interpretation and stylistic verve to Montaigne's themes in ways that both reinforce and challenge the French writer's prose, ideas, and forms. Featuring a who's who of contemporary essayists, *After Montaigne* offers a startling engagement with Montaigne and the essay form while also pointing the way to the genre's potential new directions. Contributors: Marcia Aldrich, Chris Arthur, Robert Atwan, Barrie Jean Borich, Mary Cappello, Steven Church, Judith Ortiz Cofer, Danielle Cadena Deulen, Brian Doyle, Lina M. Ferreira C. V., Vivian Gornick, Robin Hemley, Wayne Koestenbaum, Shannon Lakanen, David Lazar, E. J. Levy, Phillip Lopate, Bret Lott, Patrick Madden, Desirae Matherly, Maggie Nelson, José Orduña, Elena Passarello, Lia Purpura, Kristen Radtke, Amy Lee Scott, Jerald Walker, Nicole Walker

Described as the most "conspicuous voice in Italian poetry after Eugenio Montale," Mario Luzi created for himself an unmistakably individual rhythm, idiom, and ethos ... Particular to Luzi's poetry is the quality of lyricism, and tone of conversational intimacy, of which *For the Baptism of Our Fragments* represents the crowning achievement of a long poetic career which began with his first book of poems in 1935.

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