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From Steidldangin : Paolo Roversi: Studio before purchasing it in order to gage whether or not it would be worth my time, and all praised Paolo Roversi: Studio:

18 of 18 people found the following review helpful. Is that it? By Young Forest I am pretty disappointed by this "accessible trade edition" as it is presented in the "Product Description." The limited edition was a series of 60 gatefolds. Being in the publishing business I understand how expensive that would be to produce--clearly prohibitive for a more standard trade edition book that is to sell at a more modest price. The limited edition was described on as follows, "...at first glance the book appears to be a collection of empty pages. The experience of looking is akin to that of peeling away the leaf from a Polaroid--out of the blackness an image is revealed as if by magic...." It seems to me that Mr. Roversi and the publisher could have at least included one or more gatefolds in this trade edition to offer the viewer a taste of what the original limited edition is like (which is now only available on the secondary market and at vast cost). I think it fair to assume that this book was originally conceived of in its limited edition form. If so, then why not preserve that original creative thinking and integrity, even if only in small measure, and allow those of us who can only afford the "accessible trade edition" to experience it. I continue to be a fan of Mr. Roversi's work but this book, specifically this edition of what was a considerably more interesting concept, does not serve him well. The images contained in this book are not among my favorite of Mr. Roversi's work (I consider the collections of images in *Nudi* and *Una Donna* to be stronger) but I cannot help but feel that they are enhanced by the gatefold presentation of the original edition. Once you take away the "magic" of their being revealed out of the blackness as you peel away the fronts of the gatefolds, it does not seem to me that the images by themselves, and as presented in this trade edition,

have enough magic of their own. There is a darkness about them to begin with and it is almost as if you need that extra blackness that the gatefolds provide in order to bring out the light to be found in these particular images. Rather than buying this book, do what you can to see a copy of the original edition and experience the work as it was intended to be experienced. I am not sure the original edition is worth owning for the kind of money some secondary market sellers are asking but it is certainly worthwhile to at least look through one, if you can find it, and experience it. 3 of 3 people found the following review helpful. Beautiful printing...amazing pictures...By W. changlong waiting...I placed an order months ago...finally, it arrived the past weekend. I am a fan of Paolo Roversi...and this book is just beautiful. Not many pictures (maybe I have expected more, and would love to see his more recent work to be included), but, the book is printed on this beautiful, fancy black paper...All the pictures carries his dream-like look and feel...most portraits...some his studio space...all images are just breath-taking beautiful...But, I have to say...I do like to see more images though...0 of 0 people found the following review helpful. Five Stars By Meli D. I love Paolo Roversi and this is a beautiful book.

Studio assesses nearly two decades of Paolo Roversi's hugely influential studio portraiture. Within the confines of his Paris studio, Roversi photographs using an 8 x 10 Polaroid format, often allowing the images to fade before affixing them to their substrate. His long exposures at close range harness an aesthetic that dates back to the earliest days of studio photography, but with a renewed urgency that wavers somewhere between history and apparition. Stripped of the usual accoutrements of studio portraiture, Roversi's subjects push back with a vulnerable intensity that reveals as much of the photographer as of the model. The images collected here function not only as a series of individual portraits but also as a collective self-portrait of the artist and the place that stands at the center of his work. First published in 2005 in a limited edition, this new edition of Paolo Roversi's sumptuous and critically acclaimed book presents a distinctive body of work in an accessible trade edition. Paolo Roversi was born in 1947 in Italy. In 1970 he began collaborating with the Associated Press. His first assignment was to cover Ezra Pound's funeral in Venice. During the same year, Roversi opened his first portrait studio in Ravenna, photographing local celebrities and their families. In 1971, he met Peter Knapp, the legendary Art Director at Elle magazine, and at Knapp's invitation, he visited Paris in November of 1973, where he has remained since. His photographs have appeared in numerous publications, including French and Italian Vogue. He lives and works in Paris.