

Festival della Mente 2007

Friday 31 August 17.30 piazza d'armi Fortezza Firmafede - free
Opening with **Massimo Caleo**, Mayor of Sarzana, **Matteo Melley**, President of Fondazione Cassa di Risparmio della Spezia, **Raffaele Cardone** and **Giulia Cogoli**, Festival della Mente organisers and founders

1. Gustavo Pietropolli Charmet **The adolescent mind that creates and destroys**

The first major obstacle young people have to overcome is parting from their favourite things and leaving behind the childlike concept they have of themselves. Here, the adolescent mind can be greatly helped by a splendid creative process that creates different and unthought of objects and opens up new channels of expression. Their cognitive processes are thus directed towards the hope of a future where their plans and secret aspirations will be realised, this way leading them towards adulthood.

Gustavo Pietropolli Charmet, specialised in psychiatry and psychoanalytical psychotherapy, he has been a psychiatric consultant, teacher of Dynamic Psychology at the Facoltà di Psicologia Bicocca-Milano, director of the Scuola di Specializzazione in psychology at the Ciclo di Vita, Università di Milano and honorary judge at the Juvenile court of Milan. He is president of the Istituto Minotauro, CAF, Comitato Scientifico dell'Associazione L'amico Charly, head of the Crisis Center in Milan, director of the series *Adolescenza, educazione, affetti* published by Franco Angeli. He has written: *Non è colpa delle mamme* (Mondadori, 2006); *Manuale di psicologia dell'adolescenza: compiti e conflitti* (with A. Maggiolini, 2004); *Crisis center* (2003); *Ragazzi sregolati* (2001) for Franco Angeli; *I nuovi adolescenti* (Cortina, 2000).

Friday 31 August 19.00 piazza Matteotti - 3 euro

2. Giuliano Montaldo **Between literature and cinema**

There has always been a strong link between literature and cinema in the work of Giuliano Montaldo, proof of which appears in some of his best known films: *Il tempo di uccidere*, from the same title by Ennio Flaiano, or *Gli occhiali d'oro* by Giorgio Bassani, and his latest film *San Pietroburgo*, dedicated to the life of Dostojevskij. He will be talking about the film, coming out in the autumn, for the first time. As in all his works, from *L'Agnese va a morire* on, one of the key themes is his deeply rooted aversion to intolerance. This major director talks about literary creativeness and on screen creativeness.

Giuliano Montaldo, born in Genoa in 1930. His film career began with Gillo Pontecorvo with whom he worked on *La lunga strada azzurra*, *Kapò* and *La battaglia di Algeri*. His debut as a director was with *Tiro al piccione* (1960); this was followed by *Una bella grinta* (1965), winner of the Special Jury Prize at the

Berlin Film Festival, *Ad ogni costo* (1967) and *Gli Intoccabili* (1969). With *Sacco e Vanzetti* (1971) and *Giordano Bruno* (1974), Montaldo reached great public and critical acclaim. Other films include *L'Agnese va a morire* (1977), *Circuito chiuso* (1978) and *Il giocattolo* (1979). In 1980 he directed the TV series *Marco Polo*, sold to 76 countries and winner of an Emmy award. He started directing opera during the 1980s and in 1985 he returned to the cinema with *Il giorno prima*, *Gli occhiali d'oro* (1987), a prize winner at the Venice Film Festival and *Il tempo di uccidere* (1989). He has been President of Rai Cinema.

Friday 31 August 19.00 sala multimediale canale lunense - 4 euro

3. Tomaso A. Poggio
Neuroscience and Artificial Intelligence

Understanding how the brain works is arguably the greatest problem in science today. In particular, our visual abilities are computationally amazing and we are still far from imitating them with computers. Thus, visual cortex may well be a good proxy for the rest of the cortex and indeed for intelligence itself. I will describe a recent quantitative theory of visual cortex, faithful to known physiology and surprisingly able to mimic human performance in difficult recognition tasks. Thus neurally plausible computational models are beginning to provide powerful new insights into the key problem of how the brain works, and on how to make intelligent machines. The time may be coming for AI to learn from neuroscience.

Tomaso A. Poggio teaches at the Department of Brain and Cognitive Sciences; Co-Director, Center for Biological and Computational Learning; Member of the Computer Science and Artificial Intelligence Laboratory at MIT. He is author or co-author of over 400 papers in the fields of learning theory, computer science, computational neuroscience, and nonlinear systems theory. He is an honorary member of the Neuroscience Research Program, a member of the American Academy of Arts and Sciences. He has received several awards such as the Otto-Hahn-Medaille Award of the Max-Planck-Society, the Max Planck Research Award from the Alexander von Humboldt Foundation, the MIT 50K Entrepreneurship Competition Award, a Laurea Honoris Causa in Ingegneria Informatica from the University of Pavia and the 2003 Gabor Award.

His research is now focused on the mathematics and the applications of novel learning techniques to computer vision, bioinformatics and computer graphics.

Friday 31 August 19.30 piazza Firmafede - 3 euro

4. Alessandro Barbero
The barbarian invasions. Immigration

For as long as the Romans were able to handle the immigration threat the barbarians were much more of a resource for the empire than a threat. Official ideology insisted that all populations should have the opportunity to experience

“Roman happiness”. This first reading presents the orations of Themistios, a great rhetor and influential politician in 4th century Constantinople. We learn that the Romans had a conscience about ecology and that the barbarians were to be protected from the risk of extinction, particularly because once they became Roman citizens, they too had to pay taxes.

Alessandro Barbero was born in 1959. He graduated in Italian literature and specialised at the Scuola Normale Superiore, Pisa. He is professor of Medieval History at the University of Piemonte Orientale, Vercelli. He has written novels and numerous medieval history papers. In 1995 his first historical novel was published *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori), which won the 1996 Premio Strega. Recent publications include: *9 agosto 378. Il giorno dei barbari* (Laterza, 2005), translated for the French, British and US markets, and *Barbari. Immigrati, profughi, deportati nell'impero romano*, (Laterza, 2006), now being translated into French and English. He is a contributor to La Stampa, the TV programme Superquark and radio programme Alleottodellasera on the RAI.

Friday 31 August 21.00 teatro degli Impavidi - 4 euro

5. Ubaldo Pantani

Waiting for Viskovitz. Stories about animals and other things...

A criminal cockroach that can't win over his beloved despite the huge pile of dung he has illegally accumulated, a dancing pig that achieves fame but grows over-accustomed to the comforts of life and material wealth and finds himself unable to be the pig his mother dreamed of, a former special services dog addicted to Buddhism and unable to kick the habit, a shark that wants peace in the oceans but has to eat his pals to survive. These animals are Viskovitz: his metamorphosis shows us human nature's weaknesses, passions and desires. A foretaste of the new show, based on Alessandro Boffa's best-selling book, *Sei una bestia Viskovitz*, and ready in the autumn.

Ubaldo Pantani, eclectic theatre actor and cabaret artist, TV comic, he started as a pupil of Albertazzi at the Laboratorio d'Arti Sceniche in Volterra. He has also played dramatic roles with the Compagnia Teatrale del Fiume, Pisa. He made his debut as a comic in 1997 on RaiDue in *Convencion2001*, *SuperConvencion* and *Convencion a colori* by G. Paolini. In 2003 he joined the cast of *Ciro presenta Visitors* (Italia Uno), was chosen by Paola Cortellesi for her show *Nessundorma* (RaiDue), then *Mai dire Grande Fratello & figli* by the Gialappa's band, and *Mai dire Lunedì*, also with the Gialappa's band, where he played the part of Lapo Elkann. In 2005 he started working with Clara Schumann - Teatro di Collesalveti, directing, coordinating artistic direction and staging versions of famous operas (Tosca, Turandot, La Bohème).

Friday 31 August 21.30 piazza d'armi Fortezza Firmafede - 3 euro

6. Francesco Guccini with Marco Santagata

Puppeteer of words

Creativity and language are the keystones of how the lyrics of a song or the words of a novel, essay or poetry are created. Words are both precise and yet ambivalent at the same time. They display their linguistic and etymological roots: how they are transformed through the centuries, travel through foreign languages, and their relationship with dialects. Guccini and Santagata are passionate about words; words trigger off research, interpretation and, at times, audacious linguistic innovation that leads to the unexpected and the hidden detail. We learn above all how language can express its full force, whatever the context.

Francesco Guccini has been writing songs for over forty years, many of which have characterised the history of Italian music. His novels range from autobiography to noir. Among others: *Croniche epafaniche* (Feltrinelli, 1990); *Vacca d'un cane* (Feltrinelli, 1993); *La legge del bar e altre comiche* (Mondadori, 2005). With Lorian Machiavelli: *Lo spirito e altri briganti* (Mondadori, 2003); *Tango e gli altri. Romanzo di una raffica, anzi tre* (Mondadori, 2007).

Marco Santagata has taught Italian literature and philology in numerous Italian and foreign universities (Sorbonne, Geneva, Nancy, Harvard) and is currently head of the Department of Italian studies at the Univ. of Pisa. Besides numerous scientific publications, he has also written novels such as: *Papà non era comunista* (Guanda, 1996); *Il Maestro dei santi pallidi* (Guanda, 2003) e *L'amore in sé* (Guanda, 2006).

Friday 31 August 23.15 terraces Fortezza Firmafede - 3 euro

7. Piergiorgio Odifreddi reads Einstein. The father of relativity

Einstein's name is synonymous with relativity, about which he formulated the special version in 1905, and the general version in 1915. This first reading includes some of the pages he wrote on the subject, examining certain surprising aspects of his theory, such as the famous paradox of the twins, and equally surprising applications like the cosmological model he proposed in 1917, which provided the first scientific picture of the whole universe.

Piergiorgio Odifreddi studied mathematics in Italy, the US and former USSR; he teaches Logic at the University of Turin and at Cornell University. He contributes to the printed press, radio and TV. In 1998 the Unione Matematica Italiana awarded him the Premio Galileo. His books include: *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *Le menzogne di Ulisse. L'avventura della logica da Parmenide a Amartya Sen* (Longanesi, 2004); *Penna, pennello e bacchetta* (Laterza, 2005); *Il matematico impertinente* (Longanesi, 2005); *La scienza espresso* (Einaudi, 2006), *Incontri con menti straordinarie* (Longanesi, 2006); *Che cos'è la logica?* (audiobook, Luca Sossella, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007).

Saturday 1 September 10.00 sala delle Capriate Fortezza Firmafede-
7 euro

8. Laura Bosio

approfonditaMente

Waiting for inspiration

Looking around and within writing

An unstructured talk around and within writing. Perhaps not very scientific but well suited to a subject so hard to define. The difference between "spoken word" and "written word", and the reasoning why we shouldn't write as we speak and still less speak as we write. Writing for yourself and writing for others, or rather that self that converges with others. Is it possible to write something new? The secrets (and dangers) of inspiration. The memory (and its temptations). The recreation of past and present. Projects and their dangers. And, together, the aphorism game.

Laura Bosio, born in Vercelli, she lives and works in Milan as a publishing consultant. She has written *I dimenticati* (Feltrinelli 1993, Premio Bauta for a first novel), *Annunciazione* (Mondadori 1997, Premio Moravia), *Le ali ai piedi* (Mondadori 2002, Premio Selezione Rapallo Donna) *La ricerca dell'impossibile* (Leonardo-Oscar Mondadori 1999) and *Teresina. Storie di un'anima* (Mondadori 2004), about the mystic, philosophical and spiritual experience of women writers. In 1997 she worked on Silvio Soldini's film *Le acrobate*. She teaches Writing Technique in the Masters in Journalism class at the Università Cattolica, Milan.

Saturday 1 September 10.00 sala delle catene Fortezza Firmafede- 7 euro

9. Giorgio Vigna

approfonditaMente

Objects for the body and for space

A look at design

Illustrated with images and objects, Giorgio Vigna shows us shapes and materials that conjure up the primary and primordial elements of nature. Earth and water, fire and wind lie at the heart of his work, which blends the natural and the artificial, the inexpensive and the precious, elements of common sense and wild daring. His is art, design, jewel, nature, but above all it is the freedom to invent shapes that are new and yet age-old at the same time.

Artist and designer, **Giorgio Vigna** makes sculptures, jewels, items for the body and for space that also serve a purpose. He has designed jewellery for opera, films, theatre and designer collections. With Venini he designs glass vases, jewellery, lights and sculptures. In 2007 the Finnish firm Iittala launched worldwide its collection of glass birds "Birds by Vigna". In 2006 he designed a collection of glass jewellery for Salviati and in 2005 silver creations for Gabriele De Vecchi. He gives talks and hold workshops for the Faculty of Design at the Politecnico, IED, Domus Academy and NABA in Milan. His work is exhibited in major museums and collections including: Designmuseet, Helsinki

(2007), Museo Pecci, Prato, Museo Correr, Venice (2003), Miaao, Turin. Moleskine has recently published the catalogue of his latest exhibition in Helsinki.

Saturday 1 September 10.00 Chiostro San Francesco- 3 euro

10. Anna Oliverio Ferraris

Creativity and the two faces of fear

Creativity and fear would appear to be opposites. Creativeness is adventurous, independent, explorative. Fear searches for comfort in conformism and consensus. Creativity enhances thought. Fear can paralyse it. These two forces are already apparent in the first months of life: new-born babies are very curious, attracted by novelty but also afraid of what they do not know. Later, while some reject intellectual pursuits in the fear of being alone and different, others find the moral strength to face diversity. Fear, however, can also act as an incentive to creativity and, in the event of a threat, encourage the thought processes to find a solution.

Anna Oliverio Ferraris, psychologist and psychotherapist, was born in Biella and studied in Milan and Turin. She moved to Rome in 1970 and has been professor of Developmental Psychology at La Sapienza University since 1980. She has written essays for the layman, scientific papers and school text books in which she examines normal and pathological development, education, the family, school, the emotions involved in communication and relationships with the media. She has been a member of the Quality Commission for the Rai and the National Bioethics Committee. She is a contributor to *Mente e Cervello*, *Psicologia Contemporanea*, *La scuola dell'infanzia*, *Prometeo*. Her most recent books include: *La forza d'animo* (Rizzoli, 2003); *TV per un figlio* (Laterza, 2004); con Alberto Oliverio, *Le età della mente* (Rizzoli, 2004); *Psicologia della paura* (Bollati Boringhieri, 2007); *Piccoli bulli crescono* (Rizzoli, 2007).

Saturday 1 September 11.30. teatro degli Impavidi- 4 euro

11. Ruggero Pierantoni

The human face: an interface between environment, the mind and technology

Representation of the human face is the result of a blend between descriptive technologies, systems of belief, codes of communication and many other things. The extra complications of the physiognomic resemblance between a picture of a human and an actual person, or a real person and an historical one introduces further pieces to the mental mosaic. Taking as examples representations of the human face, Pierantoni tries to get to the bottom of the question. To end, he takes a look at the state of the art of the computer processes currently being used to recognise, transmit and analyse the human face.

Ruggero Pierantoni, 1934, expert on acoustic and visual perception, his field is neuroscience and cognitive problems. He has worked for the CNR, has

taught and participated in research programmes in Germany, the USA and Canada. He is Visiting Professor at the School of Architecture, Carleton University, Ottawa. He has taught at the Politecnico di Milano Bovisa, and the Accademia di Belle Arti, Urbino. He was cultural councillor for the Comune di Genova from 1997 to 2002. He has written: *L'occhio e l'idea. Fisiologia e storia della visione* (1981); *Forma fluens* (1986); *Monologo sulle stelle: forme della luce dalle origini alle fini dei mondi antichi* (1994) for Bollati Boringhieri; *La trottola di Prometeo. Introduzione alla percezione acustica e visiva* (Laterza, 1996), *Verità a bassissima definizione. Critica e percezione del quotidiano* (Einaudi, 1998); *Vortici, atomi e sirene. Immagini e forme del pensiero esatto* (Electa Mondadori, 2003). Rosellina Archinto Editore are about to publish his latest book.

Saturday 1 September 11.30 sala multimediale canale lunense - 4 euro

12. Oliviero Toscani

Creativity is a result rather than a choice

Oliviero Toscani gives us an insight into his professional career, unique in its quality and characteristics. His photos, advertising campaigns and brands have travelled the planet. Behind his success, however, lies a very specific logic and modus operandi, a highly original way of looking at the world that also appears in his numerous writings (books, TV), in his films and exhibitions, and at Fabrica, the international school for research into communication he set up.

Oliviero Toscani is the creative force behind some of the most famous press publications and brands in the world (Esprit, Chanel, Fiorucci, Prenatal). As a photographer he works with Elle, Vogue, GQ, Harper's Bazaar, Esquire, Stern etc. Between 1982 and 2000 he made United Colors of Benetton one of the best known brands in the world. In 1993 he invented Fabrica, which has produced publishing projects, books, TV programmes, exhibitions and films for United Nations, UNHCR, La Repubblica, Arte, MTV, RAI and Mediaset. His work has been exhibited at the Venice Biennale and in a great many exhibitions and museums of modern art. He has won four Leoni d'Oro at the Cannes Film Festival, the Grand Prix UNESCO, the Gran Prix d'Affichage twice, and numerous awards from the Art Directors Club. His books include: *Non sono obiettivo* (Feltrinelli, 2001) and *Sant'Anna di Stazzema. 12 Agosto 1944. I bambini ricordano* (Feltrinelli, 2003).

Saturday 1 September 14.30 Chiostro San Francesco 3 euro

13. David Le Breton

In the anthropology of the senses

There is no interruption between the quick of man and the quick of the world, but constant sensorial continuity. Individuals become aware only through feeling: they are conscious of their own existence thanks to the sensorial and perceptive feedback that runs through them ceaselessly. Our sensory perception, interwoven with meaning, forms the fluctuating boundaries of the environment in which we live. It tells us about its size and how it tastes.

Perception is not coincidence with things but interpretation. Everyone journeys through a universe of senses depending on what their own personal experience has made of their education.

David Le Breton is professor of Sociology at the Marc Bloch University in Strasbourg, member of the Institut Universitaire de France and author of numerous works on the anthropology of the body. Among his many works are: *Corps et sociétés. Essai de sociologie et d'anthropologie du corps* (1985); *Anthropologie du corps et modernité* (PUF, 1990, 2003); *La sociologie du corps* (PUF, 1992); *L'Adieu au corps* (Métailié, 1999); *Passione del rischio* (Edizioni Abele, 1995); *La pelle e la traccia. Sulle ferite del sé* (Meltemi, 2004); *Il mondo a piedi. Elogio della marcia* (Feltrinelli, 2001). *La saveur du monde. Une anthropologie des sens* (Métailié, 2006) has just been published in Italian by Raffaello Cortina for this edition of Festival della Mente.

Saturday 1 September 15.00 sala delle capriate Fortezza Firmafede- 7 euro
14. Carlo Mazzacurati
approfonditaMente
Creating, inventing, finding
Looking around a film

Mazzacurati shows us how a film is made, from the initial idea to the shooting, the relationship between actors and crew, the set and the editing. He takes us through all the creative phases, but not only, to illustrate one of the most complex and alluring of art forms. He explains the genesis and film making process through his latest film, *La giusta distanza*, coming out in the autumn.

Carlo Mazzacurati, born in Padua in 1956, directed his first film in 1979, the 16mm, *Vagabondi. Notte Italiana* (1987, produced by Sacher Film), won the Nastro d'Argento and the Ciak d'oro. Two years later *Il prete bello* won first prize at the Festival at Annecy. In 1992 *Un'altra vita* was presented at Venice Film Festival. *Il toro*, won the Leone d'argento, and the coppa Volpi for best supporting actor (Roberto Citran). In 1996, *Vesna va veloce* was also entered at Venice. Two years later he directed *Conversazione senza testimoni* for the stage. In 1999, with Marco Paolini he edited *Ritratti*, dialogues with Andrea Zanzotto, Mario Rigoni Stern and Luigi Meneghello. These were followed by *La lingua del Santo* (2000), *A cavallo della tigre* (2002) and *L'amore ritrovato* (2004). *La giusta distanza*, his new film, will be out in the autumn.

Saturday 1 September 15.00 sala delle catene Fortezza Firmafede- 7 euro
15. Giuseppe Barbera
approfonditaMente
Looking for a lot of good reasons for embracing trees
A look at botany

The history of trees is bound up with the history of mankind, different cultures, religions, and art forms: for almost two million years man has sought to

interact with nature's creativity, reaching beyond our essential needs. How grateful should we be to trees and what can we use them for? For fruit, wood, energy, shade, safety, to slow down the climate change by extracting carbon dioxide from the atmosphere. They give us beauty too, and wasn't philosophy born in the shade of a tree? Just think of the books and art where trees play a leading role. How and why man's creativity is interwoven with that of nature.

Giuseppe Barbera is professor of Arboreal Cultivation at Palermo University. His field of interest is trees, production systems and traditional country landscapes of the Mediterranean. He has carried out research on capers, lemons, almonds and prickly pears, agroecology, the rural landscapes of Pantelleria, the Conca d'oro, Etna and the Valle dei Templi. He also studies Sicilian Islamic gardens. His books include: *L'Orto di Pomona* (L'Epos, 2000); *Ficodindia* (with Paolo Inglese, L'Epos, 2001); *Der Sizilianische Garten in Sanssouci, un giardino siciliano in Germania* (with Michele Buffa; Eidos, 2003), *Tuttifrutti* (Mondadori, 2007), which won the Giardini Hanbury- Grinzane Cavour award. He started the "Living Museum of the Almond" in the valley of the temples at Agrigento and for the Italian environment foundation FAI he directed the restoration of the Kolymbetra garden.

Saturday 1 September 15.00 sala multimediale canale lunense - 4 euro

16. Mario Botta

Architecture and its setting. Two forms that express their times

The relationship between architecture and its setting as seen through the most recent designs of one of Italy's great architects.

The first step in "making architecture" is knowing about the place, and an understanding of it comes about through the studies and relationships that develop along with the design.

The relationship between architecture and its surroundings is not static but dynamic and continuous; something that gains a new balance as the piece of architecture is built.

It is a matter of giving and taking that interprets the culture, contradictions and hopes of today.

The work of **Mario Botta** is inspired by masters such as Le Corbusier, Louis I. Kahn and Carlo Scarpa. Architecture and memory are inseparable in that the changes architecture brings about become part of the human landscape. The importance of light as a source of space and primary geometric shapes are what characterise his studies. From the single family homes in Canton Ticino onwards his work has been very varied: schools, administrative buildings, libraries and museums, including MoMA in San Francisco and MART at Rovereto, religious buildings such as Evry Cathedral and a synagogue in Tel Aviv. His most recent books are: *Quasi un diario* (Le Lettere, 2003); *Il Teatro alla Scala, Restauro e ristrutturazione* (Skira 2005); *Architetture del Sacro Preghiere di Pietra* (Compositori, 2005); with Dario Fertilio, *La Lingua degli angeli* (Skira, 2006).

Saturday 1 September 17.00. Chiostro San Francesco- 3 euro

17. Marco Aime

The number two is not too big

"The fanatic can count to one, because two is too much for him". These words by Amos Oz, so appropriate in our times when the prophets of absolutism are increasing in number daily. Relativism, once considered a Western conquest, is now seen as a weakness.

"If you always look in the same direction you get a stiff neck" says an African proverb. Stiffened by the winds of ethnocentrism and absolutism, our neck seems to have lost the ability to train our gaze on new horizons.

Marco Aime, born in Turin in 1956, teaches Cultural Anthropology at the University of Genoa. He has carried out studies on the Alps and western Africa. Besides many scientific papers, he has published: *Le radici nella sabbia* (EDT, 1999); *Diario dogon* (Bollati Boringhieri, 2000); *La casa di nessuno. Mercati in Africa occidentale*, (Bollati Boringhieri, 2002); *Eccessi di culture* (Einaudi, 2004), *L'incontro mancato* (Bollati Boringhieri, 2005), *Gli specchi di Gulliver* (Bollati Boringhieri, 2006). He is also a writer of fiction: *Taxi brousse* (Stampa Alternativa, 1997); *Fiabe nei barattoli. Nuovi stili di vita spiegati ai bambini* (EMI, 1999); *Le nuvole dell'Atakora* (EDT, 2002); *Sensi di viaggio* (Ponte alle Grazie, 2005); *Gli stranieri portano fortuna* (Epoché, 2007).

Saturday 1 September 17.30 sala multimediale canale lunense - 4 euro

18. Vittorio Gallese

The body in the mind. Neuroscience and aesthetic experience

The problem of intersubjectivity and of aesthetics in particular has been dealt with by the cognitive sciences in typically abstract terms, referring to a model of human intelligence fundamentally restricted to the cognitive aspects of language. The discovery of mirror neurons and the model of the "incarnate simulation" of intersubjectivity suggest an alternative scenario that has a lot in common with philosophy's phenomenological approach to these topics. The implications of this model as regards aesthetic experience in the visual arts and theatre opens new and interesting vistas with respect to human creativity.

Vittorio Gallese, neuroscientist, is professor of physiology at the Neuroscience Department of Parma University. Among the discoverers of mirror neurons, he has concentrated his research on the relationship between action, perception and the cognitive processes. He has developed an integrated model of intersubjectivity and works with philosophers, psychiatrists and linguists as part of a multidisciplinary approach to social cognition. He has taught and carried out research at the Universities of Lausanne, Berkeley and the Nihon University in Tokyo. He has written over 90 scientific publications and is the author of *Autismo. L'umanità nascosta* (Einaudi, 2006); he is editor of the neuroscience section of the dictionary *La Psiche* (Einaudi, 2007).

Saturday 1 September 18.30 teatro degli Impavidi- 4 euro
19. Franco Marcoladi with Ivano Battiston
Il tempo ormai breve

"*Il tempo ormai breve*" is a reading-concert, with the poetry of Franco Marcoladi and the accordion of Ivano Battiston. The idea is based on a series of unpublished poems about time: time remaining, life still to be lived, nostalgia for the past and the promise of the future. Time is also a classic theme in music and here it meets up with words in a special adventure of music and poetry. A reading, a concert, a show about life's flow.

Writer and poet, **Franco Marcoladi** has been writing for La Repubblica for many years. He has published six collections of poetry, the most recent, *Animali in versi* (2006, Einaudi), is in its fifth edition. He experiments with other disciplines, such as music (working together with composer Fabio Vacchi), the plastic arts (with painter Giosetta Fioroni) and theatre (his long poem *Benjaminowo. Padre e figlio* has been staged by Toni Servillo).

Ivano Battiston is an accordion player. He studied under Salvatore di Gesualdo and also studied choral music and the bassoon. He composes music, studied under Bruno Coltro and, self-taught, has won major national and international recognition. He has recorded for the Fonit Cetra and Velut Luna labels. He holds the accordion Chair at Florence Conservatory and gives concerts all over the world.

Saturday 1 September 19.00 piazza Matteotti- 3 euro
20. Salvatore Natoli
Inventing life for yourself. Virtue, ethics, the aesthetics of existence

Is it possible to live in the world without escapes to an unlikely transcendence, and with no delusions of omnipotence? Do hope, tolerance and humility still exist? "Virtue is a way of detaching from yourself, losing weight, looking at yourself from the outside. But also of caring for yourself" writes Natoli, and of rendering elegance and moral style to your life, of establishing more honest relationships with others, of reaching the awareness that happiness is a personal idea: it is a personal experience, a view of the world and a social asset. Inventing life for yourself by combining creativity and basic ethics with the aesthetics of existence.

Salvatore Natoli (1942). A History of Philosophy graduate, his recent studies have been focussed on the relationship between language and ethics. Formerly professor of Logic at Venice University, he is currently teaching Theoretical Philosophy at Milano-Bicocca University. He has written for many journals and

magazines among which *Prospettive settanta*, *Il centauro*, *Democrazia e diritto*, *Religione e società*, *Leggere*, *Bailamme* and *Metaxù*.

His most recent books include *L'esperienza del dolore. Le forme del patire nella cultura occidentale* (Feltrinelli, 1999); *La felicità di questa vita. Esperienza del mondo e stagioni dell'esistenza* (Mondadori, 2001); *Il cristianesimo di un non credente* (Quiqajon, 2002); *La felicità* (Feltrinelli, 1994, 2003); *Parole della filosofia o dell'arte di meditare* (Feltrinelli, 2004); *Dizionario dei vizi e delle virtù* (1996, 2005); *Sul male assoluto. Nichilismo e idoli del Novecento* (Morcelliana, 2006).

Saturday 1 September 19.30 piazza Firmafede - euro 3

21. Alessandro Barbero

The Barbarian invasions. Integration

Rome's conversion to Christianity encouraged the emperors to nurture the dream of universal power: the Christian empire would be extended to the whole of humanity. In this second reading we meet Christian writers such as Prudentius, who hoped for the birth of a new race generated by the fusion between the Romans and the Barbarians, and the father of the Church, Gregory of Nazianzo, who corresponded with the sons of immigrants who became generals of the Roman army, and who discovered that it wasn't their fault if they were tall and blond, and that everyone could be Roman or Greek, as long as that was what they wanted.

Alessandro Barbero was born in 1959. He graduated in Italian literature and specialised at the Scuola Normale Superiore, Pisa. He is professor of Medieval History at the University of Piemonte Orientale, Vercelli. He has written novels and numerous medieval history essays. In 1995 his first historical novel was published *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori), which won the 1996 Premio Strega. Recent publications include: *9 agosto 378. Il giorno dei barbari* (Laterza, 2005), translated for the French, British and US markets, and *Barbari. Immigrati, profughi, deportati nell'impero romano*, (Laterza, 2006), now being translated into French and English. He is a contributor to *La Stampa*, the TV programme *Superquark* and radio programme *Alleottodellasera* on the RAI.

Saturday 1 September 21.00 piazza Matteotti - 3 euro

22. Mauro Mancía

Memory, the unconscious and creativity

A child's first creative task is to shape its first representations and proto-representations, to give them a place in space and time and to organise the inner world. This is made possible by sensory/ motor experience, as well as hearing, taste and smell, which are stored in the implicit memory and linked to the first contacts of the child with its mother and the environment in which it grows up. These experiences transport affection and emotions and represent with their relevant fantasies and defence mechanisms a preverbal and pre-symbolic subconscious where memory has not been removed and that will

condition the emotional, cognitive and creative life of the subject even as an adult. Human creativity is like a sort of re-creating that connects up with the un-removed perceptions or memories of the subconscious, not subject to recollection but that can be represented in creativity. A re-creation modelled on the fantasies and unconscious defence mechanisms as the result of a meeting between preconception and reality.

Mauro Mancia, born in Fiuminata in 1929, he was professor of Neurophysiology at the University of Milan between 1969 and 2004. As a neurophysiologist he has published some 200 papers mostly in international journals, and a number of books. Psychoanalytical training at the Istituto di Psicoanalisi in Milan during the 1970s. Member of the SPI. As a psychoanalyst he has studied dreams, the theory and clinical aspects of narcissism, the memory and the subconscious. He has published some 100 theoretical/clinical papers in international journals, and a number of books, including: *Sonno & sogno* (Laterza, 2006); *Il sonno e la sua storia. Dall'antichità all'attualità* (Marsilio, 2004); with Pietro Calissano and Domenico Parisi, *Mente e Cervello: un falso dilemma?* (il Nuovo Melangolo, 2001); *Breve storia del sogno* (Marsilio, 1998); *Coscienza sogno e memoria* (Borla, 1998).

Saturday 1 September 21.30 piazza d'armi Fortezza Firmafede - 7 euro
23. Paolo Poli with Antonio Ballista
Fairy tales

Two great artists, Paolo Poli and Antonio Ballista, rediscover the joys of childhood on an evening with some of the world's best fables and the music they have inspired: Perrault in Collodi's translation, Sleeping Beauty and Tom Thumb, Beaumont's Beauty and the Beast set to the music of Ravel; Babar the elephant by Jean de Brunhoff with music by Poulenc, plus all the surprises Poli holds in store for the public.

Paolo Poli is an all-round theatre performer and promoter who stages, writes and acts in his own brilliant stage shows. His spectacular career began in the Sixties with shows based on a wide range of literary texts. Just to name a few: *Rita da Cascia* (1967); *L'uomo nero* (1971); *Il coturno e la ciabatta* (1990), from Alberto Savinio; *I Viaggi di Gulliver*, with staging by Luzzati (1998) to the very recent *Sei brillanti* (2007).

Antonio Ballista is a pianist, harpsichord player and orchestra conductor. He started playing piano duets with Bruno Canino at the end of the Fifties; he has played with Pierre Boulez, Claudio Abbado, Bruno Maderna, Riccardo Muti and has participated in top international festivals. Luciano Berio, Ennio Morricone and Salvatore Sciarrino have all written music for him.

Saturday 1 September 23.15 Fortezza Firmafede terraces - 3 euro
24. Piergiorgio Odifreddi reads Einstein. The critic of quantum mechanics

Einstein's name is also linked to quantum mechanics in two opposing ways. On one hand he was one of the fathers of the new theory, as is demonstrated by

the fact that he was awarded the Nobel prize in 1922 for his contribution to the field (photoelectrics). On the other hand, he spent his whole life opposing the metaphysics of the quantum theory with expressions that became famous, such as "God does not play dice", and other equally well-known paradoxes that we will read in the original.

Piergiorgio Odifreddi studied mathematics in Italy, the US and former USSR; he teaches Logic at the University of Turin and at Cornell University. He contributes to the printed press, radio and TV. In 1998 the Unione Matematica Italiana awarded him the Premio Galileo. His books include: *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *Le menzogne di Ulisse. L'avventura della logica da Parmenide a Amartya Sen* (Longanesi, 2004); *Penna, pennello e bacchetta* (Laterza, 2005); *Il matematico impertinente* (Longanesi, 2005); *La scienza espresso* (Einaudi, 2006), *Incontri con menti straordinarie* (Longanesi, 2006); *Che cos'è la logica?* (audiobook, Luca Sossella, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007).

Sunday 2 September 10.00 sala delle Capriate Fortezza Firmafede - 7 euro

25. Marco Delogu

It's important to see reality

approfonditaMente

A look at photography

An unusual photographer, he never goes around with a camera. He feels it is important to see things, keep them in the mind and then know when and how to photograph. Often, for him, a photo is taken long before the shutter closes, on other occasions he goes to take one photo and instead finds another. "The more time passes, the more I try to keep an open mind about everything that happens to me: I used to plan but now I like to be surprised by new sights, and I particularly like meetings with unexpected people". He does not believe in "the decisive instant", but in waiting and in changes of speed and, above all, in the uniqueness and diversity of every human being. Delogu states that all his photos contain a large or small part of his life and this is what makes them personal.

Marco Delogu was born in 1960 in Rome, where he lives and works. His style is characterised by portraits of groups of people with common experiences or languages. He has published over twenty books. His photos have been exhibited in Italy and abroad: Accademia di Francia, Galleria d'Arte Moderna e Contemporanea, Palazzo delle Esposizioni, Rome; Warburg Institute. London, Henry Moore Foundation, Leeds; IRCAM, Centre George Pompidou, Paris; Musée de l'Elysee, Lausanne; PhotoMuseum in Moscow; etc. He curates exhibitions and in 2002 created FotoGrafia, an international festival in Rome of which he is artistic director. In 2003 he founded the Punctum publishing house. He has curated over 50 exhibitions featuring leading names in the world of photography: Josef Koudelka, Sally Mann, Olivo Barbieri, Don McCullin, Anders

Petersen, Graciela Iturbide. He teaches photography at the Faculty of Architecture at La Sapienza University, Rome.

Sunday 2 September 10.00 departing Chioistro di San Francesco - 7 euro

26. David Le Breton

approfonditaMente

The world on foot

A look at the anthropology of the senses

Travelling on foot is an extreme gesture, a powerful statement of freedom and a rejection of modernity. "Walking means opening up to the world. The act of walking takes mankind back to a happy awareness of his existence, it immerses you in an active form of meditation that encourages all the senses to participate to the full" writes Le Breton, who leads a small group of 'good walking' enthusiasts on a search for an alternative way to fend off the frenzied pace of everyday life. Max 40 people.

David Le Breton is professor of Sociology at the Marc Bloch University in Strasbourg, member of the Institut Universitaire de France and author of numerous works on the anthropology of the body. Among his many works are: *Corps et sociétés. Essai de sociologie et d'anthropologie du corps* (1985); *Anthropologie du corps et modernité* (PUF, 1990, 2003); *La sociologie du corps* (PUF, 1992); *L'Adieu au corps* (Métailié, 1999); *Passione del rischio* (Edizioni Abele, 1995); *La pelle e la traccia. Sulle ferite del sé* (Meltemi, 2004); *Il mondo a piedi. Elogio della marcia* (Feltrinelli, 2001). *La saveur du monde. Une anthropologie des sens* (Métailié, 2006) has just been published in Italian by Raffaello Cortina for this edition of Festival della Mente.

Sunday 2 September 10.00 teatro degli Impavidi - 4 euro

27. Enrico Alleva

From fish to philosopher: towards ecology of the mind

Darwin taught us to think about the selection that gave life to such a wide range of animal and plant species and how they mutated. Animal and human brains also undergo these laws of survival, which fully explain their form and function. Often the evolutionary process is portrayed almost as a caricature, starting from fish and developing through to mammals (with a separate branch for birds); the brain of the more primitive mammals, the mammals that succeeded them, and finally the brain of primates and *Homo sapiens*. However, a comparative analysis of the brains of bats, dolphins, moles and inferior or anthropomorphic monkeys tells a very different story.

Enrico Alleva, ethologist, member of the Accademia dei Lincei, has been director of the department of behavioural Neuroscience at the Istituto Superiore di Sanità since 1990. His field is behavioural genetics of mammals and the biological role of the "nerve growth factor" in stress. He has written some 230 peer reviewed publications and 296 articles for the layman for Il

Manifesto, L'Unità, La Stampa, Repubblica, L'indice, Linea d'ombra, Lo straniero, Pace e Guerra.... He wrote with N. Tiliacos *Il Tacchino termostatico*, *Consigli a un giovane etologo* (Theoria, 1990, 1994).

Sunday 2 September 11.30 chiostrò San Francesco - 3 euro

28. Guido Barbujani with Pietro Cheli

The art of not becoming racist

Is it true that blacks have music in their blood? That Jews are more intelligent? That Scandinavians are not very jovial? That you can't trust the people of the Levant? Or that Slavs are brutal? And to come closer to home, that the Neapolitans are always happy? And that the Milanese only think about work? That the Genoese don't like spending money? Travelling through the clichés of racism it is hard to find answers to these questions but, fortunately, there are surprising discoveries to be made: perhaps the greatest of which is that we can certainly stop talking about races.

Guido Barbujani discusses the matter with Pietro Cheli, taking a look at what science, history and literature have to tell us.

Guido Barbujani has worked at the Universities of Padua, State of New York, Stony Brook, London and Bologna. Since 1998 he has been professor of Genetics at the University of Ferrara. His field is the origins and evolution of humans. He has written three novels: *Dilettanti* (Marsilio 1993); *Dopoguerra* (Sironi 2002); *Questione di razza* (Mondadori 2003) and the scientific paper *L'invenzione delle razze* (Bompiani 2006).

Pietro Cheli, Genoa 1965, he lives in Milan where he works on the weekly magazine *Diario*. Together with Ivano Fossati he wrote the book *Carte da decifrare* (Einaudi, 2001), with many others *Il calendario del laico* edited by Grandi & Associati (Mondadori, 1998) and the script for the show *Abbecedario* (Panini, 2002), devised and staged by Scaramuzzino. He and Ferdinando Bruni edited the book of photographs *Elfo BazaAr* (il Saggiatore, 2004).

Sunday 2 September 10.00 sala multimediale canale lunense - 4 euro

29. Aldo Cibic

Thinking up the ideal design

In a world where industry and technology seek standardisation, it would seem to be getting harder to come up with new ideas. Yet, there is material to inspire many projects in everyday life and designers – with their creativeness and organisation skills – can be the catalyst. Cibic has examined this theory with two of his projects: "New Stories, New Design" (2002) and "Microrealities" (2006). The former deals with social emancipation, inventing new opportunities for business, promoting trades that risk extinction and starting up alternative micro-economies. The latter deals with the interaction between people and urban spots "devoid of quality" (shopping malls, underground stations, etc.) to discover their hidden potential and develop innovative and attractive sites which people can relate to.

Aldo Cibic, born in Schio in 1955, moved to Milan in 1979 to work with Ettore Sottsass, and the following year they became partners. The year 1980 also saw the start of Sottsass' Memphis, of which Cibic is a designer and founding member.

In 1989 he set up his own design business Cibic & Partners, which also deals with interior design, urban design and architecture in Italy and abroad. He teaches at the Domus Academy, the Faculty of Design of Milan Polytechnic and the Faculty of Design of Venice University. He is Honorary Professor at Tongji University in Shanghai. He lives in Vicenza with his family, and Milan, where Cibic & Partners is located.

Sunday 2 September 14.30 Chiostro San Francesco - 3 euro

30. Severino Salvemini with Angela Vettese
Emotion and rules: can they co-exist?

Manager or artist? Is it obligatory to develop an intellectual and innovative soul on one hand and a more standardised and rational one on the other? The two dimensions seem irreconcilable (the equation either/or typical of specialisation), and indeed they have often existed in separate and scarcely interdependent worlds. When we think of true excellence, though, we realise that emotion and the rule do co-exist (equation and/and), according to a philosophy that does not wish to favour one or the other, but that tries to assimilate values and rules of behaviour seen as conflicting only by those whose point of view is stereotypical.

Severino Salvemini, economist, is professor of Business Organisation at the Bocconi, Milan. His field is creative business and management in art and culture. President of Mikado, member of the board of Cinecittà Holding and the Accademia del Teatro alla Scala. He has been a member of the Venice Biennale council. Recently published works include: *La città creativa. Per una nuova geografia di Milano* (EGEA, 2005) and *È tutto un altro film* (EGEA, 2007).

Angela Vettese director of the Galleria Civica of Modena, she is head of the Fondazione Bevilacqua La Masa in Venice, operates the post graduate course in Visual Arts at the Università Iuav in Venice; has taught at the Bocconi and since 1986 is contemporary art critic on the Sunday supplement of *Il Sole 24 Ore*. She has published essays and catalogues including *Ma questo è un quadro? Il valore nell'arte contemporanea* (2005) and *Artisti si diventa* (2001) for Carocci.

Sunday 2 September 15.00. sala delle Capriate Fortezza Firmafede - 7 euro

31. Igor with Matteo Stefanelli
approfonditamente
Drawing storytelling
A look at the graphic novel

What does it mean to give shape to a story and plan its design, narrative or music? What makes storytelling for comics rather than novels or songs? Examining the background and practices of his multifarious work, Igort talks to Matteo Stefanelli about the creative processes, technical choices and style that lie behind the creation of a story. We gain an insight into contemporary comics, what motivates them and what shapes their identity. An open discussion that touches on jazz music and Japanese popular comics, somewhere between design and the neo-serial novel.

Igort's work is published in 15 countries and appears in magazines such as *Linus*, *Metal Hurlant*, *The Face*, *New Yorker*. He has worked on multimedia projects with Yello and Ryuichi Sakamoto, and has exhibited at the Biennale in Venice (1994) and the Triennale in Milan (2006). He started and runs the Coconino Press. His books include: *5 è il Numero Perfetto* (Rizzoli, 2002); with Sampayo Carlos, *Fats Waller* (Coconino, 2003); *Baobab* vols. 1 and 2 (Coconino, 2005, 2006); with Massimo Carlotto *Dimmi che non vuoi morire* (Mondadori, 2007).

Matteo Stefanelli, Osscom researcher (Univ. Cattolica, Milan), studies the relationship between the graphic arts, popular culture and consumer processes. He deals with the comic and writes about it for *il Corriere* and *La Repubblica* and contributes to *Lucca Comics*, *le Centre National de la Bande Dessinée et de l'Image*, *Napoli Comicon*. He co-wrote the programme "Antistoria del fumetto italiano" (*Cult/Sky* 2004). He curated the exhibition (with Fausto Colombo) "Fumetto International", for the Triennale in Milan (2006).

Sunday 2 September 15.30 sala multimediale canale lunense - 4 euro

32. Michelangelo Pistoletto

Lay spirituality in the mirror

Since 1961, Pistoletto has explored the spiritual dimension 'phenomenologically' through his mirror works. He relates the mind to the mirror in the way the brain relates to the eye. The mirror becomes an optical prosthesis that multiplies the thought capacity of the mind. His "Mirror paintings" are eyes open wide at an objective, yet surprising, view of the world. His artistic process leads us to the realisation that we are a particle of the universe, in the same way that a fragment of mirror is of a whole mirror.

Michelangelo Pistoletto was born in Biella in 1933. His work is in major collections of modern and contemporary art around the world: Beaubourg, Paris; MOMA, New York; National Museum, Seoul; Tate Modern, London; Toyota Museum, Toyota; Museo Reina Sophia, Madrid; Galleria d'Arte Moderna, Rome; Nationalgalerie, Berlin, etc. Professor at the Vienna academy of Fine Arts. Founder of the international centre Cittadellarte - Biella. In 2003 he was awarded the Leone d'Oro for his career at the 50th Venice Biennale and

in 2004 the University of Turin awarded him a Laurea Honoris Causa in Political Science.

Sunday 2 September 17.00 Chiostro San Francesco - 3 euro

33. Loretta Napoleoni

Creativity and copyright in the social contract of the future

The market-state in the West that has replaced the nation-state defends tooth and nail its intellectual ownership, the vital energy of go-getting modern capitalism, conceptually closely associated with creativity. The rise of the Chinese economic model and Islamic finance, on the other hand, are based on a diametrically opposing idea: for how long will the original product be superior to the copy? The inevitable erosion of the very concept of intellectual ownership is the result of industrial recycling by the Chinese and financial recycling by Islam. What could the worldwide consequences be? What are the advantages and disadvantages of this profound change?

Loretta Napoleoni, economist, has lived in London for over twenty years. She has worked as a consultant for banks and international organisations in Europe and the US. Considered a world expert in the economy of terrorism, she has been advisor to the governments of several countries since 9/11. In 2005 she directed a group of world experts on the subject of financing terrorism for the Club de Madrid. Leader writer on national and international journals and magazines, she has translated and edited publications on the subject of terrorism. She is author of *Terrorismo SpA* (2005) and *Al Zarqawi* (2006), published by Marco Tropea and translated into various languages. Her new book on rogue economy is coming out in January 2008, published by Il Saggiatore.

Sunday 2 September 17.30 teatro degli Impavidi - 4 euro

34. Giovanni Agosti

Middle age and the art historian

The idea stems from the fact that at a certain point in our life, including our working life, we take stock of what we have done and pause to think about what we would like to do if granted the opportunity. Where we went wrong, where we stopped in time, what to avoid... How to "age decently" in other words. This is one of the themes that reading between the lines runs through the book by Agosti on Mantegna and it is one of his recurring thoughts. "I can't stand people who think that someone over forty is a 'young scholar'", hence *La mezza età dello storico dell'arte*.

Giovanni Agosti was born in Milan in 1961; he started teaching History of Modern Art at Milan State University in 2000, after working for many years for the Soprintendenze per i Beni artistici e storici of Mantua and Florence. His studies focus mainly on the classical tradition in Italian figurative art, the

relationship between artists and writers and the Renaissance in Northern Italy. He has written: *Bambai e il classicismo lombardo* (Einaudi, 1990); *La testoriana di Brescia* (l'Obliquo, 1997); *Disegni del Rinascimento in Valpadana* (Olschki, 2001); *Su Mantegna I* (Feltrinelli, 2005), which won the Premio Viareggio Repaci 2006; *Mantegna 1961 Mantova* (Arcari Editore, 2006). He writes for leading history of art journals.

Sunday 2 September 18.30 sala multimediale canale lunense - 4 euro

35. Guido Cornara

Breve mente

The supreme exercise of summarising, the ability to attract in a second and keep people hooked for another 29 short endless seconds; put off that trip to the bathroom at least until the next commercial. People don't like advertising and this in itself is a very interesting challenge. If you can make the public love, or at least not hate, or at least put up with something it by definition does not like, you've already done a remarkable job. This is the life mission of Guido Cornara, creative director at Saatchi & Saatchi: simple but damned hard at the same time.

Guido Cornara was born in Genoa, graduated in Modern History in Rome and lives in Milan. He's been working in advertising since 1983, and has been at Saatchi & Saatchi since 1988, where he is Executive Creative Director for Italy. Over the years he has worked for top clients in Italian advertising: Renault, Walt Disney, Procter & Gamble, Tiscali, Honda, Omnitel, Intesa Sanpaolo and Mondadori just to name a few. He dedicates a lot of his time not only to his clients but also to social, environmental and humanitarian causes large and small, as is in line with the Saatchi & Saatchi tradition. Together with Agostino Toscana he made the film for MTV on the abolition of the death penalty that won the only award given to Italy at the 2001 Cannes Film Festival (Leone d'Argento).

Sunday 2 September 19.00 piazza Matteotti - 3 euro

36. Mario Trevi with Emanuele Trevi

Controlled invasions

Invasions between father and son, between psychoanalyst and writer, are controlled, and when the writer-son interviews the father-psychoanalyst it is a moment not to be missed.

An interview on writing about the meaning of stories, the particular ways of interpreting them, seen through the philosophy of the profound.

The dialogue between Emanuele and Mario Trevi ranges from the Book of Job to Hasidic tales and from Stevenson to Borges.

Mario Trevi is the doyen of Italian Jungian psychoanalysts, founder in 1960 of the Associazione Italiana per lo Studio della Psicologia Analitica, and Centro Italiano di Psicologia Analitica, he is a member of the International Association of Analytical Psychology. His publications include: *L'altra lettura di Jung*

(Cortina, 1988); *Saggi di critica neojunghiana* (Feltrinelli, 1993); with Marco Innamorati, *Riprendere Jung* (Bollati Boringhieri, 2000). He was editor of the magazine *Metaxù*, which deals with symbol research.

Emanuele Trevi, writer and critic, was born in 1964. He has translated and edited Italian and French classics and writes for *il Manifesto*. He has published: *Istruzioni per l'uso del lupo* (Castelvecchi, 1994); *Musica distante* (Mondadori, 1997); *Costellazioni italiane (1945-1999)*; *I cani del nulla. Una storia vera* (Einaudi, 2003); *Senza verso. Un'estate a Roma* (Laterza, 2004); *L'onda del porto. Un sogno fatto in Asia* (Laterza, 2005). His book *Invasioni controllate* written with Mario Trevi is being published by Castelvecchi.

Sunday 2 September 19.30 piazza Firmafede - 3 euro

37. Alessandro Barbero

The Barbarian invasions. Racism

This third reading introduces IV and V century Greek and Roman writers who, when the imperial government was revealing itself to be less and less capable of handling immigration, begin to get alarmed at the large numbers of barbarians. Synesius claims that once a barbarian always a barbarian even if he is a member of the council of ministers, and that he will always prefer the animal skin to the toga; Sidonius Apollinaris recognises that the barbarians are smart and that the future is theirs; it's just a pity they are so ill-mannered and have such odd ideas about hygiene.

Alessandro Barbero was born in 1959. He graduated in Italian literature and specialised at the Scuola Normale Superiore, Pisa. He is professor of Medieval History at the University of Piemonte Orientale, Vercelli. He has written novels and numerous medieval history essays. In 1995 his first historical novel was published *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori), which won the 1996 Premio Strega. Recent publications include: *9 agosto 378. Il giorno dei barbari* (Laterza, 2005), translated for the French, British and US markets, and *Barbari. Immigrati, profughi, deportati nell'impero romano*, (Laterza, 2006), now being translated into French and English. He is a contributor to *La Stampa*, the TV programme *Superquark* and radio programme *Alleottodellasera* on the RAI.

Sunday 2 September 21.00 piazza Matteotti - 3 euro

38. Gianfranco Ravasi

The word that creates

"In the beginning God said: Let there be light! And there was light". These are not only the first words of the Bible but also the symbolic representation of the absolute start of creation. This archetypal Word becomes the creative principle of the history of humankind, which includes splendour and misery exactly as happens to poetic creativity which has a glorious profile but also reveals its radical incapacity to express mystery. Suspended between symbol and silence,

creation stems from the transcendent Word, showing itself to be guardian of the divine and the human that meet and clash in a creativity destined to generate not a final emptiness but a fullness.

Gianfranco Ravasi, born in Merate in 1942 and priest in the Diocese of Milan since 1966. He is Prefect of the Biblioteca-Pinacoteca Ambrosiana (library and art gallery) in Milan, member of the Papal commission for Fine Arts of the Church, professor of exegesis of the Old Testament at the Theology Faculty of Northern Italy. He has carried out excavations in the Near East. On Canale 5 every Sunday he presents the programme *Le frontiere dello spirito* (frontiers of the spirit), which focuses on a continuous reading of the Bible. He writes for numerous Italian and foreign specialist newspapers and magazines, including *Avvenire*, *Il Sole 24 Ore*, *Famiglia Cristiana*. Among his numerous books are: *I Comandamenti* (San Paolo, 2002); *Breve storia dell'anima* (Mondadori, 2003); *Il bello della Bibbia* (San Paolo, 2004), *Le sorgenti di Dio* (San Paolo, 2005); *Ritorno alle virtù* (Mondadori, 2005) and *Breviario laico* (Mondadori, 2006).

Sunday 2 September 21.00 piazza d'armi Fortezza Firmafede - 7 euro

39. Elio and Katia

Naso-Comio: don't call me Polendina

The true story of Pinocchio, told and sung by Elio-Master Geppetto. *Mente* (meaning in Italian 'mind' and 'lie') is a word with a double meaning: it serves for inventing things and for fibbing. So, who better than Pinocchio encapsulates the two souls of this "short but intense word"? In the show Elio – who has various souls and absolutely loves lies – gives voice to a father who from the stomach of the whale goes back in time and tells his son, who has appeared from nowhere, about his misfortunes, surreal encounters, good and bad moments, always in defence of his puppet: an exceptional metaphor of our times. On the piano Katia Caradonna. Directed by Chiara Belliti.

Elio and Katia Caradonna studied flute and piano respectively, graduating from the Civica Scuola di Musica in Milano. Elio came to fame in 1980 with the group "Storie Tese" (coming second at San Remo in 1996). He will soon be bringing out a new album after the many already released. He works with a classical repertoire as well as theatre and writing. Katia has devoted her career to chamber music. Elio and Katia bumped into each other twenty years on, at the supermarket. A partnership was born and they have held concerts of classic contemporary music with animals as their subject. Chiara Belliti is editor of children's literature, and a translator. She is also one of the polymorphous creative minds who make up *Cervelli Riuniti*; a great lover of fibs, she worked with Elio on *Animali Spiaccicati* (Einaudi, 2004) and *Vite Bruciacchiate* (Bompiani, 2006).

Sunday 2 September 23.15 Fortezza Firmafede terraces - 3 euro

40. Piergiorgio Odifreddi reads Einstein. The prophet disarmed

Einstein's name to the majority is synonymous with intellectual rebellion and political commitment. A selection of his popular writings shows us an iconoclastic and provocative picture ranging from aphorisms such as "to form an immaculate member of a flock of sheep, one must, above all, be a sheep", to a letter written to Russell in 1955 a few days before he died which inspired the Pugwash Movement of scientists against the atomic bomb, winner forty years later of the Nobel Peace Prize.

Piorgiorgio Odifreddi studied mathematics in Italy, the US and former USSR; he teaches Logic at the University of Turin and at Cornell University. He contributes to the printed press, radio and TV. In 1998 the Unione Matematica Italiana awarded him the Premio Galileo. His books include: *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *Le menzogne di Ulisse. L'avventura della logica da Parmenide a Amartya Sen* (Longanesi, 2004); *Penna, pennello e bacchetta* (Laterza, 2005); *Il matematico impertinente* (Longanesi, 2005); *La scienza espresso* (Einaudi, 2006), *Incontri con menti straordinarie* (Longanesi, 2006); *Che cos'è la logica?* (audiolibro, Luca Sossella, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007).

Events for children

Children should be accompanied ten minutes before the event starts. Parents can leave children while the workshops are in progress. We recommend leaving a mobile phone number in case of need.

Saturday 1 September 10.00_11.30 piazza Capolicchio- 3 euro

41. Sergio Carnevali Inominforma Children's graphics workshop

Reading doesn't mean deciphering letters, writing is not copying them as graphics. Reading and writing are a way of interpreting signs and sounds. Inominforma originates from the idea of making outlines of animals and other things with the letters of their name adapted so that when you read it you also see the subject in question.

Sergio Carnevali, a Recanati artist, is involved in graphics, painting, photography, ceramics and engraving. He has produced images and graphics for social and cultural events. He started Inominforma in 1987 and since then he has repeated it many times, using his subjects, all made of wood, and the HABITAT albums containing their graphics, as part of an itinerant exhibition.

Workshop ages 4-7 ; 75 minutes (max 30 participants)

Saturday 1 September 10.00_11.30 sala ragazzi B Fortezza Firmafede- 3 euro

42. Renato Fasolo

Experimental archaeology. From pan to arrowhead

From clay to jar to the earliest pans: a fundamental invention and the product of human creativeness that meant man could cook food, as now water and heat could be contained. The children will make and decorate little pots using the simplest, prehistoric methods and styles. There is also an example of how to splinter flint, man's most popular material for two million years.

Renato Fasolo started out forty years ago, working for numerous museums in Italy and abroad. Recently, he directed the reconstruction of Otzi, the famous prehistoric mummified body of the man of Similaun. He was the first to use experimental archaeology in Italy (1981) as a way of teaching about prehistory. His pupils Matilde Peterlini and Nicola Speri work with him at Archeoland.

Workshop ages 7-10 ; 75 minutes (max 20 participants)

Saturday 1 September 15.00_16.30 piazza Capolicchio- 3 euro

43. Donatella Puliga

Meeting the monster: fear, challenge and victory

In the beginning there was the story. Amazement, imagination and the desire to defeat monsters and fears. The children will hear a gripping account of the animals and monstrous creatures that populated the minds of the ancients.

Donatella Puliga teaches Classical Mythology at the University of Siena and runs the Research Laboratory on teaching the Classics at the Centro di Antropologia del Mondo Antico. In particular she deals with the anthropology of Greco-Roman civilisation and the continuing existence of the classical modules in contemporary society; she is also interested in literature and art. She is involved in projects to teach Classical culture in schools at all levels. She has edited *l'Antologia della Poesia Latina* (Einaudi-La Repubblica, 2004). Some of her most relevant publications in this field are, *In Grecia. Racconti dal mito, dall'arte e dalla memoria* (Einaudi, 2001); *Percorsi di cultura latina per una didattica sostenibile* (Carocci, 2003) and, with Silvia Panichi, *Un'altra Grecia. Le colonie d'Occidente tra mito, arte e memoria* (Einaudi, 2005).

Event ages 3-6; 60 minutes

Saturday 1 September 15.00_16.30 sala ragazzi B Fortezza Firmafede- 3 euro

44. Gek Tessaro

Catalogue of sci-fi. Fantastic futurables.

The game of science fiction fantasy as a way of breaking through the boundaries of the videogame, imagining the future and awakening our own imagination so we can stimulate that of our friends and schoolmates. How to make collages of mad machines, robots and rockets using card, scissors and glue.

Gek Tessaro, art master, was a pupil of M. Stepan Zavrel.

He is author of numerous illustrated books for children and holds workshops for children and adults on understanding pictures, and animated letters. In theatre, he works with Gruppo ExTrapola, Teatro Stabile di Verona, alone and with other associations. He is sure that " Just 60 centimetres from the ground there are unknown and unimaginable planets".

Workshop ages 7-10; 75 minutes (max 20 participants)

Sunday 2 September 10.00_11.30 sala ragazzi A Fortezza Firmafede-3 euro

45. Renato Fasolo

Experimental archaeology. The colour of prehistory

All mankind's pictures started with cave painting: these were the first figurative accounts and they started over 30,000 years ago. The workshop follows the stories, style and techniques of prehistoric paintings step by step, using natural materials such as carbon, ochre and flint for engraving .

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Workshop ages 4-7; 75 minutes (max 20 participants)

Sunday 2 September 10.00_11.30 sala ragazzi B Fortezza Firmafede-3 euro

46. Giorgio Vigna

The thread. Jewel-art-design workshop

Threads of fabric, metal and paper are the leitmotifs of a very special workshop for children. A continuous thread, a broken thread mended, knotted, rolled up, woven, tangled and unravelled. Like in the ancient writings made up of ropes and knots, the jewel-thread becomes a spoken word running through the body, weaving bonds and becoming a network of communication. The threads of a talk that explores the world of the jewel and extends its boundaries.

Workshop ages 7-10; 60 minutes (max 20 participants)

Artist and designer, **Giorgio Vigna** makes sculptures, jewels, items for the body and for space that also serve a purpose. He has designed jewellery for

opera, films, theatre and designer collections. With Venini he designs glass vases, jewellery, lights and sculptures. In 2007 the Finnish firm Iittala launched worldwide its collection of glass birds "Birds by Vigna". In 2006 he designed a collection of glass jewellery for Salviati and in 2005 silver creations for Gabriele De Vecchi. He gives talks and hold workshops for the Faculty of Design at the Politecnico, IED, Domus Academy and NABA in Milan. His work is exhibited in major museums and collections including: Designmuseet, Helsinki (2007), Museo Pecci, Prato, Museo Correr, Venice (2003), Miaao, Turin. Moleskine has recently published the catalogue of his latest exhibition in Helsinki.

Sunday 2 September 15.00_16.30 piazza Capolicchio 3 euro

47. Donatella Puliga

Mythical! Intelligence and perspicacity: the heroes weapons

An exciting journey into the world of the many heroes who have put to good use their exceptionally gifted minds and their bodies to forge ahead in life, escape from the dangers of the unexpected and the deception of over-simple conquests. And all thanks to 'metis', (sharpness) a value considered by the ancients as one of the greatest gifts man could possess.

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Event for ages 8-12; 60 minutes

Sunday 2 September 15.00_16.30 sala ragazzi A fortezza Firmafede 3 euro

48. Liliana Cupido

Imagining in the white space. Reading comics creatively

The real secret of the comic strip lies in the margin between one picture and the next: this is where the imagination takes over to give sense to an empty space in a continuous creative process that guides the reader. The workshop will help the children explore the language of the cartoon strip right from the white margin, immersing them in stories with or without text.

Liliana Cupido deals with promoting reading for children from pre-school age to adolescence. She is a member of the Hamelin Association in Bologna, founded in 1996 by experts in children's literature and which publishes the magazine *Hamelin: note sull'immaginario collettivo*, now in its sixth year. The magazine details the work of the association: pedagogy of reading, literature for adolescents, comics, illustration and music, and even popular dreams of past and present. She is one of the curators of Bilbolbul – the international comic strip festival.

Workshop ages 4-7 ; 75 minutes (max 20 participants)