

FESTIVAL DELLA MENTE—6th EDITION PROGRAM

Friday, Sept. 4, 5:30 pm—piazza Matteotti—free admission

1

Luigi Luca Cavalli Sforza

Is cultural evolution more important than biological evolution?

Our cultural heritage—the product of our mind—evolves in time and space just like our DNA. It is useful to study cultural evolution based on a general model that holds for biological evolution and includes novelties (for biology, genetic mutations or mutations of the DNA: for culture, inventions); their acceptance (natural and cultural selection); and other demographic factors. But aside from the nature of what changes, the transmission mechanism is also very important. In parents and children it is DNA; in culture it is far more varied and efficient—today we can easily transmit any information to the whole world at nearly light speed. Thus, cultural evolution has gained increasing importance for humans, and it tends to orient biological evolution. Problems that once had to be solved by rare and random genetic mutations, and then extended very slowly to the whole population, are solved much more swiftly today by means of targeted innovations. But as with all innovation, genetic or cultural, technological innovation implies costs and benefits. And natural selection still has the final say on the usefulness of any innovation.

Luigi Luca Cavalli Sforza is an international authority on genetics. His studies of human evolution were seminal to piecing together mankind's genealogy. Central to his studies is his combining genetic mechanisms with historical, cultural and linguistic factors. Cavalli Sforza has taught at Stanford University, and is a member of the Royal Society, the US National Academy of Sciences, the Académie Française, the Accademia dei Lincei. His publications include: *Chi siamo* (Mondadori, 1994), written with Francesco Cavalli Sforza; *Geni, Popoli e Lingue* (Adelphi, 1996); *La Scienza della felicità* (Mondadori, 1997); *Storia e geografia dei geni umani* (Adelphi, 2000), written with P. Menozzi, A. Piazza; *L'evoluzione della cultura* (Codice, 2004); *Il caso e la necessità* (Di Renzo E., 2007). Cavalli Sforza is also the scientific coordinator of the encyclopedia *La Cultura Italiana* (Utet, 2009), and edited its first volume, *Terra e popoli*.

2

Friday, Sept. 4, 7:00pm—Teatro degli Impavidi—admission ! 3.50

Franck Maubert, Stefano Zecchi

A conversation about Francis Bacon

'Creation is just like love—it can't be helped. It is a necessity,' said Francis Bacon to Franck Maubert in one of their many talks on painting, on his creativity, on travels and friends, then alcohol, death, and Bacon's great love of poetry and the classics: 'The reek of human blood, it's laughter to my heart,' said Bacon paraphrasing of a verse from Aeschylus' *Oresteia* that haunted him and that greatly influenced his painting. On the 100th anniversary of the birth of one of the greatest artists of our time, a discussion of the man and his work.

Franck Maubert, writer, journalist, art critic, lives in France between Paris and Touraine. He is the author of many art books and novels. On the occasion of this year's Festival della Mente, his *Conversazione con Bacon* is being published by Laterza (i Libri del Festival della Mente, 2009). The book is a dialogue between the British artist and the French critic, and includes pictures of Francis Bacon in his famous London studio taken by Maubert himself during their meetings.

Stefano Zecchi is Professor of Aesthetics at the University of Milan. He was President of the Fine Arts Academy of Brera, Milan. An art scholar and keen observer of cultural and social change in Italy, Zecchi has written the following novels and essays: *Il brutto e il bello*

(Mondadori, 1994); *L'artista armato* (Mondadori, 1998); *Capire l'arte* (Mondadori, 1999); *L'uomo è ciò che guarda* (Mondadori, 2005); *Le promesse della bellezza* (Mondadori, 2006); *In cammino con l'arte* (G. Albatros, 2008).

3

Friday, Sept. 4, 7:00pm—Cloister of St Francis' Church—admission ! 3.50

Anna Bonaiuto, Giuseppe Montesano

Venus on the barricades. Poetry, revolt and Eros in Baudelaire

When Baudelaire stood on the barricades in 1848 everyone was surprised. No-one thought that the dandy with a passion for beauty and Eros was also a revolutionary. But revolt against the world's injustice and love of what he called 'the music of Venus' were inseparable in him. And erotic brotherhood was the other side of social equality: only in a transformed world could beauty be true. Hemmed in by first by his family, then by the judges of the regime, and lastly by lazy critics, the rebellious Baudelaire still speaks of Eros and revolt—you just need to hear his music in the voice of Anna Bonaiuto, guided by Giuseppe Montesano.

Giuseppe Montesano, author and critic, writes for *Il Mattino*, *La Repubblica*, *l'Unità*. He has translated works by Flaubert, Villiers de l'Isle-Adam, La Fontaine, Gautier. He has edited Baudelaire's *Works* for the Meridiani Mondadori. His novels include: *Nel corpo di Napoli* (Mondadori, 1999); *A capofitto* (Mondadori, 2001); *Di questa vita menzognera* (Feltrinelli, 2003); *Magic People* (Feltrinelli, 2005); *Il ribelle in guanti rosa. Charles Baudelaire* (Mondadori, 2007).

Anna Bonaiuto, stage actress, has worked with the greatest directors of Italian theatre, from Luca Ronconi to Toni Servillo. She also played unforgettable roles on the silver screen under the direction of Moretti, Corsicato, Avati, Cavani, Martone, and Sorrentino. She has received many awards including the Coppa Volpi (Venice 1993); the David di Donatello and the Nastro d'Argento in 1995, the 2003 Ubu Prize as best Italian actress for *Sabato, domenica e lunedì* directed by Toni Servillo.

4

Friday, Sept. 4, 7:30pm—Fortezza Firmafede, battlements—admission ! 3.50

Alessandro Barbero

Destructive creativity. The battle of Campaldino, 1289

Three moments in history help understand the cultural, political and economic assumptions that used to underlie the creation of an army. A 'different' form of creativity that only brings devastation and death—all that has been produced in years of work can be swept away in just one day. In the feudal society of the Middle Ages, kings could mobilize the landed gentry and form a chivalry. But the armies of the city-states, such as those that clashed in Campaldino, reflected a different urban world, where entrepreneurs fought on horseback side to side with aristocrats, but also tradesmen and artisans defended their cities. And then there was the dilemma of soldiers of fortune: warrior citizens, or professionals fighting for a fee?

Alessandro Barbero, born 1959, has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the Università degli Studi del Piemonte Orientale at Vercelli. He writes for *La Stampa* and for the Sunday supplement of *Il Sole-24 ore*. He contributes to RAI's TV show *Superquark* and the radio show *Alle 8 della sera*. Barbero has written novels and a number of essays in medieval history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995), that won the Premio Strega in 1996. Among his recent publications by Laterza: *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); e *Benedette guerre. Crociate e Jihad* (2009), part of Laterza's series *i Libri del Festival della Mente*.

5

Friday, Sept. 4, 9:15pm—Fortezza Firmafede, parade ground—admission ! 7.00

Stefano Benni with Umberto Petrin

The last spaceship

What to salvage if mankind becomes extinct? Inventions are not enough, you need the proof of man's creativity: his artistic talent. A journey into the best and the worst man has to show the universe—in the remote or imminent event of his disappearance. A history of the world with two mad scientists, one speaker, one piano, and a screen where famous paintings will appear, as well as a number of surprises—from Paleolithic graffiti to Leonardo da Vinci, from Bosch's monsters to Velázquez via Walt Disney, Klee and Bacon. Artists' words plus other words, written and reinvented. A performance with Stefano Benni (author and speaker) and Umberto Petrin (composer and pianist).

Stefano Benni is one of Italy's most renowned authors. Wandering among the different genres—novel, poetry, science fiction, drama—and using a range of different languages, Benni has succeeded in elevating tragic-comic fiction from a structural and thematic element to a gesture of social criticism. His books, published by Feltrinelli, include: *Bar Sport* (1976); *Bar Sport Duemila* (1997); *Blues in sedici* (1998); *Spiriti* (2000); *Saltatempo* (2001); *Achille piè veloce* (2003); *Margherita Dolcevita* (2005); *Misterioso – Viaggio nel silenzio di T. Monk*, written with U. Petrin (2005); *La grammatica di Dio* (2007).

Umberto Petrin, one of Italy's leading jazz pianists, has recorded over 40 acclaimed CDs with other performers, including Steve Lacy, Enrico Rava, Paolo Fresu, Robbie Robertson, Lee Konitz, etc. He has performed in the largest Italian and international festivals. Lately, he has recorded *Vaghiissimo ritratto* with G. Trovesi, F. Maras (ECM).

6

Friday, Sept. 4, 9:15pm—piazza Matteotti—admission ! 3.50

Carlo Petrini

Diversity, the greatest creative force

Nature teaches us that biodiversity is a guarantee of life, evolution, adaptation and growth. As for biological processes, diversity is an inexhaustible source of creativity even for human culture. With their complexity and their success in making tradition coexist with modernity, the 2,000 food communities of 'Mother Earth' in 153 countries open new paths to help us out of the crises and restore sustainable hope to the Earth. Producing foodstuffs against the homogenization of cultures and defending the environment and rural populations has become crucial for our future. Guaranteeing the diversity of cultures and of foodstuffs means protecting life—a fuller, happier, more human life.

Carlo Petrini is the founder of *Arcigola* and has been the President of *Slow Food* since its inauguration in 1989. He has developed a new idea of gastronomy that looks to food as the result of cultural, historical, economic and environmental processes. He writes for *L'Espresso* and *La Repubblica*. His books include: *Le ragioni del gusto* (Laterza, 2001); *Slow Food Revolution* (Rizzoli, 2005), written with Gigi Padovani; *Buono, pulito e giusto. Principi di nuova gastronomia* (Einaudi, 2005). In 2003, Petrini received an honorary degree in Cultural Anthropology from the University of Naples. In 2006 he was awarded an honorary degree in Humane Letters (New Hampshire), and one in Agrarian Science and Technology in 2008 (Palermo). In 2004 he was designated 'European Hero' by *Time Magazine*. In 2008 he was selected by *The Guardian* to be the only Italian among the 'fifty people who could save the world'.

7

Friday, Sept. 4, 11:15pm—Fortezza Firmafede battlements—admission ! 3.50

Piergiorgio Odifreddi reads Isaac Newton

On the shoulders of a Giant. The apple and the Moon (the *Principia*)

When you think of Newton, you probably imagine him sitting under a tree waiting for an apple, or the Moon, to fall on his head. This episode is part of the myth associated with this early genius. Yet the fact remains that Isaac Newton laid the groundwork of modern physics in his first outburst of creativity between 1664 and 1666, when he was just 22-24 years old. The second came between 1684 and 1687, when he wrote that masterpiece of scientific literature, the *Principia Mathematica*. P. Odifreddi has selected a few narrative passages from the *Principia* and will read them in public in an attempt at penetrating the thoughts of the powerful intellect that changed our vision of the world.

Piorgiorgio Odifreddi studied Mathematics in Italy, then in the USA and in the USSR. He is currently Professor of Logics at the University of Turin and at Cornell University. He writes regularly for *La Repubblica*, *L'Espresso*, *Le Scienze* as well as for the Italian radio and television. In 1998, UMI-Italy's Mathematicians' Association awarded him the Premio Galileo. Among his books: *Il Vangelo secondo la Scienza. Le religioni alla prova del nove* (Einaudi, 1999); *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *La scienza espresso* (Einaudi, 2006); *Penna, pennello e bacchetta* (Laterza, 2005); Longanesi: *Il matematico impertinente* (Longanesi, 2005); *Incontri con menti straordinarie* (Longanesi, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007); *Il matematico impenitente* (Longanesi, 2008); *La Via Lattea*, with Sergio Valzania (Longanesi, 2008); *In principio era Darwin* (Longanesi, 2009); *Il club dei matematici solitari* (Mondadori, 2009).

8

Saturday, Sept. 5, 10:00am—Sala delle Capriate, Fortezza Firmafede—admission ! 7.00

Marco Romano

approfonditaMente. Reading cities between ethics and aesthetics

For one thousand years, Europe has been a network of cities within walking distance from each other. The buildings, the communal themes of that network clearly reflect an aesthetic intention, so that we can call its 100,000 cities—from hamlets to capitals—a work of art. But their beauty is not just an ornament—it is the expression of the cities' ethical character, their being an ever open, flexible and democratic *civitas*. An itinerary of words and pictures to help understand how ethics and aesthetics should go hand in hand if we are to remedy the disastrous shortcomings of present-day cities and the decline of their outskirts.

(about 2! hours)

Marco Romano (born 1934), is an architect and has introduced a new discipline—the aesthetics of cities—that he has taught at the Architecture departments of the universities of Venice and Genoa, and at the Academy of Architecture of Mendrisio. He has been editor of the journal *Urbanistica*, and is a member of Italy's Higher Council for Cultural Assets. Among the essays he published in the website www.esteticadellacitta.it, the most recent, *Ascesa e declino della città europea*—where he examines the culture of cities in the evolutionary perspective suggested by Luca Cavalli Sforza—contains the 'portraits' of many cities (including Sarzana) as art works. He wrote a few seminal texts of his discipline: *L'estetica della città europea* (Einaudi, 1993, 2003); *Costruire le città* (Skira, 2004); *La città come opera d'arte* (Einaudi, 2008). Together with Marco Trisciuglio, he has edited the 3rd volume of the encyclopedia *La Cultura Italiana* (UTET, 2009), entitled *Città, casa, paesaggio*.

9

Saturday, Sept. 5, 10:00am—Cinema Italia—admission ! 7.00

Antonio Perazzi

approfonditaMente. The death of landscape

Gardens are an art form that combines *genius loci*, technique, style, and taste, and depend on their tenders' care. But the growing barbarousness of our societies and the crisis of the landscape culture are threatening gardeners with extinction. What are the consequences of such neglect of gardens upon the relationship among humans, plants and animals? A few answers will be offered in this illustrated history of contemporary landscape through an examination of planned or self-generated plants and places. Ethological considerations on the meaning of *wilderness* will be attempted after taking stock of the landscape's death and showing how the cities' expansion encourages the emergence of a new kind of spontaneous wildlife. An observation of weeds or something more?

(about 2! hours)

Antonio Perazzi (born 1969) is a garden and landscape designer. He has created many public and private gardens in Italy and abroad, and has participated in leading international exhibitions. He teaches at the department of Environmental Architecture of Milan's Polytechnic and has given classes on landscape design in Italy and elsewhere. In-depth knowledge of botany and of biological phenomena from an environmentalist's viewpoint are at the basis of all projects created by his team. Many years of research in this field have produced the concept of *Botanica Temporanea*, a proposal for an alternative management of Italy's landscape. He also writes columns in a number of specialized publications, including *Gardenia*. Together with Pia Pera, he has published the book *Contro il giardino. Dalla parte delle piante* (Ponte alle Grazie, 2007).

10

Saturday, Sept. 5, 10:00am - 5:30pm—starting point: Teatro degli Impavidi—admission !7.00

Andrea Bocconi, Claudio Visentin

approfonditaMente. The walking mind

'Residential' thought is reflexive: the mind investigates itself, sounds out its dimensions, explores its interiority. But when man recovers and cultivates the 'nomadic alternative' (Chatwin) that residential life has suspended but not superseded, the mind works differently. The 'walking mind' conforms to the binary rhythm of the inevitably slow step (*Slow Foot!*), opens up to the surrounding world, acquires new images that produce new ideas, makes surprising connections. It becomes a creative mind by definition, as creativity is movement. Walking and thinking, participants will talk about traveling, about the other and the elsewhere, and discuss how geographical sites become places of the mind, as they follow the twists and turns suggested by the itinerary and the travel companions. But there will also be moments of shared silence—the finest luxury. A walk for 40 people

(about 2! hours)

Andrea Bocconi (born 1950) divides his time between psychotherapy and writing. His books include: *Il monaco di vetro* (Jaca Book/Grandevetro, 2002); *Viaggiare e non partire* (Guanda, 2002); *Il giro del mondo in aspettativa* (Guanda, 2004); *La tartaruga di Gauguin* (Guanda, 2005) e *Di buon passo* (Guanda, 2007). Together with Claudio Visentin, he also wrote *In viaggio con l'asino* (2009), the story of a journey in which it not always clear who is leading and who is following, who is teaching and who is learning.

Claudio Visentin (born 1964) teaches History of Tourism at the University of Italian-language Switzerland. He studies and describes new travel styles from the pages of the Sunday supplement of *Il Sole 24 Ore* and in his column on the Swiss weekly magazine *Azione*. He has founded the 'School of Travel' where people improve their understanding and depicting places by means of writing, photography, and drawing.

11

Saturday, Sept. 5, 11:30pm—piazza Matteotti—admission ! 3.50

Adriano Prosperi

Human otherness: the savage, the heretic, the Jew

The culture of modern Europe is defined by the geographic discoveries, colonial conquest, and the rupture of religious unity. The discovery of America came to enrich European imagination with a radically ‘other’ human kind—the savages. Meanwhile, Luther’s conflictive criticism propelled the figure of the heretic to the forefront, and the threat of a Turkish onslaught in the Mediterranean became embodied in the figure of the infidel. As a reaction, strategies for the elimination of the ‘other’ by means of forced conversions or of war were adopted. There followed a general discussion with far-reaching implications for the right to conquest, the righteous war, conversions, and tolerance.

Adriano Prosperi is Professor of History of Reformation and Counterreformation at Pisa’s Scuola Normale Superiore since 2002. He has taught at the Universities of Calabria, Bologna and Pisa. His main interests are the history of Reformation and Counterreformation, and the history of geographic discoveries and of missions. His current focus is on the history of culture and religious life in the early modern age. Prosperi is a member of Italy’s Accademia dei Lincei and Accademia degli Intronati. He contributes to *La Repubblica*. His books, published by Einaudi, include: *Tribunali della coscienza. Inquisitori, confessori, missionari* (1996); *Penitenza e Riforma* (1995); *Incontri rituali: il papa e gli ebrei* (1996); *Manuale di storia moderna e contemporanea*, written with Paolo Viola (2000); *Il concilio di Trento: una introduzione storica* (2000); *Dare l’anima* (2005); *Giustizia bendata. Percorsi storici di un’immagine* (2008).

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Saturday, Sept. 5, 11:30am—multimedia hall, canale lunense—admission ! 3.50

Semir Zeki

A beautiful mind. The thought of Beauty

One of the world’s leading neuroscientists, the founder of a discipline called ‘neuroaesthetics’, investigates the connection between the functioning of the human brain and artistic representation. Prof. Zeki will resort to picture to address the relationship of art, beauty, desire and love from an unusual viewpoint, that he likes to explain using Oscar Wilde’s words, ‘You came to me to learn the Pleasure of Life and the Pleasure of Art. Perhaps I am chosen to teach you something much more wonderful: the meaning of Sorrow, and its beauty’ (from *De Profundis*).

Semir Zeki is a pioneer in the study of the human brain’s visual function and is among the greatest living neuroscientists. Professor of Neurobiology at London’s University College, since 1995 he is Head of Wellcome’s Cognitive Neurobiology Department. In 2008 he became the first Professor of Neuroaesthetics at the University College, London. His research, focusing on human vision, has developed from his neuroanatomy studies, that he gradually integrated with the psycho-cognitive approach. Prof. Zeki is member of the Royal Society, the American Philosophical Society, the Academy of Medical Sciences (London), and the European Academy of Sciences and Arts. He is the winner of a large number of awards. His books published are: *Balthus ou la quête de l’essentiel* written with Balthus himself (Les Belles Lettres, 1995); *A Vision of the Brain* (1993); *Inner Vision: An Exploration of Art and the Brain* (1999); *Law and the Brain* with Oliver Goodenough (2006); *Splendors and Miseries of the Brain: Love, Creativity and the Quest for Human Happiness* (2009).

13

Saturday, Sept. 5, 3:00pm—Sala delle Capriate, Fortezza Firmafede—admission ! 7.00

Luca Scarlini

approfonditaMente. The sound of a life: music that saves, music that damns

In the history of mankind, in especially difficult moments, in tragic times, music has often decided the fate of men for the better or for the worse. Sound, which is apparently connected with the dimension of entertainment or pleasure, has often turned into the material expression of shared emotions, according to M. Proust's striking insight that a popular song can tell about a whole period of history better than long essays. Luca Scarlini revisits well-known and less known episodes of the West's history starting from the legend of the walls of Jericho, brought down by the sound of trumpets, and visits dark and luminous places of the past, from Florence at the time of Savonarola to Auschwitz. An event of words and music
(about 2! hours)

Luca Scarlini, a playwright and essay writer, enjoys telling stories on stage, often together with singers, actors and other artists. He teaches at the Fine Arts Academy of Brera, Milan and elsewhere in Italy and abroad. He has taken part in many festivals in Italy and in other countries. He has contributed to *Radio3-Suite* a show on the same topics he deals with in this *approfonditaMente* event. He has written a great deal on the relationship between music and society. He often contributes to the playbills of a number of European theaters, and writes a column for Turin's Teatro Regio. His books include: *La musa inquietante* (Cortina, 2001), *Equivoci e miraggi* (Rizzoli, 2003), *D'Annunzio a Little Italy* (Donzelli, 2008). In *Lustrini per il regno dei cieli* (Bollati Boringhieri, 2008) he discussed the role of *castrato* singers in the society of their heyday. He contributes regularly to *Alias-il manifesto* and *L'Indice dei Libri*.

14

Saturday, Sept. 5, 3:00pm—Teatro degli Impavidi—admission ! 3.50

Carlo Sini

The alphabet of creativity

In *Phaedrus* and in his 7th *Letter*, Plato condemned writing on the ground that by entrusting its preservation to letters, that inert material, it harmed memory rather than enhancing it. A bizarre sentence, coming as it was from one of the West's greatest and most prolific writers. Surely, the shift from oral tradition to writing represented a spiritual and social revolution whose import we may be just grasping now that we are faced with new writing techniques and styles. Writing helped to shape the logical mind of Western man, its benefits and its limitations, invariably emphasized by the artistic practice of speech. But what about the present time, and what will be the consequences of the new expressive practices?

Carlo Sini is Professor of Theoretical Philosophy at the State University in Milan. He is a member of the Accademia dei Lincei, and writes for a number of print media, as well as for the Italian and the Swiss broadcasting system. He has held seminars and lectures in the USA, Argentina, Canada and many European countries. He is the author of around 40 books translated into a number of languages. Following are the titles of a few works in which he set forth his personal theoretical approach to writing: *Filosofia e scrittura* (Laterza, 1994); *Teoria e pratica del foglio mondo. La scrittura filosofica* (Laterza, 1997); *Etica della scrittura* (Mimesis, 2009); *Figure dell'enciclopedia filosofica* (Jaca Book, 2004); *Il gioco del silenzio* (Mondadori, 2006); *Il segreto di Alice e altri saggi* (Alboversorio, 2006); *Da parte a parte. Apologia del relativo* (Ets, 2008); *L'uomo, la macchina, l'automa* (Bollati Boringhieri, 2009).

15

Saturday, Sept. 5, 3:30pm—Cloister of St Francis' Church—admission ! 3.50

Luca Serianni

How the Italian language is changing

Living languages change all the time, as Horace and St Jerome knew well, and they change in many ways—from the sounds to the vocabulary. The attention of speakers and of the media is often captured by neologisms, or 'new' words. But how do these come to be? Who is

responsible for coining them and circulating them? Why are some neologisms more successful than others? And in what parts of language do they appear more often? Luca Serianni will try to answer these and many more questions concerning the Italian language by means of examples rather than of theories.

Luca Serianni is Professor of History of the Italian Language at Rome's University 'La Sapienza'. He is a member of the Accademia dei Lincei and the Accademia della Crusca. He holds an honorary PhD from the University of Valladolid, Spain. He is the editor of two journals, *Studi linguistici italiani* and *Studi di lessicografia italiana*. In 1988 he published his widely acclaimed *Grammar of the Italian Language* that obtained many subsequent editions, he studies a variety of aspects of the Italian language, not only literary, since its origins to the present. Together with M. Trifone he is editing the new edition of the *Devoto-Oli* Italian vocabulary. His latest books are: *Prima lezione di grammatica* (Laterza, 2006); *Italiani scritti* (Il Mulino, 2007); *La lingua poetica italiana. Grammatica e testi* (Carocci, 2009); *Scritti sui banchi. L'italiano a scuola tra alunni e insegnanti*, written with G. Benedetti (Carocci, 2009).

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Saturday, Sept. 5, 7:00pm—multimedia hall, canale lunense—admission ! 3.50

Miriam Mafai

Women's Bodies: liberation, use and misuse

From the prehistoric 'venus' to Courbet's *Origin of the World*, women's bodies—extolled, disfigured, covered or unveiled—have been an object of representation in sacred and profane art, as well as the object of male desire. But women never were the masters of their own bodies: this right was denied them by the three monotheistic religions, by philosophical thought, and even by the revolution of 1989. Only the secularization of society and scientific progress can ever allow women to achieve control over reproduction, and through it the free use and misuse of their own bodies. During the event the video *Il corpo delle donne* by Lorella Zanardo and Marco Malfi (directed by L. Zanardo, C. Cantù, M. Malfi) will be screened.

Miriam Mafai is a journalist and essay writer. She is one of the leading opinionists of *La Repubblica*. She was a Pds Member of Parliament, parliamentary reporter for *L'Unità* and editor of the newsweekly *Noi donne*. In 2005, in recognition of her tireless work as a reporter and keen observer of the 20th century, she received the Montanelli Prize for her lifetime achievement. She is the author of successful books on Italy's history and social and political life, including *Pane nero. Donne e vita quotidiana nella Seconda guerra mondiale* (1987; latest edition Ediesse, 2008); *Chi è delle donne italiane del '900* (Rizzoli, 1993); *Dimenticare Berlinguer. La sinistra italiana e la tradizione comunista* (Rizzoli, 1996); *Botteghe oscure, addio* (Mondadori, 1997); *Il silenzio dei comunisti*, written with V. Foa and A. Reichlin (Einaudi, 2002); *Diario italiano 1976-2006* (Laterza, 2008).

17

Saturday, Sept. 5, 5:30pm—piazza Cesare Battisti—admission ! 3.50

Stefano Bartezzaghi with Davide Tortorella

Creative crosswords for creative people

What if Don Quixote had wielded his spear against a huge milling crossword puzzle? A typical creative director's idea. Yet there is something of the *Ingenious Hidalgo* in anyone who prepares to tackle a crossword puzzle. And it is by means of a large such puzzle, placed on the stage, that Stefano Bartezzaghi and Davide Tortorella will seek the help of the audience in crossing a few key words connected with 'creativity', this familiar notion and noun that is used perhaps a bit too often to be taken seriously. Wanting to be creative is presumptuous, and probably useless... better be re-creational.

Stefano Bartezzaghi is an expert of linguistic games, puzzles and their history. Since 2000 he writes a column on puzzles (*Lessico e Nuvole*) and one on linguistics (*Lapsus*) in *La Repubblica*. His books include: *La posta in gioco* (Einaudi, 2007); *L'orizzonte verticale. Invenzione e storia del cruciverba* (Einaudi, 2007); *Il libro dei giochi delle vacanze* (Mondadori, 2009); *L'elmo di don Chisciotte. Contro la mitologia della creatività* (Laterza, 2009), part of the series *i Libri del Festival della Mente*. He has edited the new Italian translation of Raymond Queneau's *Exercices de style* (Einaudi, 2007).

Davide Tortorella is a translator, editor and TV author. He has translated into Italian the works of a number of English- and German-language writers, including Kenneth Anger, Botho Strauss, Susan Sontag, Groucho Marx, Alan Bennett and Vladimir Nabokov. He has worked as an editor for Leonardo Publishers. He has authored a number of TV shows, one of which is currently broadcast by Sky television.

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Saturday, Sept. 5, 5:30pm—piazza Matteotti—admission ! 3.50

Aharon Appelfeld with Ranieri Polese

Story of a man's life and his writing

A conference by one of Israel's leading writers on writing and its close connection with biography. Aharon Appelfeld will discuss his own life—his happy childhood in the Carpathians before World War II, then the ghetto, the deportation, the death of his parents and finally his flight through the forest after being 'adopted' by Ukrainian criminals. But above all, Appelfeld will discuss his struggle to find an artistic form of expressions suitable to describe what he, the child survivor, saw and experienced, and the lives of his parents who perished. The story of a man's life and his writing.

Aharon Appelfeld, born in 1932 in Bucovina in a Jewish family, was deported to a concentration camp. Orphaned, the 8-year-old Aharon escaped and spent the next three years wandering in the forests together with members of the local underworld. In 1946 he arrived in Palestine. Currently, Appelfeld teaches Hebrew Literature at the Ben Gurion University of Be'er Sheva. He is a member of the American Academy of Arts and Sciences. Awarded a number of prestigious literary prizes, he has published 25 books among novels, collections of stories, and essays, including: *Badenheim, 1939* with Dalya Bilu (1997); *The Iron Tracks* (1999); *The Conversion* (2000); *The Story of a Life* (2004); *A Table for One* (2005). His books are translated into a number of different languages.

Ranieri Polese is a literary and film critic. After being the head of cultural affairs, he now works as special correspondent on cultural events for *Il Corriere della Sera*. He has published *Il film della mia vita* (Rizzoli 1995). He has been editor of the *Almanacco Guanda* since 2005.

19

Saturday, Sept. 5, 7:00pm—Cloister of St Francis' Church—admission ! 3.50

Luigi Zoja

Centaurs. The myth of manhood and the male identity

Centaurs, those dual beings. Not only were they thought to be men and horses at the same time: they also had a dual nature of wise healers and of violent rapists. Much more than the female, the male identity is split into an animal component (the procreator) and a civil one (the father). Its social polarity is the product not of a long evolution, but of a more precarious process, a recent cultural development. With the decline of patriarchy, the 'repressed' component—the animal nature symbolized by the horse—is resurfacing in the midst of post-modernity. As in the myth of the centaur, we are seeing the sudden emergence of such pathologies as gang rape, unknown to animals, that represents a violent outcome to men's relational deficiencies.

Luigi Zoja (born 1943) is a psychotherapist and has worked in Zurich, New York and Milan. He is past president (1984-1993) of CIPA, the Italian center of Analytical Psychology; past president (1998-2001) of IAAP, the International Association for Analytical Psychology of Jungian analysts; president of IAAP's International Ethics Committee. He has taught at Zurich's C.G. Jung Institute and at the University of Insubria in Northern Italy. He has published books and articles in 14 languages. His Italian books include: *Nascere non basta. Iniziazione e tossicodipendenza* (Cortina, 2003); *Coltivare l'anima* (Moretti&Vitali, 1999); *Storia dell'arroganza. Psicologia e limiti dello sviluppo* (Moretti&Vitali, 2003); *Il gesto di Ettore. Preistoria, storia, attualità e scomparsa del padre* (Bollati Boringhieri, 2000); *Giustizia e Bellezza* (Bollati Boringhieri, 2007); *Contro Ismene. Considerazioni sulla violenza* (Bollati Boringhieri, 2009); *La morte del prossimo* (Einaudi, 2009).

20

Saturday, Sept. 5, 7:30pm—Fortezza Firmafede, battlements—admission ! 3.50

Alessandro Barbero

Destructive creativity. The battle of Lepanto, 1571

The two fleets that fought in Lepanto were the product of technologies refined over the centuries and of huge investments by the three Empires—Ottoman, Venetian and Spanish—that ruled over the Mediterranean. The construction of those 400 galleys was made possible by the highly advanced techniques used in the manufactures and shipyards of Venice and Istanbul, and by the ruthless exploitation of dwindling forest resources. Governments had to go to extremes in order to recruit the 60,000 required oarsmen. Yet when the two fleets clashed it was almost certain that one of them would be swept away in a matter of hours...

Alessandro Barbero, born 1959, has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the Università degli Studi del Piemonte Orientale at Vercelli. He writes for *La Stampa* and for the Sunday supplement of *Il Sole-24 ore*. He contributes to RAI's TV show *Superquark* and the radio show *Alle 8 della sera*. Barbero has written novels and a number of essays in medieval history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995), that won the Premio Strega in 1996. Among his recent publications by Laterza: *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); e *Benedette guerre. Crociate e Jihad* (2009), part of Laterza's series *i Libri del Festival della Mente*.

21

Saturday, Sept. 5, 9:00pm—piazza Matteotti—admission ! 3.50

Eugenio Borgna

Our unknown emotions

Our life plays out within the boundless horizon of emotions—those that arise within us, and those that arise within others. Only educating ourselves to recognize our emotions, lofty or lowly, in their often concealed and unknown aspects, can we hope to establish those meaningful human relations that psychiatrists call caregiving relationships. With the help of poetic and other texts read by Anna Bonaiuto, Eugenio Borgna will discuss our emotions: those that we know better and those we have lost, the fragile ones and those that challenge us, those that cure and those that remain elusive unless we go deep down inside ourselves.

Eugenio Borgna is Emeritus Head of the Psychiatry Department at Novara's Ospedale Maggiore and Professor of Nervous and Mental Disorders at the University of Milan. He has worked on the psychopathology of depression and on schizofrenia. His ability to penetrate the psychotic world has enabled him to give a voice to the silent scream typical of this disorder, both in his relationship to patients and as an author who uses the life-stories of his patients

and literary texts by famous psychotics. His books are published by Feltrinelli and include: *Malinconia* (1999); *Noi siamo un colloquio* (1999); *L'arcipelago delle emozioni* (2002); *Le intermittenze del cuore* (2003); *Come in uno specchio oscuramente* (2007); *Nei luoghi perduti della follia* (2008); *Le emozioni ferite* ((2009).

22

Saturday, Sept. 5, 9:15pm—Fortezza Firmafede, parade ground—admission ! 3.50

Luis Sepúlveda with Bruno Arpaia

The ethics of writing

History and memory, longing and dignity, irony and hope, exile and return, time-honored ideals and broken dreams are the stuff of Sepúlveda's latest novel, written with the heart but also with the mind. For the words of a writer can have a broad resonance, and this implies some ethical responsibility. This Chilean author, following in the footsteps of Julio Cortázar, believes that literature should have the same ethical vigour with which people face life, and life should have the same wealth of aesthetical opportunities with which people face literature.

Luis Sepúlveda was born in Chile in 1949 and lives in the Asturias, Spain. His books are published in Italy by Guanda: *Il vecchio che leggeva romanzi d'amore*; *Il mondo alla fine del mondo*; *Un nome da torero*, *La frontiera scomparsa*; *Incontro d'amore in un paese in guerra*; *Diario di un killer sentimentale*; *Jacarè*; *Patagonia Express*; *Le rose di Atacama*; *Storia di una gabbianella e del gatto che le insegnò a volare*; *Il generale e il giudice*; *Una sporca storia*; *I peggiori racconti dei fratelli Grimm*, written with M. Delgado Aparain; *Il potere dei sogni*; *Cronache dal Cono sud*. His new novel, *L'ombra di quel che eravamo*, was published in late August 2009.

Bruno Arpaia, journalist, editorial consultant, translator of Spanish and Latin American fiction. His books published by Guanda: *Tempo perso*; *L'angelo della storia*; *Il passato davanti a noi*; *Raccontare, resistere*, a conversation with Luis Sepúlveda; and *I forestieri* (Leonardo Ed., 1990).

23

Saturday, Sept. 5, 11:15 pm—Fortezza Firmafede, battlements—admission ! 3.50

Piergiorgio Odifreddi reads Isaac Newton

On the shoulders of a Giant. Colors and the prism (the *Optics*)

The other object we associate with Isaac Newton is the prism by which he broke down visible light into the color spectrum. And another one of his masterpieces is the 1704 book on *Optics*, that was as popularizing and experimental as the *Principia* were esoteric and theoretical. The treatise propounds a theory of light and closes with a list of about 30 scientific questions, some of which of great philosophical interest. Piergiorgio Odifreddi will select significant passages from the *Optics* and other related writings, without forgetting the two famous disputes connected with it—the one Newton had with his rival, the physicist Hooke, and the one he had posthumously with Goethe, the scholar and amateur scientist.

Piergiorgio Odifreddi studied Mathematics in Italy, then in the USA and in the USSR. He is currently Professor of Logics at the University of Turin and at Cornell University. He writes regularly for *La Repubblica*, *L'Espresso*, *Le Scienze* as well as for the Italian radio and television. In 1998, UMI-Italy's Mathematicians' Association awarded him the Premio Galileo. Among his books: *Il Vangelo secondo la Scienza. Le religioni alla prova del nove* (Einaudi, 1999); *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *La scienza espresso* (Einaudi, 2006); *Penna, pennello e bacchetta* (Laterza, 2005); Longanesi: *Il matematico impertinente* (Longanesi, 2005); *Incontri con menti straordinarie* (Longanesi, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007); *Il matematico impenitente* (Longanesi, 2008); *La Via Lattea*,

with Sergio Valzania (Longanesi, 2008); *In principio era Darwin* (Longanesi, 2009); *Il club dei matematici solitari* (Mondadori, 2009).

24

Sunday, Sept. 6, 10:00 am—Fortezza Firmafede, sala delle capriate—admission ! 7.00

Piero Coppo

approfonditaMente. Other Minds

In the last century the progress of neurosciences as well as quantum physics and contacts with ‘other minds’ no longer definable as inferior forms of life have led to a rethinking of the non-tangible component of human beings—the *mind* or the *psyche*—and have opened new perspectives for freeing our knowledge from wrong assumptions and prejudice. Shamans can no longer be dismissed as psychopaths or swindlers, *mature* practitioners of meditation can be viewed as experts to consult. The awareness is growing that such diversity should be nurtured, and that science should engage with other systems of knowledge and give up its presumptuous pretense to be the sole holder of the Truth.

(about 2! hours)

Piero Coppo (born 1940) is a medical doctor, a neuropsychiatrist and a psychotherapist. He has been working since 1970 in international cooperation programs (in Guatemala, Somalia, Somaliland, Mali, Senegal) aimed at integrating local treatment systems with official medicine. He has studied the treatment systems of Mali’s Dogon in the field of ‘mental conditions’. He is actively engaged in the training of Italian and foreign care professionals in the realm of ethno-psychiatry, medical anthropology, the integration of different treatment systems, and the exploration of altered states of consciousness. He has written a large number of scientific papers. His books published by Bollati Boringhieri include: *Guaritori di follia* (1994); *Tra psiche e culture, elementi di etnopsichiatria* (2003); *Le ragioni del dolore. Etnopsichiatria della depressione* (2005); *Negoziare con il male. Stregoneria e contro stregoneria Dogon*, (2007).

25

Sunday, Sept. 6, 10:00am—Cinema Italia—admission ! 7.00

Franco Raggi

approfonditaMente. Design: between words and deeds

In this age we tend to credit design projects with the cultural task of representing society—we are the objects we possess. Hardly anyone believes any more that form follows function. For this reason, it is crucial to describe the modes and outcomes of this failed connection that pushed design to trespass borders and spill over into fashion, glamour and art. But functions are also a pretext for triggering non-linear, non-orthodox processes of construction and production of images. It is possible, therefore, to describe a designer’s creative process as a repertoire of practices used to lend things their functional meaning and meaninglessness. The work of a few masters of design described in words and pictures

(about 2! hours)

Franco Raggi (born 1945) is an architect. He teaches Interior Design at ISIA in Florence. Between 1970 and 1975 he wrote for the architecture and interior design journals *Casabella* and *Modo*, before becoming their editor between 1981 and 1983. He has contributed to the Venice Biennale and the Milan Triennale by organizing architecture and design exhibitions. Between 1970 and 1980, Raggi took part in the Radical Design movement. In 1980 he began designing for a number of leading Italian companies including Fontana Arte, Cappellini, Kartell, and Poltronova. He designed, among other things, the Milan corporate headquarters of Gianfranco Ferré. He collaborated in the design of the building and the interior of the Humanitas hospital. He is currently image coordinator for Barovier&Toso of Murano, a blown-glass maker. His graphic and design work is displayed in museums and private

collectios. Together with some of his architect and designer friends, he contributes to *FLARE* magazine.

26

Sunday, Sept. 6, 10:00am—Teatro degli Impavidi—admission ! 3.50

Alessandro Pizzorno

What do we mean by ‘identity’?

Identity—an ambiguous word that is often used, and perhaps misused. What do we mean by ‘identity’: is it something that forms within us, or that is given us by others? And if so, by whom? What strategies do we adopt when we perceive a threat against our identity? What do the Jewish, Arab, Italian migrants have to teach us? The issue is discussed by Alessandro Pizzorno, a master of Italian sociopolitical thinking, an internationally renowned sociologist who has been studying this problem in a variety of converging perspectives, from anthropology to political philosophy.

Alessandro Pizzorno, an internationally acclaimed sociologist and political scientist, is Professor of Social Theory at the European University Institute of Fiesole. He was Fellow of Nuffield College, Oxford, Head of the Sociology Department at Milan’s State University, and Professor of Social Science at Harvard. His books include: *Le classi sociali* (il Mulino, 1959); *Comunità e razionalizzazione* (Einaudi, 1960); *I soggetti del pluralismo: classi partiti sindacati* (Einaudi, 1960); *Le radici della politica assoluta* (Feltrinelli, 1993); *Il potere dei giudici. Stato democratico e controllo della virtù* (Laterza, 1998); *Il velo della diversità* (Feltrinelli, 2007); *Sulla maschera* (il Mulino, 2008).

27

Corrado Passera with Paolo Legrenzi

Sunday, Sept. 6, 11:30am—Cloister of St Francis’ Church—admission ! 3.50

Emotional and creative intelligence in corporate management

In recent years, neurosciences have studied and emphasized the importance of the emotional and creative components in professional life and in corporate management—all converging in what we now call ‘emotional intelligence’, and is the result of a mix of individual and human characteristics, attitudes and resources. It will be discussed by one of Europe’s leading corporate managers, the Managing Director and CEO of Intesa Sanpaolo.

Corrado Passera has been the the Managing Director and CEO of Intesa Sanpaolo since the two banks merged. He sits on the Board of Directors of Università Bocconi, is Counselor and member of the Executive Board of Italy’s Banking Association, of the Scientific Consultive Committee of Pisa’s Scuola Normale Superiore, of the International Advisory Board of Wharton School, of the World Economic Forum’s International Business Council, and of the General Council of Fondazione Cini. His career began in 1980 with McKinsey; then he became General Manager of CIR, the CEO of Mondadori Publishers, and subsequently Vice President and CEO of the Espresso-Repubblica Group. In 1992 he became Co-CEO of the Olivetti group. In 1996 he was Chairman of the Board and CEO of Banco Ambrosiano Veneto. From 1998 to 2002 he was CEO of Poste Italiane, and was then CEO of Banca Intesa from 2002 to its merger with IMI San Paolo.

Paolo Legrenzi is Professor of Cognitive Psychology at the IUAV University of Venice. He has taught in Trieste, Milan, Geneva and Paris. He was Visiting Professor at London’s University College and at Princeton, and teaches PhD students at Bocconi University in Milan and at Pisa’s Scuola Superiore S. Anna. He contributes articles to leading international journals. He is a member of the Steering Committee of the Il Mulino Association of Bologna and chairman of the Assessment units of Pisa’s Scuola Superiore S. Anna di Pisa and of Bologna University. Il Mulino Press published his books *La mente* (2002); *Creatività e innovazione* (2005); *Credere* (2008); *Neuro-mania. Il cervello non spiega chi siamo*, written

with Carlo Umiltà (2009). Other books by P. Legrenzi include: *Come funziona la mente* (Laterza, 2008); *Le competenze manageriali. Come la psicologia può aiutare a migliorare le capacità e le attitudini del manager* (Il Sole-24 ore Management, 2008); *Psicologia e management. Le basi cognitive delle scienze manageriali* (Il Sole-24 Ore Norme & Tributi, 2005).

28

Sunday, Sept. 6, 11:30am—multimedia hall, canale lunense—admission ! 3.50

Davide Oldani with Camilla Baresani

Pop is served

Is pop the latest trend in gourmet cooking? Pop, or respectful of tradition, popular, accessible, based on the season's produce, and above all affordable. The writer and gourmet Camilla Baresani, an expert of food, cooks and restaurants, discusses pop philosophy with Davide Oldani, who has made this his ideological and cultural choice. This cook who prefers simple foods and feels uneasy in the limelight has accepted to explain his own cooking in words, pictures and recipes. A traditionalist as well as an innovator—and not only in cooking—Oldani made pop his style in life and in his profession: the style of D'O ('the right way' in Japanese).

Camilla Baresani is a writer and a journalist. She has written for many years the column *Journal of a glutton* on the Sunday cultural supplement of *Il Sole 24 Ore*. Her books include: *La cena delle meraviglie* (Feltrinelli, 2007), a novel with recipes by Allan Bay; *Il plagio* (Bompiani, 2000); *Il piacere tra le righe* (Bompiani, 2003); *L'imperfezione dell'amore* (Bompiani, 2005); and *TIC*, written with R. Mannheimer (Bompiani, 2006).

Davide Oldani has studied and worked with the world's greatest cooks, from Gualtiero Marchesi to Alain Ducasse, from Pierre Hermé to Albert Roux. In 2003 he opened up his own restaurant, D'O, in Cornaredo, Milan, that has swiftly become unanimously acclaimed by critics and customers, so much so that waiting lists for a table are now very long. He has taught at the European Design Institute and at Milan's Catholic University. The City of Milan awarded him its Ambrogino d'Oro prize. He has written *Cuoco andata e ritorno* (Touring, 2007); *La mia cucina pop. L'arte di caramellare i sogni* (Rizzoli, 2009).

29

Sunday, Sept. 6, 3:00pm—multimedia hall, canale lunense—admission ! 3.50

Francesco Bonami

From panettone to the Parthenon: A backwards art history

In school, many of us learn art history in a chronological order, and often we stop before the contemporary age. Starting from the idea that all works of art have been 'contemporary' and may not have been really understood, let us imagine for a moment a backwards art history, or one that zigzags through the ages, or that proceeds back and forth. In a different art history we might meet one of Mario Merz's *Igloos* that resemble a 'panettone', and then visit the Parthenon. According to canonic criteria, the two have nothing to do with each other. Yet we might, by chance, find a connection: for instance, both are related to the sacred space.

Francesco Bonami is an art critic of international renown. Born in Florence, he lives and works in New York. He is Senior Curator of the Museum of Contemporary Art of Chicago, and artistic director of two foundations, Sandretto Re Rebaudengo and Pitti Immagine Discovery. He was also director of the 50th edition of the Venice Biennale, and co-curator of the inaugural exhibition of the Center of Contemporary Art in Punta della Dogana, Venice. He is currently curator of the Biennale of New York's Whitney Museum. Contemporary art editor for the journal *Domus*, Bonami edits Electa's *Supercontemporanea* series. As an opinionist, he writes for *Il Riformista*, *Vanity Fair*, *Panorama First*, *La Gazzetta dello Sport*, and the Florence edition of *Il Corriere della Sera*. He also contributes to *The New York Times*

Magazine and to *Artforum*. His books include: *Lezioni di Fumo* (Marsilio, 2004); *Lo potevo fare anch'io* (Mondadori 2007); *Dopotutto non è brutto*, (Mondadori, 2009).

30

Sunday, Sept. 6, 3:00pm—Fortezza Firmafede, sala delle capriate—admission ! 7.00

Alberto Casadei

approfonditaMente. The enigma of inspiration

In everyday language, people commonly speak of artistic inspiration, and in particular of poetic inspiration. This term is as rich in ancient and modern echos as it is elusive in its essence: what does it really mean? Is there a connection between the myth of the Muses and the outcome of recent neuroscientific research? And how can we better read verse, fiction, tales and even films keeping in mind the studies on the mind, the brain, and style? The event is an attempt to provide answers to these and other questions using a number of examples ranging from Dante to *2001: A Space Odyssey*, to this day

(about 2! hours)

Alberto Casadei (born 1963) is Professor of Italian Literature at Pisa University. He has studied Italian writers from the 16th century such as L. Ariosto, and from the 20th century (E. Montale). Later on he has specialized in literary realism, to which he devoted his book *Romanzi di Finisterre. Narrazione della guerra e problemi del realismo* (Carocci, 2000). He also published *Stile e tradizione nel romanzo italiano contemporaneo* (Il Mulino, 2007), and *La critica italiana del Novecento* (Il Mulino, 2008). Lately he has been studying the connections between literature and science using the tools of cognitive science alongside with those of classical stylistics and rhetoric. This study has produced his first publication on the subject, the essay *Poesia e ispirazione* (Luca Sossella Editore, 2009).

31

Sunday, Sept. 6, 4:00pm—piazza Capolicchio—admission ! 3.00

Gherardo Colombo, Anna Sarfatti

What have rules got to do with justice?

An event on the principles of the Italian Constitution, the workings of the state's institutions, and the rules of society's 'game'. The foundations of our Constitution point to a way of living together in mutual harmony and respect, avoiding all abuse. They are like a very, very important booklet of directions for use. The event is meant for youngsters and adults alike as an opportunity to discuss together the Italian Constitution and the meaning of rules and of justice.

Gherardo Colombo, a retired judge, has led a number of major investigations by the Italian authorities on organized crime, corruption, terrorism and mafia. He is vice-president of Garzanti Publishers. His books include: *Il vizio della memoria* (Feltrinelli, 1998); *Sulle regole* (Feltrinelli, 2008); *Sei Stato tu? La Costituzione attraverso le domande dei bambini*, written with A. Sarfatti (Salani, 2009).

Anna Sarfatti, a primary school teacher, writes and translates children's books. She is the author of *Nella grotta del mostro marino* (EDT, 2009).

32

Sunday, Sept. 6, 4:30pm—Cloister of St Francis' Church—admission ! 3.50

Roberta De Monticelli

Free will—a long-standing illusion?

What a strange world: science, or rather, some leading scientists, seem to give for granted that some of the certainties upon which people's moral experience, the life of human societies, and social rules rested are in fact false. Among them was free will—traditionally, what makes us moral agents, ethically responsible and legally liable individuals, ultimate sources of novelty

and creativity. Yet many philosophers of the mind, neurobiologists and neuropsychologists flatly deny that human beings can really make free decisions, that they are the makers of their own lives—that anyone who has just made a choice could actually have acted differently. Is free will an illusion that has definitively declined?

Roberta De Monticelli has studied in Pisa, Bonn, Zurich and Oxford, where she worked with Michael Dummett. She holds the chair (the first ever in Italy) of Philosophy of the Human Person at the San Raffaele University, Milan—a doctrine which is entirely new, even in its name. Her research focuses on the human person, its reality and cognitive modes. She has produced annotated translations of St Augustine's *Confessions* (Garzanti, 1990), and of Wittgenstein's *Last Writings on the Philosophy of Psychology* (Adelphi, 1990). Her other books include: *La persona, apparenza e realtà. Testi fenomenologici 1911-1933* (Cortina, 2000); *Dal vivo* (Rizzoli, 2001); *L'ordine del cuore. Etica e teoria del sentire* (Garzanti, 2003); *L'allegria della mente* (Bruno Mondadori, 2004); *Esercizi di pensiero per apprendisti filosofi* (Bollati Boringhieri, 2006); *La novità di ognuno* (Garzanti, 2009).

33

Sunday, Sept. 6, 6:00pm—piazza C. Battisti—admission ! 3.50

Giovanni Filocamo

MatematicaMente. Games between science and paradox

Mathematics is always viewed as the exact science par excellence. Yet sometimes strange things happen in maths—curious events, logical nonsequiturs that surprise us. Other times, on the contrary, maths helps us read and understand reality exactly. In this playful event, Filocamo will demonstrate some of these events by direct experience—from lotteries to Houdini-like magic, from puzzles to logic. An entertaining and educational event to show that maths goes beyond the imagination.

Giovanni Filocamo, born in Genoa in 1978, holds a degree in Physics. As animator, trainer and designer of cultural events, he has been actively involved since 2002 in the popularization and communication of science. Since 2005 he is the project manager of *Matefitness, la palestra della matematica*, a maths popularization project conducted in cooperation with CNR, Italy's National Research Institute, and PSC. Filocamo is also a consultant for Genoa's Science Festival. His books include: *La fisica in ballo* (Ed. Liberodiscrivere, 2005); *Il mistero del Più*, written with L. Caridà (Manni Editori, 2007); *Mai più paura della matematica* (Kowalski, 2009).

34

Sunday, Sept. 6, 7:30 pm—Fortezza Firmafede battlements—admission ! 3.50

Alessandro Barbero

Destructive creativity. The battle of Waterloo, 1815

In Napoleon's times a soldier's training lasted but a few months, but it was the product of a very expensive process that included arms manufacturing, huge contracts for the supply of uniforms and victuqals, even the publication of textbooks where a soldier's every move was described and numbered. The goal was to leave nothing to chance. Ideally, recruits should move like cogwheels in a machine, at the orders of non-commisioned officers who were well versed in the art of war, and of officers who belonged to the upper echelons of society. But those cogwheels were still human beings, and the battle's outcome was ultimately determined by the sum total of their individual reactions...

Alessandro Barbero, born 1959, has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the Università degli Studi del Piemonte Orientale at Vercelli. He writes for *La Stampa* and for the Sunday supplement of *Il Sole-24 ore*. He contributes to RAI's TV show *Superquark* and the radio show *Alle 8 della sera*. Barbero has written novels and a number of essays in medieval

history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995), that won the Premio Strega in 1996. Among his recent publications by Laterza: *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); e *Benedette guerre. Crociate e Jihad* (2009), part of Laterza's series *i Libri del Festival della Mente*.

35

Sunday, Sept. 6, 9:00 pm—piazza Matteotti—admission ! 3.50

Marco Politi, Antonio Sciortino

A dialogue between a Catholic and a secular thinker

Two keen observers of Italian society share their views on one of its most hotly debated issues—the need of establishing a dialogue between Catholic and secular thinking on major social themes, from the family to education to ethics and science. Politi's and Sciortino's stances are far apart, but they agree on the need to have an open and fruitful discussion.

Antonio Sciortino is a Pauline priest. He holds a degree in Moral Theology from the Pontifical Gregorian University, Rome. He has been editor of *Famiglia Cristiana* since 1999. In June 2006, the then Italian President C.A. Ciampi made him Grand Officer (order of merit of the Italian Republic). In 2008, the city of Milan awarded him the Ambrogino d'Oro prize. He has published the book *La famiglia cristiana. Una risorsa ignorata* (Mondadori, 2009).

Marco Politi is one of the leading opinionists for *La Repubblica*, where he writes his comments on the Catholic world and the Vatican's domestic and international policies. His books include: *Sua Santità*, written with C. Bernstein (Rizzoli, 1996); *La confessione* (Editori Riuniti, 2000), *Il ritorno di Dio* (Mondadori, 2004); *Io, prete gay* (Mondadori, 2006); *Papa Wojtyla. L'addio* (Morcelliana, 2007); *La Chiesa del no. Indagine sugli italiani e la libertà di coscienza* (Mondadori, 2009).

36

Sunday, Sept. 6, 9:15 pm—Fortezza Firmafede, parade ground —admission ! 7.00

Stefano Bartezzaghi, Carlo Boccadoro

Solutions on the last page

For a long time, puzzles and music shared a superstition concerning the solution: the return to the keynote in the last bar, or to the topical word in the last page. But at some point the last bar dropped out of the score, the last page was not printed, and we were left with puzzles and music that we had to solve all by ourselves. On stage, Stefano Bartezzaghi and Carlo Boccadoro propose a new interaction between words and notes: playful texts, enigmatic music, dissonant consonants, evoked vowels, blank cases, black keys, palindromic or anagrammatic poems, monstrous sonnets by a number of authors. Carlo Boccadoro will perform a few pieces at the piano, some of them composed for the occasion.

Stefano Bartezzaghi is an expert of linguistic games, puzzles and their history. Since 2000 he has been writing a column on puzzles (*Lessico e Nuvole*) and one on linguistics (*Lapsus*). His books include: *La posta in gioco* (Einaudi, 2007); *L'orizzonte verticale. Invenzione e storia del cruciverba* (Einaudi, 2007); *Il libro dei giochi delle vacanze* (Mondadori, 2009); *L'elmo di don Chisciotte. Contro la mitologia della creatività* (Laterza, 2009), part of the series *i Libri del Festival della Mente*. He has edited the new Italian translation of Raymond Queneau's *Exercices de style* (Einaudi, 2007).

Carlo Boccadoro is a composer and conductor. His writings on music are published by EDT, Garzanti, Marcos y Marcos, and Longanesi. Einaudi has published his books *Musica Coelestis. Conversazioni con undici grandi della musica d'oggi* (1999); *Jazz! Come comporre una discoteca di base* (2005) *Lunario della musica* (2007). Boccadoro has edited *Racconti musicali* (Einaudi, 2009).

37

Sunday, Sept. 6—11:15 pm—Fortezza Firmafede battlements—admission ! 3.50

Piergiorgio Odifreddi reads Isaac Newton

On the shoulders of a Giant. Creation (the *Observations on the Apocalypse of St John*)

One he had read and appreciated the book of Nature, Isaac Newton turned to reading the other book by the same Author—the Bible. He asked himself what the real size of Solomon's temple had been, and tried to interpret the prophecies and symbols in the Apocalypse. He wrote a peculiar treatise on the Apocalypse, but both in the *Principia* and in a number of letters he addressed a more serious issue: the connection between the Creator and his Creation. This event will conclude P. Odifreddi's reading of Newton's works.

Piergiorgio Odifreddi studied Mathematics in Italy, then in the USA and in the USSR. He is currently Professor of Logics at the University of Turin and at Cornell University. He writes regularly for *La Repubblica*, *L'Espresso*, *Le Scienze* as well as for the Italian radio and television. In 1998, UMI-Italy's Mathematicians' Association awarded him the Premio Galileo. Among his books: *Il Vangelo secondo la Scienza. Le religioni alla prova del nove* (Einaudi, 1999); *C'era una volta un paradosso* (Einaudi, 2001); *Il diavolo in cattedra* (Einaudi, 2003); *La scienza espresso* (Einaudi, 2006); *Penna, pennello e bacchetta* (Laterza, 2005); Longanesi: *Il matematico impertinente* (Longanesi, 2005); *Incontri con menti straordinarie* (Longanesi, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007); *Il matematico impenitente* (Longanesi, 2008); *La Via Lattea*, with Sergio Valzania (Longanesi, 2008); *In principio era Darwin* (Longanesi, 2009); *Il club dei matematici solitari* (Mondadori, 2009).

An event for children and teenagers

38

Saturday, Sept. 5, 10:00am-11:30am-3:30pm—piazza Capolicchio—admission ! 3.00

Nadia Nicoletti

Hands in the Soil: A Mini-Vegetable Garden for Little Green Thumbs

Becoming a good gardener requires patience, curiosity and love. This workshop will teach participants all the secrets of soil, seeds and plants. Together, they will create a mini-vegetable garden to take home, tend and watch as it grows. Building 'seed bombs' to sow peace instead of war!

Nadia Nicoletti, a primary school teacher, has developed a passion for plants since childhood. She enjoys teaching young children to grow vegetables and to look after plants, small animals and the environment. She writes a column on the website www.ortidipace.org. She is part of the jury of the Rose Garden Prize of Geneva and Rome. She has written *L'insalata era nell'orto* (Salani, 2009).

A 60' workshop for children aged 6-13 (max 25 participants)

39

Saturday, Sept. 5, 10:00am-11:30am-Fortezza Firmafede, children's hall A-admission ! 3.00

Steven Guarnaccia

We are all architects! Build your dream house

An entertaining workshop to discover what design is all about: planning and furnishing a house using your imagination—no rules—and finding out if it keeps out the big bad wolf. An exceptional opportunity to have fun becoming little architects and designers.

Steven Guarnaccia, designer and illustrator, works in New York City. He heads the Illustration Department at the Parsons New School of Design. He contributes to newspapers and magazines and has been the art director of the op-ed page of *The New York Times*. He also works for MoMA in NYC, and has designed jewels, Swatch watches, and *murales* for Disney Cruise. He has published illustrated collections of palindromes and a number of children's books including: *Riccioli d'oro e i tre orsi* (Corraini, 2002) *I tre porcellini* (Corraini, 2009).

A 60' workshop for children aged 8-13. Max 25 participants

40

Saturday, Sept. 5/Sunday, Sept. 6, 10:00am—Fortezza Firmafede, parade ground—admission !3.00

Marta Dell'Angelo, Ludovica Lumer

Treasure hunt—Don't lose your mind over it!

Wake up your neurons and connect them... A treasure hunt to show that your mind is working. Follow this highly entertaining and interactive art trail to find the clue that will lead you to the treasure.

Marta Dell'Angelo is a body artist whose work is regularly exhibited at museums and galleries in Italy and abroad. She won the New York Columbia University Award in 2002. She co-authored with L. Lumer *C'è da perderci la testa* (Laterza, i Libri del Festival della Mente, 2009).

Ludovica Lumer is a neuro-aesthetics researcher at the Department of Anatomy and Developmental Biology of the University College London, where she studies the connection between visual perception and artistic representation. In 2005 she opened an art gallery in Milan.

A 120' workshop for children aged 10-14. Max 35 participants

41

Saturday, Sept. 5, 10:00am-11:30am-4:00pm—Fortezza Firmafede, children's hall A—admission !3.00

Cosetta Zanotti

Emotions at play

What is happiness like: big, small, good-smelling? And what about fear? A game that brings every child's inner feelings and emotions into play. To help children listen to themselves by playing 'what if...' and by using paper, color, sound, smell and taste creatively to produce a fantastic world.

Cosetta Zanotti holds creative workshops in schools to promote reading in schools and libraries. She is the art director of the *Festival Letteratura Ragazzi Grangibus*. She also coordinates the series *Parole per dirlo* for St Paul's Publishing Co. She is the author of: *Io dentro, io fuori*, written with A. Ferrari (Lapis, 2009); *Ascolto, guardo*, written with C. Cerretti (Lapis, 2009).

A 60' workshop for children aged 4-6. Max 20 participants

42

Saturday, Sept. 5, 3:00pm-4:30 pm—Fortezza Firmafede, children's hall A—admission !3.00

By the cartoonists of Walt Disney's Mickey Mouse, Italian version

Let's draw a comic strip!

Starting from 'magical' pictures and objects, the expert writers and cartoonists of Walt Disney's Mickey Mouse, Italian version will help children use their imagination to create a comic strip. A special workshop for very young cartoonists.

The cartoonists of Walt Disney's Mickey Mouse, Italian version routinely hold workshops for children and schoolchildren to explain how comics work. In the workshops, children are encouraged to work with creative tools to come up with their own editorial project—a comic strip or even a whole comics magazine.

A 60' workshop for children aged 8-14. Max 25 participants

43

Saturday, Sept. 5, 6pm—cinema Italia—admission ! 3.00

Federico Benuzzi

Dreaming Physics—A Performance

Physics and juggling, science and circus—what do they have in common? A Physics professor who is also an expert juggler brings his two callings together in this exciting, unique performance for children and adults alike. A constant back-and-forth between play, entertainment and surprise.

Federico Benuzzi holds a degree in Theoretical Physics and has obtained his specialist degree from SSIS, Italy's High-School Teachers' Training Institute. He teaches Physics and Mathematics at a high school in Bologna, his home town. After a brief experience with the circus of St Petersburg in 2004—the only Italian to perform on its ring in its 130 years of existence—Benuzzi has put his dual calling to use in a performance aimed at the popularization of science. He is Italy's *diablo* champion and practices acrobatic cycling.

A 60' event open to everyone

44

Sunday, Sept. 6, 10m-11:30am—piazza Capolicchio—admission ! 3.00

Luca Scarlini

Sing me a story. A Musical Tale in sixty minutes

You think you can't sing? You think you are a great singer? In either case, come and join us. We will play the game of telling popular stories with the help of music. An all-time favorite—Andersen's *Snow Queen*—will be told in words and song to explain how music works, how it can help express things that words can't say.

A 60' workshop for children aged 8-12. Max 25 participants

45

Sunday, Sept. 6, 10:00am-11:30am-4:00pm—Fortezza Firmafede, children's hall B—admission ! 3.00

BuonaLuna cultural association

Building a tree

Building a tree can be done by playing with the hands and body and with the help of a variety of materials and techniques, without being afraid of making mistakes. A game that can be played together with just a few rules and under the wise guidance of a coordinator drawing inspiration from the extraordinary experience of a brilliant designer such as like Bruno Munari. Just like a tree that grows...

The BuonaLuna cultural association of Genova has been conducting for years a research project in drama especially designed for young children, using animation, storytelling and theater workshops to come up with appropriate communication techniques. Ranging from education to drama and the arts, this training brings together a number of artists and professionals using a variety of methods and materials.

A 60' workshop for children aged 4-6. Max 20 participants

46

Sunday, Sept. 6, 10:00am-11:30am—Fortezza Firmafede, children's hall A—admission ! 3.00

The Milan Museum of Science and Technology

DNA in your pocket

Scraping, separating, extracting... In this mini-genetics lab, with the help of enzymes, soap and brushes participants will obtain the 2 meters' worth of DNA present in all of our cells and put them in a test tube. Recommended for young would-be scientists.

The Leonardo da Vinci National Museum of Science and Technology of Milan cooperates with a number of Italian agencies and participates in many national and international projects with a view to fostering the development of scientific awareness among citizens. In its projects it uses an innovative and internationally renowned hands-on educational method that actively involves youngsters and adults in dialogue and experimentation.

A workshop for children aged 10-13. Max 25 participants

47

Sunday, Sept. 6, 2:30pm-4:00pm—Fortezza Firmafede, children's hall A—admission ! 3.00

The Milan Museum of Science and Technology

Let's explore a planet

With the help of the map of an alien planet, we will try to plan and simulate a mission by a robot that will reach a far-off place and perform whatever tasks we like. A workshop for young would-be astronauts and robotics fiends.

The Leonardo da Vinci National Museum of Science and Technology of Milan cooperates with a number of Italian agencies and participates in many national and international projects with a view to fostering the development of scientific awareness among citizens. In its projects it uses an innovative and internationally renowned hands-on educational method that actively involves youngsters and adults in dialogue and experimentation.

A 60' workshop for children aged 10-14. Max 25 participants

48

Sunday, Sept. 6, 4pm—piazza Capolicchio—admission ! 3.00

Gherardo Colombo and Anna Sarfatti

What have rules got to do with justice?

An event meant to help children as well as adults understand the principles of the Italian Constitution, the workings of the state, and the rules of the 'game'. The foundations of our Constitution point to a way of living together in mutual harmony and respect, avoiding all abuse. They are like a very, very important booklet of directions for use.

Gherardo Colombo, a retired judge, has led a few major investigations on organized crime, corruption, terrorism and mafia. He is currently the vice-president of Garzanti Publishers. His books include: *Il vizio della memoria* (Feltrinelli, 1998); *Sulle regole* (Feltrinelli, 2008); *Sei Stato tu? La Costituzione attraverso le domande dei bambini*, written with A. Sarfatti (Salani, 2009).

Anna Sarfatti, a primary school teacher, writes and translates children's books. She is the author of *Nella grotta del mostro marino* (EDT, 2009).

A 60' event open to everyone