



PROGRAM OF THE SEVENTH EDITION FESTIVAL DELLA MENTE 2010

Friday, Sept. 3, 5:30pm_piazza Matteotti_free admission

Opening

Massimo Caleo, *Mayor of Sarzana*

Giulia Cogoli, *Project and direction of Festival della Mente*

Matteo Melley, *President of Fondazione Cassa di Risparmio della Spezia*

1

Friday, Sept. 3, 5:45pm_piazza Matteotti_free admission

Salvatore Settis

Landscape as a common good of beauty and power

The landscape, particularly in Italy, is the product of the contact between nature and culture. Humans leave their mark on the landscape, which mutates in ways and with rhythms produced by an ever-changing cultural horizon that differs from place to place. So the landscape is a common good because it corresponds with the centuries-old accumulation of gestures, of choices driven by taste, of traditions and innovations. Even the devastation of the Italian landscape we are seeing today is a cultural product, belonging to the overall panorama surrounding us. We ask why? We ask if the landscape can return to being a "common good" and how that depends on us.

Salvatore Settis (born in 1941) is Director of the Scuola Normale Superiore in Pisa, where he is a Professor of the History of Art and Classical Archaeology. He is the Director of the Laboratory of Analysis, Research, Protection, Technologies and Economy for cultural heritage. He was Visiting Professor at several European and American universities and served as a Director at the Getty Research Institute in Los Angeles, as President of the Senior Council for Cultural and Landscape at the Italian Ministry of Culture. He is a member of the European Research Council, of the Advisory Board of the Enciclopedia Italiana, of the Committee of Experts for Research Policy at the Italian Ministry of Education, Universities and Research. He has published several books including: *Battaglie senza eroi* (Electa, 1980), and for the publishers Einaudi his works include *Italia S.p.A. L'assalto al patrimonio culturale* (2002); *Artemidoro* (2008); and *Artisti e committenti fra Quattrocento e Cinquecento* (2010).

2

Friday, Sept. 3, 7:00pm _Chioostro San Francesco 3_admission €3.50

Achille Bonito Oliva

The time carriers

A new kind of temporality emerged in the twentieth century, defined and represented in different ways by artists, musicians, poets and men of letters such as Picasso, Marinetti, Tzara, de Chirico, Stravinsky, Joyce, Proust and Pound. Time becomes the "obsessive centrifuge", blending specific linguistic traits, the separation of languages, the differences between artistic and scientific culture, the cultural gap between the East and the West. Bonito Oliva provides an analysis of the historic Avant-Garde movements and those of the Neo-Avant-Garde (Expressionism, Cubism, Surrealism and Trans-avant-garde) to arrive at the very latest multimedia research, dividing the subject into various aspects of temporality: interior, inclined, comic, full and open.

Achille Bonito Oliva is Professor of Contemporary Art History at La Sapienza University in Rome. He was Director of the 45th Venice Biennale and has curated many national and international exhibitions, including: *Amore mio* (1970), *Vitalità del negativo* (1970), *Contemporanea-Arte* (1973), *Aperto '80* (1980), *Avanguardia Transavanguardia* (1982), *Ubi Fluxus ibi motus* (1990), *Mario Schifano* (2008), *Mettere all'Arte il Mondo: Alighiero & Boetti* (2009) and *Gino De Dominicis. L'immortale* (2010). The French Republic made him a Knight of its Order of Arts and Letters and he was awarded the art criticism prize at the *Beijing Biennale*. He contributes to the newspaper *La Repubblica* and the monthly *Il Giornale dell'arte*. His books include: *Il territorio magico* (Le Lettere, 1971); *L'ideologia del traditore* (Electa, 1976); *La Transavanguardia italiana*, (Politi, 1980) and *Dialoghi d'artista* (Skira, 2008). His latest work, *I portatori del tempo. Enciclopedia delle arti contemporanee*, will be published by Electa in the autumn of 2010.

3

Friday, Sept. 3, 7:00pm _ sala canale lunense 11 _ admission €3.50

Stefano Bolognini

Discovering the mind: Freud's legacy

How is the human mind formed and how does it work according to the Freudian psychoanalytical model, and how has that model developed in post-Freud psychoanalysis? Has Freud become "obsolete"? What is the difference between Freudian analysis today and that practiced during the Maestro's lifetime? Stefano Bolognini will explore the wealth of a legacy which, after more than a century, still maintains its force of unpredictable power to change, to help people grow and get in touch with the truth of the most profound emotions in every human being. He will clarify who can benefit from analysis, how psychoanalysis works and the inner transformations it can produce.

Stefano Bolognini is a medical doctor and psychiatrist, a teacher in psychoanalysis and the President of the Italian Psychoanalytical Society (SPI), created in 1925 and belonging to the International Psychoanalytical Association (IPA) founded by Sigmund Freud in 1910. He lives and works in Bologna and holds positions in international psychoanalytical institutions. He has published papers in the most important specialist journals worldwide and is regularly invited to speak in Europe, Latin America and North America. Bollati Boringhieri has published: *Come vento, come onda* (1999); *Il sogno cento anni dopo* (2000); *L'empatia psicoanalitica* (2002), translated and published in English, French, German Spanish and Brazilian-Portuguese; *Passaggi segreti* (2008); and *Lo Zen e l'arte di non sapere cosa dire* (2010).

4

Friday, Sept. 3, 7:30pm _ spalti Fortezza Firmafede 10 _ admission €3.50

Alessandro Barbero

Conceiving Italy. Cavour

On the eve of the 150th anniversary of the founding of Italy, we examine the historical story embodied by Cavour, Vittorio Emanuele II and Garibaldi and their vision of Italy. For the whole of his life, Cavour, born under Napoleonic rule, spoke and wrote in French better than in Italian. Carlo Alberto viewed him as "an impertinent Carbonaro" (referring to the Carbonaria secret society advocating liberal ideas). Cavour believed that the Italy to emerge from the Risorgimento unification movement should embody the great principles of the French Revolution, and that workers should be better paid to "forestall socialism". He was Prime Minister for nine years, terrorising landowners by increasing taxes, and investing in the country's modernisation. GDP tripled under his government, he created new roads, railways, canals and banks. He prepared the only War of Independence Italy has ever managed to win.

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. 3, 9:15pm_piazza d'armi Fortezza Firmafede 2_admission €7.00

Licia Maglietta, Nicoletta Maragno

The Big Chance

(from Alan Bennett)

Susan, a vicar's wife, and starlet actress Lesley, meet by chance in a side chapel of a church. They are two unskilled narrators, telling a story whose content they do not entirely know. Lesley believes she has a lot to offer, as an actress and as a person, and Susan believes the only person who knows she's an alcoholic is the grocery store shop assistant, whereas the whole parish actually knows. They are probably two "ordinary" women; though it is not easy to define the adjective ordinary without appearing to be snobbish (says Bennett) or socially pretentious. Licia Maglietta's direction compares two of Bennett's outstanding, renowned female characters, created as monologues. But here there will only be one viewpoint: that of the person talking. Two confessions without a confessor.

Licia Maglietta joined the Falso Movimento group in 1981 before becoming part of the Teatri Uniti company. She has performed on the major stages in Italy and Europe, appearing with the likes of Carlo Cecchi, Mario Martone, Toni Servillo and Elio de Capitani, as well as directing many plays. She made her cinema debut in *Morte di un matematico napoletano* by Martone (1992); she was directed by Silvio Soldini in *Le acrobate* (1997), *Pane e tulipani* (2000), a role for which she won Italy's top film prize the *David di Donatello* and a *Ciak d'oro* as Best Actress, and in *Agata e la tempesta* (2003). *La grande occasione (The Big Chance)* is being premiered in Sarzana and will debut in Milan in the autumn.

Nicoletta Maragno graduated from the Scuola del Piccolo Teatro where she worked with Strehler, and she often participates in theatrical productions as a singer/actress. In the cinema, she has performed with Silvio Soldini. She is one of the founders of Compagnia Gruppodacapo.

6

Friday, Sept. 3, 9:30pm_ teatro degli Impavidi 5_admission €7.00

Antonio Ballista

"...and let me have fun! "

Piano solo?

A piano concert with the theme of fun.

The programme does not contain daring linguistic speculation or unfathomable explorations of inner life, but rather revels in the pleasure of fun and liberating *capriccio*. Strangely enough, this all appears particularly factious, perhaps because fun in music challenges the prejudice of those who only see greatness in suffering, toil and commitment. The selected composers (Stravinskij, Satie, Debussy, Rossini...) appear here to be adamantly balking against this prejudice.

Antonio Ballista is a pianist, harpsichord player and conductor who has always given his curiosity free reign. He has studied the most diverse range of musical expressions, convinced that aesthetic value is independent from the practical finality, and that the distinctions between the genres are not binding and exclusive. He has embarked on highly personal excursions ranging from ragtime to Italian and American songs, to rock, often operating in a parallel dimension between so-called music for mass consumption and that of cultured extraction. He has played with the most important conductors and the most prestigious international orchestras and has been invited to festivals across Europe. Composers who have written for him include Berio, Boccadoro, Bussotti, Castaldi, Castiglioni, Clementi, Corghi, De Pablo, Donatoni, Lucchetti, Morricone, Mosca, Picco, Sciarrino, Sollima, Togni and Ugoletti. He has taught at the Conservatories in Parma and Milan, at the Imola Academy and the Accademia Internazionale Tema in Milan.

7

Friday, Sept. 3, 11:15pm_ spalti Fortezza Firmafede 10_admission €3.50

Edoardo Boncinelli

Mind and body. The three ages: *formation*

The mind is connected to the activity of the brain, the organ we pay most attention to and which we prefer the most, often to the point of disassociating it from the body itself. We are born as children but we become adults, something frequently forgotten. It takes many years for the body to take shape and grow; the same time it takes for a mind to emerge, a memory, a self-consciousness, coming virtually out of nowhere. This is one of the most amazing and striking acts of creation. For thousands of years, at some point in every individual's life, they "meet" their mind and their own inner life, at first confused and unformed, and then increasingly more clear and distinct. How does all this happen? What are the biological and cultural mechanisms involved?

Edoardo Boncinelli, trained as a physicist and head of prestigious research institutes, he is committed to studying and teaching genetics and molecular biology. He contributes to *Corriere della Sera*. His writings include: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (i Libri del Festival della Mente, Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L'etica della vita* (Rizzoli, 2008); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo scimmione intelligente* (con G. Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010); *Lettera a un bambino che vivrà 100 anni* (Rizzoli, September 2010).

8

Saturday, Sept. 4, 10:00am_sala delle capriate Fortezza Firmafede 4_admission €7.00

Ludovica Lumer

approfonditaMente

Beauty and the beast: identity between art and science

Today, art and the neurosciences combine to relate how man's sense of identity comes about, changes to the self over the lifetime of an individual, and a population. As a way of representing sensations and emotions, art provides one of the most valuable documents on the way the brain works; the artist looks both within themselves and at the outside world contemporaneously, like in the self-portraits by Giacometti and Bacon. In recent years, neurosciences have been helping to provide a further level of understanding, particularly through neuro-aesthetics. If we learn how to listen to art and science together, they can teach us how to observe the changes in social, economic and cultural spheres and in the areas concerning identity, and to see the ensuing discomfort they cause. (*about 2½ hours*)

Ludovica Lumer was born in Milan in 1971 and since 1997 has been working with Semir Zeki at the Department of Anatomy and Developmental Biology (University College London), where she started researching in the field of neuro-aesthetics, studying the relationship between visual perception and artistic representation. In 2005 she opened an art gallery in Milan. She has published many scientific articles in major international journals and art catalogues. She takes a course on the Representation of Discomfort at the Psychology Faculty of the Università degli Studi Milano-Bicocca. Together with Marta dell'Angelo, she published *C'è da perdersi la testa. Scoprire il cervello giocando con l'arte* (i Libri del Festival della Mente, Laterza, 2009). At the moment she is writing about neurosciences and contemporary art with Semir Zeki (to be published by Laterza), investigating twenty-first century man, from physiological mechanisms to artistic representations.

9

Saturday, Sept. 4, 10:00am_teatro degli Impavidi 5_admission €7.00

Laura Bosio

approfonditaMente

Searching for the impossible

Expressions of female spirituality contained in texts by women mystics, poetesses, philosophers and writers in the form of letters, autobiographies, treatises, novels and verses. This is a combination of voices, from Sappho to Catherine Pozzi, Teresa d'Avila to Gaspara Stampa, Maria Maddalena de' Pazzi to Marina Tsvetaeva, Lady Murasaki to Emily Brontë, Hildegarda de Bingen to Rābī'a. And it produces an interior path of associations, recounting the vicissitudes – both loving and inherently experimental – of an "I" that is lost and then rediscovered through listening or through the search for the Absent. This spirituality does not necessarily link back to a religious belief, but is found more in experiences and the words describing them, revealing unexpected points of contact. (*about 2½ hours*)

Laura Bosio was born in Vercelli and now lives and works in Milan as an editorial consultant. In 1997 she collaborated on the treatment and screenplay for the film *Le acrobate* by Silvio Soldini. She was a lecturer in Writing Techniques for the Master in Journalism at the Università Cattolica in Milan, and she is a contributor to the newspaper *Avvenire* and the magazine *Famiglia Cristiana*. Her first foray into fiction came with *I dimenticati* (Feltrinelli, 1993) winning the *Bagutta Prize* for a first novel. This was followed by *Annunciazione* (Mondadori, 1997, new edition Longanesi 2008), awarded the *Moravia Prize*; *Le ali ai piedi* (Mondadori, 2002); *Teresina. Storie di un'anima* (Mondadori, 2004) and *Le stagioni dell'acqua* (Longanesi, 2007), a finalist in Italy's top literary award, the Strega Prize.

10

Saturday, Sept. 4, 11:30am_Chiostro San Francesco 3_admission €3.50

Enrique Vila-Matas with Andrea Bajani

From Gutenberg to Google

How can we react to the decline of the Gutenberg age, to the probable dwindling of traditional publishing, and to the increasingly domineering and pervasive advance of the digital era? The brilliant Spanish writer Vila-Matas answers this cultural question, so crucial at the turn of the millennium, with one of his original characters: an old-fashioned publisher who decides to celebrate the funeral rites of literature and at the same time leave publishing forever, in the shadow of the great master, Joyce. A dialogue on literature and metaliterature, conducted through and beyond the new, eagerly-awaited novel about the presumed apocalypse in literature.

Enrique Vila-Matas is the author of a huge, provocative and highly personal body of fiction including novels, stories, articles and essays. Translated in sixteen languages, he has won prizes around the world, including the *Ennio Flaiano Award* (2006) and the *Rómulo Gallegos Prize* (2001), the most important of its kind in Latin America. His works, published by Sellerio, include: *Storia abbreviata della letteratura portatile* (1989); and *Suicidi esemplari* (1994). Feltrinelli published: *Bartebly e compagnia* (2002); *Il mal di Montano* (2005); *Parigi non finisce mai* (2006); *Dottor Pasavento* (2008); and *Dublinesca* (September, 2010). While Voland has published: *L'assassina letterata* (2004); *Il viaggio verticale* (2006); and *Dalla città nervosa* (2008).

Andrea Bajani is a journalist and writer, and a regular contributor to RAI Radio 2, *La Stampa*, *Il Sole24 ore* and *Lo straniero*. Einaudi has published his works *Cordiali saluti* (2005); *Se consideri le colpe* (2007); *Mi spezzo ma non m'impiego* (2006); and *Domani niente scuola* (2008). He is co-author of *Miserabili* by Marco Paolini.

11

Saturday, Sept. 4, 11:30am_sala canale lunense 11_admission €3.50

Paolo Rumiz

The story emanating from a journey

In the footsteps of Chatwin and Kapuściński, Paolo Rumiz regains possession of the tradition of travelling as a form of literary rhythm, explaining how the relationship between the journey and the narrative reveals that every voyage has its own language. The journey becomes a geographic exploration to recount History, but also a pilgrimage into people's physical and existential loneliness. This creates a tale showing an often-changing identity of people and their lands. Taking his many journeys through Italy and around the world as a starting point, Paolo Rumiz explains how the travelling mind creates a different language each time, to unearth a location's deepest heart.

Paolo Rumiz was born in Trieste and is the special correspondent for the *Piccolo* newspaper in Trieste and an editorial writer for the paper *La Repubblica*. He is an expert on the subject of *Heimat* and of identity in Italy and in Europe, and since 1986 has been following events in the Balkans-Danube area. He has won many awards including the *Hemingway Prize* (1993) for his services to Bosnia, the *Max David Prize* (1994) as Italian Correspondent of the year, the *San Vidal Prize* (2003) and the *Premio Patisana per il Nord-Est* (2003). His published writings include: issued by Editori Riuniti, *La linea dei mirtilli* (1997); *La sessione leggera* (1997); and *Maschere per un massacro* (1999); as well as *Il leone di Lissa* (Il Saggiatore, 2003); and *Gerusalemme perduta* (Frassinelli, 2005). Published by Feltrinelli, with F. Altan *Tre uomini in bicicletta* (2002); *E'*

Oriente (2003); *La leggenda dei monti naviganti* (2007); *Annibale* (2008); *L'Italia in seconda classe* (2009); and *La cotogna d'Istanbul. Ballata per tre uomini e una donna* (September, 2010).

12

Saturday, Sept. 4, 2:45pm_cinema Moderno 9_admission €7.00

Roberto Escobar, Paolo Legrenzi

approfonditaMente

Why do we believe in stories?

On the one hand there is reality and the descriptions of its multiple aspects, on the other hand there is fiction, namely lies, whether enjoyable or unpleasant. So are films enjoyable lies? Aren't all stories similarly lies? Yet not all stories are the same: some work and some don't. When making a film, decisions are taken on how to write the story, what to put in and to leave out. Sometimes, reality is changed to make the story work, for example transforming a man into an insect, like in Kafka, and then the consequences are explored, but the mix must be credible and plausible. So in the end, the freedom of those who make films is restricted. A film critic and philosopher and a cognitive psychologist explore the nature of these limitations. (*about 2½ hours*)

Paolo Legrenzi teaches Cognitive Psychology at the IUAV University in Venice. He contributes articles to the most important international scientific journals and his books published by Mulino include: *La mente* (2002); *Creatività e innovazione* (2005); and *Crede* (2008). Works published by C. Umiltà: *Neuro - mania. Il cervello non spiega chi siamo* (2009); *La Fantasia* (2010); and *Non occorre essere stupidi per fare sciocchezze* (2010). Published by Laterza: *Prima lezione di scienze cognitive* (2002) and *Come funziona la mente* (2008).

Roberto Escobar, a philosopher and film critic, lectures on Political Philosophy and on the Analysis of Political Language at Milan University, and is a film critic for the newspaper *Il Sole 24 Ore*. His writings published by Mulino are: *Totò. Avventure di una marionetta* (1998); *Il silenzio dei persecutori ovvero il Coraggio di Shahrazàd* (2001); *La libertà negli occhi* (2006); *Metamorfosi della paura* (2007); and *La paura del laico* (2010).

13

Saturday, Sept. 4, 3:00pm_sala canale lunense 11_admission €3.50

Maurizio Ferraris

The soul and the iPad

The I, the pure subject of will, often interpreted as an *homunculus* that clamours within us, could be described as a tablet on which impressions, roles and thoughts are inscribed. We act through imitation (mirror neurons); imitation is impressed on our minds through education and culture, and at this point we are capable of moral actions. In the days before mobile phones, when an old-style telephone rang and we were not in, we lived happily, without obligations. Today, every "missed call" is recorded, generating the duty to reply, destabilising the inner ghosts, provoking a pang of remorse, which is "what we call the soul". We should ask whether the great metaphor of the soul today is not the highly powerful writing tablet that is the iPad.

Maurizio Ferraris teaches Theoretical Philosophy at Turin University, where he directs the Labont (Ontology Laboratory). He is editor of the magazine *Rivista di Estetica*, associate editor of *Critique* and an editorial writer for the newspaper *La Repubblica*. He is Directeur d'études at the Collège International de Philosophie, a Fellow of the Italian Academy for Advanced Studies in America and of the Alexander von Humboldt Stiftung Foundation, and Visiting Professor at the École des Hautes Etudes en Sciences Sociales in Paris. He has written more than forty books translated in many languages, including: *Storia dell'ermeneutica* (Bompiani, 1988); *Estetica razionale* (Cortina, 1997); *Dove sei? Ontologia del telefonino* (Bompiani, 2005,) winner of the *Filosofico Castiglioncello e Documentalità Prize*; *Perché è necessario lasciar tracce* (Laterza, 2009); and *Ricostruire la decostruzione* (Bompiani, September 2010).

14

Saturday, Sept. 4, 3:30pm_teatro degli Impavidi 5_admission €3.50

Giulio Guidorizzi

The roots of reason: myth and madness

In the roots of the mind, there is a tenuous and uncertain terrain between reason and pre-reason.

In anthropological terms this is referred to as *wild or primitive thought*. The Greeks called this mental process *mythos*, and we have inherited this expression along with an ambivalent relationship with myth: on the one hand fiction, and on the other the display of creativity. But humans have another aspect that goes beyond the mind: madness. A pathology, but also a tool for expanding the boundaries of the soul. In fact, this is how it was understood by the Greeks, the founders of the western concept of reason. They probably still have something to teach us today, as Heraclitus wrote: “no one, by whatever road you might travel, can ever possibly find out the boundaries of the soul”.

Giulio Guidorizzi teaches Ancient Theatre and Dramaturgy and Anthropology of Myth at Turin University. He has spent his career studying Greek literature and the anthropology of the ancient world. His publications include an edition of *The Bacchae* by Euripides (Marsilio, 1989). He has translated: *The Library* by Apollodoros (1995); *Fabulae* (2001) and *De Astronomia* by Gaius Julius Hyginus (2009) published by Adelphi, as well as various poetic and theatrical texts from Greek. He curated the Lorenzo Valla Foundation's edition of *The Clouds* by Aristophanes and commented on *Oedipus at Colonus*. Together with Maurizio Bettini, he wrote *Il mito di Edipo* (Einaudi, 2004); while his other works include *Letteratura Greca* (Mondadori, 2003); and *Ai confini dell'anima - I Greci e la follia* (Raffaello Cortina, 2010). He curated the first volume of *Il mito greco. Gli dèi*, for *Meridiani* (Mondadori, 2009).

15

Saturday, Sept. 4, 5:00pm_sala delle capriate Fortezza Firmafede 4_admission €3.50

Gianvito Martino

Using and maintaining the brain. Stem cells and more

Not a day goes by without announcements of miraculous stem cell cures for illnesses like Alzheimers, Multiple Sclerosis and Parkinson's to name but a few. But unfortunately, these hardly ever translate into real cures for the sick. Today, we are still limited by our lack of knowledge about the complex structure and functioning of the brain, containing more than 200 billion cells. This is why we cannot generically talk of stem cells for everything and everyone. In some cases they are already experimenting in this area, in others there is limited and/or anecdotal proof that young cells have curative powers, while in yet other cases, paradoxically those publicised the most, the results obtained to date are even contradictory.

Gianvito Martino graduated in Medicine and specialised in Neurology. He directed the Neuroimmunology Unit and since 2008 has been managing the Neuroscience Department at the Istituto Scientifico Universitario San Raffaele in Milan, where he teaches Biology. He is President and Founder of the Italian Association of Neuroimmunology and is Scientific Coordinator at the European School of Neuroimmunology. He is a member of national and international scientific societies and has been recognised with various awards, including the *Rita Levi-Montalcini Prize*. President of the SINAPSI Cultural Association, he was also one of the founders of *BergamoScienza*. His research into brain stem cells represents concrete hope for the development of new, more effective therapies for serious neurological illness so far incurable. He has written scientific papers for international journals, has published *La medicina che rigenera* (2009) and edited *Il cervello. La scatola delle meraviglie* (2008) published by Editrice San Raffaele.

16

Saturday, Sept. 4, 5:30pm_piazza Cesare Battisti 12_admission €3.50

Francesco Tullio Altan, Sergio Staino

One is born and then dies. All the rest is just idle chatter

An encounter with two of the leading protagonists in satirical sketches, who recount contemporary reality from a viewpoint that makes them genuine anthropologists of the modern world, interpreting people's most subtle moods with an extraordinary synthesis, both in language and in sketches. Narrators of today's Italy, moving between sociology and criticism without the pedantry of an abstract language, with a tremendous capacity to change perspective, play down the drama, and, above all, generate smiles and solace. A conversation through words, sketches and satire.

Francesco Tullio Altan lived in Brazil, where he started to draw cartoon strips for children. He

returned to Italy and collaborated with the comic *Linus* and *il Corriere dei Piccoli*, creating the puppy character *Pimpa*. He is the author of comic strips, a book illustrator and screenwriter. He is a contributor to the magazine *L'espresso* and the newspaper *La Repubblica*, for whom he creates extraordinary satirical political strips. His books include: together with Elisabetta Forni *La prospettiva del ranocchio* (Bollati Boringhieri, 2005); with the singer Jovanotti *Per te* (Gallucci, 2010); and *Altan - Terapia* (Salani, September 2010).

Sergio Staino is a satirical cartoonist who founded and edited the satirical weeklies *Tango* and *Emme*. He has collaborated with publications such as: *Repubblica's Venerdì* magazine, *Smemoranda*, *Cuore*, *L'espresso*, *Panorama*, *Corriere della Sera*, *Sette*, *Linus* and *l'Unità*. He wrote the screenplays for and directed *Cavalli si nasce* (1988) and *Non chiamarmi Omar* (1992). His books include: *Il romanzo di Bobo* (Feltrinelli, 2001); *Fino all'ultima mela* (Einaudi, 2003); and *All together, Bobo!* (BUR, 2009).

17

Saturday, Sept. 4, 5:30pm_ Chiostrò San Francesco 3_admission €3.50

John Banville, Ranieri Polese

The Angel of Beauty

One of the most incisive contemporary writers reflects on "beauty" - a word difficult to decipher nowadays because of its all pervasive, if not promiscuous use, from cosmetics adverts to football - and on the relationship between beauty and art. Banville sustains beauty can exist without art, but art does not exist without beauty, even though this seems hard to imagine. A reflection on the role of artists and the search for beauty as the ultimate aim of art: "today, establishing a direct relationship with beauty helps us remember what we are responsible for, not only in our own personal sphere but in the whole world". Banville will talk about *The Angel of Beauty* citing Keats, Nietzsche and Kant, while recounting his own creative experience as a writer and the experiences of other contemporary artists and poets.

John Banville is an Irish novelist, critic and screenwriter, occasionally working under the pseudonym of Benjamin Black, whose novels have been translated around the globe. He has written for the *Irish Times* and *The New York Review of Books*, and has won many prizes such as the *Guinness Peat Aviation Book Award*, the *Ennio Flaiano Prize* and *Man Booker Prize*. His novels have been adapted for television, cinema and the theatre. Guanda published his following works in Italian: *La spiegazione dei fatti* (original title: *The Book of Evidence*, 1991); *Athena* (*Athena: A Novel*, 1996); *L'intoccabile* (*The Untouchable*, 2000); *Eclisse* (*Eclipse*, 2002); *La notte di Keplero* (*Kepler*, 2002); *L'invenzione del passato* (*Shroud*, 2003); *Dove è sempre notte* (*Christine Falls*, 2007); *Un favore personale* (*The Silver Swan*, 2008); *Isola con fantasmi* (*Ghosts*, 2009); *La lettera di Newton* (*The Newton Letter*, 2010); *Congetture su April* (2010).

18

Saturday, Sept. 4, 7:00pm_ piazza Matteotti 1_admission €3.50

Luigi Zoja

Discovering the mind: Jung, the relevance of individuation

Jung substituted the idea of cure with that of individuation. He did not propose a "standard" for the mind, but, in a certain way, the opposite: discovering and realising every individual's natural disposition. One only becomes aware of this process when it is almost over, not before. In the speech that brought him to fame, the founder of Apple Steve Jobs did not talk about his economic success but his personal story as a process of individuation. The 21st century hero does not fight knowing what the world wants from him, but to know what he wants from himself. While religions and ideologies are no longer able to unify society, many individual critics still follow this utopia, thinking it can be reached through the inner path of non-violence and individuation.

Luigi Zoja was born in 1943 and has worked in Zurich, New York and Milan. He was President of the Centro Italiano di Psicologia Analitica (1984-'93) and President of the International Association for Analytical Psychology (1998-2001), the association of Jungian analysts around the world, as well as serving as President on its International Ethics Committee. He has taught at the C.G. Jung Institute in Zurich and the University of Insubria. He has published books and articles in fourteen languages including: *Nascere non basta. Iniziazione e tossicodipendenza* (Raffaello Cortina, 2003); *Coltivare l'anima* (Moretti&Vitali, 1999); and *Storia dell'arroganza*.

Psicologia e limiti dello sviluppo (Moretti&Vitali, 2003). Bollati Boringhieri published: *Il gesto di Ettore* (2000); *Giustizia e Bellezza* (2007); and *Contro Ismene. Considerazioni sulla violenza* (2009). Other works include: *La morte del prossimo* (2009, Einaudi); and *Centauri. Mito e violenza maschile* (i Libri del Festival della Mente, Laterza September 2010).

19

Saturday, Sept. 4, 7:00pm_teatro degli Impavidi 5_admission €3.50

Georges Didi-Huberman

Monsters of the imagination

There is an inscription in a very famous etching by the Spanish painter Francisco Goya (plate number 43 in the *Caprichos*) that reads "the sleep of reason produces monsters". Georges Didi-Huberman will explain and analyse this Goya work as a "dialectic image". The research and analysis of something that can be considered as a *policy of the imagination*, created by one of the most original and attentive experts in aesthetics.

Georges Didi-Huberman is a philosopher and art historian who teaches in the Faculty of the École des hautes études en sciences sociales in Paris. He has lived in Rome (as a boarder at the French Academy in Villa Medici), in Florence (at the Bernard Berenson Foundation), and in London (at the Warburg Institute). An expert in aesthetics, many of his essays on representation, the history of images and visual theory have been translated in Italian: *Aprire Venere* (Einaudi, 2001); *Ex voto* (Cortina, 2007); *Il gioco delle evidenze* (Fazi, 2008); *La pittura incarnata* (Il Saggiatore, 2008); *L'immagine aperta* (Bruno Mondadori, 2008); *L'invenzione dell'isteria* (Marietti, 2008); and *Beato Angelico* (Abscondida, 2009). Electa published *George Didi-Huberman su Penone* (2008); *Il cubo e il volto* (2008); and *Sculture d'ombra* (2009); while Bollati Boringhieri published, *L'immagine insepolta* (2006); *Storia dell'arte e anacronismo delle immagini* (2007); *La somiglianza per contatto* (2009); and *Come le lucciole* (2010).

20

Saturday, Sept. 4, 7:30pm_spalti Fortezza Firmafede 10_admission €3.50

Alessandro Barbero

Conceiving Italy. Vittorio Emanuele II

On the eve of the 150th anniversary of the founding of Italy, we examine the historical story embodied by Vittorio Emanuele II and his vision of Italy. He came to the throne after the defeat at Novara, when he refused to abolish the Constitution, encouraging the government "to thrash both the left and the right in equal measure". When he saw that the left won under the electoral law in force (where only the middle classes could vote and not the peasants), he threatened: "I'll introduce universal suffrage and I myself will go to talk to the electorate". Even though a devout catholic, he was not afraid of introducing the Siccardi laws abolishing the privileges of the clergy, and did not shirk at having the Archbishop of Turin arrested after he encouraged Catholics to disobey the law. He became the first King of Italy. He took his lover, an illiterate daughter of a sergeant known as "La bella Rosina", as his second wife. Whenever he could, he would flee the Quirinale palace to relax by her side in his slippers.

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. 4, 9:00pm_piazza d'armi Fortezza Firmafede 2_admission €7.00

Vincenzo Cerami

A life of words

A life of words is the story of a narrator eternally seeking the most suitable and expressive words, sounds and images to illustrate our lives as human beings and citizens. Here and there, Cerami's stories are broken up by noisy interspersions: from great artists like Pasolini or Totò; accounts of the meeting between writers and filmmakers in the latter half of the twentieth century; the friendship of companions such as Caproni, Moravia, Calvino, Fellini, Amelio, Bellocchio, Citti and Benigni; and his love of comedy, music (from Nicola Piovani to Philip Glass) and comic strips. The aim is to shine an oblique shaft of light on reality as seen by a man who feels the need to call upon the languages of the arts to recount the world.

Vincenzo Cerami debuted as a writer with *Un borghese piccolo piccolo* (with an introduction by Italo Calvino, Garzanti, 1976), which Mario Monicelli turned into the eponymous film starring Alberto Sordi. Alongside his intense literary activities, Cerami also works in the cinema and the theatre. He was assistant director to Pasolini in *Uccellacci e Uccellini*; he collaborated on the screenplays for many films with Sergio Citi, Marco Bellocchio, Gianni Amelio and Roberto Benigni; and he has made operas and shows with Nicola Piovani. His works for the stage include: *L'amore delle tre melarance* (1984); *Sua Maestà* (1986); and *Hello George!* (1988). He writes in newspapers and magazines and teaches creative writing. His literary output includes: *Ragazzo di Vetro* (1983); *La Lepre* (1988); *Consigli a un giovane scrittore* (1996); and *Pensieri così* (2002), all published by Garzanti; as well as *L'incontro* (2005); and *Vite bugiarde. Romanzo d'appendice* (2007) published by Mondadori.

22

Saturday, Sept. 4, 9:15pm_piazza Matteotti 1_admission €3.50

Ilvo Diamanti

Sure of being unsure. And vice versa

Insecurity is difficult to define because we feel unsure as a result of phenomena that have no direct, measurable relation to our fears and emotions, for example everyday crime and immigration. Insecurity is also fed by other factors, like the media, policies and politics. These follow rules and reasoning that cannot always be defined or controlled, even by the very players and agencies "applying" them. Yet, if we are insecure, if we feel this way, this is "reality", even if it seems unreal and unrealistic. It is the insecurity constructed by society and the media.

Ilvo Diamanti teaches *Political Science* and *Communication* at the University of Urbino, where he founded and directs the Laboratory of Political and Social Studies (LaPolis). He also teaches Régimes Politiques Comparées at the Masters course in *Etudes Politiques* at the Paris II Panthéon-Assas University. He undertakes periodic investigations into Italian society and is a contributor to the newspaper *La Repubblica*, where he has a column called *Mappe*. He is a member of the scientific/editorial advisory boards of many journals, such as: *Rivista Italiana di Scienza Politica*, *Political and Economic Trends*, *IlMes*, *Sviluppo locale*, *Economia e Società Regionale* and *Critique Internationale*. His published work includes: *La Lega. Geografia, storia e sociologia di un nuovo soggetto politico* (Donzelli, 1995); *Il male del Nord. Lega, localismo, secessione* (Donzelli, 1996); *La generazione invisibile* (Ed. Sole 24 Ore, 1999); *Mappe dell'Italia politica* (Il Mulino, 2009) and *Sillabario dei tempi tristi* (Feltrinelli, 2009).

23

Saturday, Sept. 4, 11:15pm_spalti Fortezza Firmafede 10_admission €3.50

Edoardo Boncinelli

Mind and Body. The three ages: maturity

The radiance and the glory. The blood circulates at full speed, the body weaves its cloth, the mind unfolds in all its power: perception, learning, memory, planning, conscience, reasoning, imagination and creativity reach their peak in the ambivalent light of passion. When we speak of the mind, we usually mean the mature mind, and so this is the best moment to illustrate all its known details, infinitely more interesting than those imagined. Plato's "myth of the shadow casters" pales in comparison with the activity of the amygdale and the whole limbic system. This is because they react undisturbed and because they correspond with the activities of the prefrontal cortex, the "seat of reason".

Edoardo Boncinelli, trained as a physicist and head of prestigious research institutes, he is committed to studying and teaching genetics and molecular biology. He contributes to *Corriere*

della Sera. His writings include: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (i Libri del Festival della Mente, Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L'etica della vita* (Rizzoli, 2008); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo scimmione intelligente* (con G. Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010); *Lettera a un bambino che vivrà 100 anni* (Rizzoli, September 2010).

24

Sunday, Sept. 5, 10:00am_sala delle capriate Fortezza Firmafede 4_admission €7.00

Alessandro Robecchi

approfonditaMente

Satire, opinion that laughs

Billy Wilder used to say: "If you're going to tell people the truth, be funny or they'll kill you". But making the leap from theory to practice in satire, as in anything else, can be very complex. The mechanisms behind gags, the construction of paradox, the leap of logic and the lateral vision are all tricks of the trade enabling one to view society, the world, politics and life from a different perspective. Then again, laughing at power is an extreme weapon of self-defence, which should be handled with care. So, this encounter is also an exercise, an example, a game, writing and experimenting to dissect and create satirical mechanisms and to handle the sharpest weapon there is: judgment and opinion that become laughter. (*about 2½ hours*)

Alessandro Robecchi is a journalist and author for television, always writing about satire. He has worked on *Cuore*, the weekly paper of human resistance edited by Michele Serra, and writes for various newspapers. He has made two daily television shows (on RAI Tre): *Verba Volant* and *Figu*, and filed special reports during the first three series of the political discussion show *Ballarò*. He founded and edited *Urban*, the first Italian free press monthly. He writes for various publications like *Micromega* and is an editorial writer for *Il manifesto*. He is author of Maurizio Crozza's television programmes and stage shows. His work can be seen on the website www.alessandrorobecchi.it

25

Sunday, Sept. 5, 10:00am_cinema Moderno 9_admission €7.00

Giuseppe O. Longo

approfonditaMente

Mind and technology: from Frankenstein to planetary intelligence

From the legend of the Golem to the adventures of Frankenstein, from robots to silver screen myths: towards the mid-twentieth century our millennial attempts to imitate divine creation reached the stage of artificial intelligence, thanks to the creation of the computer. After initial enthusiasm, this project shows its limitations, caused by the absence of a body interacting with its surroundings. This is being tackled by building robots, artificial minds in artificial bodies. The advent of the Internet is the starting point for a connected mind spanning the whole globe. Thanks to the hybridisation of man-computer, planetary intelligence could make a quantitative leap and prove to be a huge power, embodying great promise and complex ethical and socio-cultural problems. (*about 2½ hours*)

Giuseppe O. Longo graduated in electronic engineering and mathematics and introduced information theory in Italy. He has researched and lectured in various European and American universities. He is currently working in communication, artificial intelligence, the relationship between humans and computers, and the socio-cultural consequences of technology, especially robot ethics. He has published a variety of papers and is very active in popularising these subjects, collaborating with newspapers and journals. He directed the "Scientific and Literary Languages" group in the interdisciplinary Laboratory of the International School for Advanced Studies (SISSA) in Trieste. Essayist, writer and playwright, he has published three novels, more than ten collections of stories, and a volume of works for the stage. His essays include: *Il nuovo Golem. Come il computer cambia la nostra cultura* (Laterza, 1999); *Homo technologicus* (Meltemi, 2005); and *Il senso e la narrazione* (Springer Verlag, 2008).

26

Sunday, Sept. 5, 10:00am_Chiostro San Francesco 3_admission €3.50

Lella Ravasi Bellocchio

Female identity and motherhood: opposing worlds?

Is there a way to experience the research into and affirmation of a complex identity that holds opposites in dialectic relationship to one another? Every woman experiences co-existing drives to achieve self realisation, her own autonomy and the need for dependence. These opposing tensions often emerge in heated conflicts in relations with others, and above all with the woman herself, resulting in mental suffering and sometimes psychosomatic ailments. The research for one's true identity, balancing belonging and separateness, is a tough job that takes a whole lifetime, cannot be delegated and cannot be placed on other people's shoulders. Illusions of love are no use: neither a partner nor children can be the repositories for our contradictions, sometimes shadowy, sometimes radiant with light.

Lella Ravasi Bellocchio is a Jungian analyst and a member of the Association of Research in Analytical Psychology (ARPA), of the International Association for Analytical Psychology (IAAP) and of the Laboratory of the Analysis of Images (LAI). She is on the editorial team of the journal *Rivista di Psicologia Analitica* and she lives and works in Milan. Moretti & Vitali has published *Gli occhi d'oro* (2004); while C. Gaillard published *L'inconscio creatore* (2009); and Raffaello Cortina Editore published *La lunga attesa dell'angelo* (1992). Her works published by A. Del Bo Boffino are: *Un cerchio dopo l'altro* ((1994); *Come il destino* (1999); *Sogni senza sbarre. Storie di donne in carcere* (2005); and *Di madre in figlia. Storia di un'analisi* (new edition in 2010).

27

Sunday, Sept. 5, 11:30am_sala canale lunese 11_admission €3.50

Paolo Legrenzi

Creativity and stupidity

Are intelligence and stupidity two sides of the same coin? Is stupidity a lack of intelligence? Things that other people classify as stupid are not always so, and even intelligent people can act foolishly. From Robinson Crusoe onwards there is a long narrative tradition of men surviving extreme conditions on their own thanks to creativity and tenacity: one can be creative even when alone. Whereas something stupid can only be done in company, possibly also in enjoyable surroundings, where it is other people who condemn the action. If society didn't judge us then stupid acts wouldn't exist, only mistakes. What are the differences and similarities between mistakes and stupid acts, between forms of creativity and of stupidity?

Paolo Legrenzi lectures in Cognitive Psychology at the IUAV University in Venice, for the research doctorates at the Bocconi University in Milan, and at the Scuola Superiore S. Anna in Pisa. He was Visiting Professor at University College London and at Princeton University. He has published articles in the most important international scientific journals, and directs the Doctorate School of the two universities in Venice and the Scuola di Alti Studi sull'Arte. He is a member of the Management Board of the Il Mulino Association and is President of the evaluation panel at the Scuola Superiore S. Anna in Pisa and at Bologna University. Il Mulino has published *La mente* (2002); *Creatività e innovazione* (2005); and *Credere* (2008). C. Umiltà published *Neuro - mania. Il cervello non spiega chi siamo* (2009); *La Fantasia. I nostri mondi paralleli* (2010); and *Non occorre essere stupidi per fare sciocchezze* (2010). While Laterza published *Prima lezione di scienze cognitive* (2002); and *Come funziona la mente* (2008).

28

Sunday, Sept. 5, 11:45am_teatro degli Impavidi 5_admission €3.50

Gianni Celati, Nunzia Palmieri

Concerning the actor Vecchiatto

"So the actor moves among the empty shadows, inept, an idiot, helplessly telling lies". Gianni Celati will recite some of the sonnets contained in *Sonetti del Badalucco nell'Italia odierna*, written by famous international actor Attilio Vecchiatto, so little well known in his native Italy. These poems are one of few Italian traces he left behind and are dedicated – as Celati himself suggests – to the Italian adult, the wily figure we all know, the being that led Cesare Zavattini to suggest "removing the cunning from Italy". With Nunzia Palmieri, Celati will also read the theatrical dialogue *Recita dell'attore Vecchiatto nel teatro di Rio Saliceto*, the wonderful actor's

last and only Italian recital with his wife Carlotta, on the drama of old age, in an era dominated by adverts aimed at the young and electronic gadgets to addle the brain.

Gianni Celati is a storyteller, translator of French and Anglo-Saxon writers, essayist, director and screenwriter. He taught Anglo-American literature at Dams in Bologna, in France and in the United States and has also won prestigious literary prizes. His publications include: his debut work in 1971 *Comiche*, introduced by Italo Calvino, *Narratori delle pianure* (1985); *Verso la foce* (1988); *Recita dell'attore Attilio Vecchiatto nel teatro di Rio Saliceto* (1996); *Avventure in Africa* (1998); *Fata Morgana* (2005); and *Sonetti del Badalucco nell'Italia odierna* (2010) published by Feltrinelli.

Nunzia Palmieri teaches and studies Italian literature at the University of Bergamo; she has curated works by Svevo for *I Meridiani*, *Il canzoniere* by Saba for Einaudi and translated and curated works by Stendhal. She edits the online magazine *Elephant&Castle*. Her recent studies concentrate on Celati's literary and cinematographic works.

29

Sunday, Sept. 5, 3:00pm_sala delle capriate Fortezza Firmafede 4_admission €7.00

Luca Scarlini

approfonditaMente

Fateful pages: books that make history

In the course of history, books have often become the target of dictators and intolerance, as demonstrated all too clearly by the tragic memory of the Nazi bonfires. And yet in many instances, many people have found salvation in the delicate paper pages, not only in the form of a religious or spiritual comfort, but also in the realisation that they are part of a world vision, of an unknown community that is nevertheless present in every corner of the globe. *Fateful pages* recounts famous and unknown stories on the relationship between books and history, from lists of banned titles to the Khmer Rouge bonfires, redeeming tales and other disturbing accounts revealing doors to frightening dimensions. A conference-show with images about the world of the book.

(about 2½ hours)

30

Sunday, Sept. 5, 3:00pm_teatro degli Impavidi 5_admission €3.50

Alberto Nocentini

Etymology as the encyclopaedia of the mind

We very rarely reflect on words as the way we use to express, recount and describe ourselves. And yet they are the mirror of our mind, of the world as our mind perceives and represents it. One can say that things appear in our consciousness and then become solid reality when they are given a name. Discovering the connection, the reason linking things to their names is tantamount to clarifying our representation of the world and etymology is the key to revealing secrets more or less hidden in our mentality. Languages are different because they are the product of different cultures and mentalities; an etymological research enables us to recount, describe and thus give a definitive image to our specific cultural background.

Alberto Nocentini teaches Glottology and General Linguistics at Florence University, where he studied under Giacomo Devoto. He is a member of the Accademico della Crusca, associate editor of the *Archivio Glottologico Italiano*, Italy's oldest linguistics magazine, news editor of the *Atlas Linguarum Europae* and director of the Centro di Eccellenza in Linguistica at Florence University. A significant part of his scientific work concerns dialects, in particular *Il Vocabolario Aretino di Francesco Redi e Raggiolo: saggio sui dialetti del casentino*. His work on linguistics includes that published by Le Monnier, *L'Europa linguistica. Profilo storico e tipologico* (2004). He has edited a collection of bilingual dictionaries, updated the etymology of *il Devoto-Oli* and is author of the recent *l'Etimologico Vocabolario della lingua italiana* containing more than 48,000 entries.

31

Sunday, Sept. 5, 4:30pm_Chiostro San Francesco 3_admission €3.50

Javier Cercas, Aldo Cazzullo

Between literature and reality

The eminent Spanish writer discusses one of the most important and delicate questions in literature: the relationship between writing and reality, and especially with history. This theme runs through all his novels, starting with the famous *Soldati di Salamina*, set in Spain at the end of the civil war, and it provides the starting point for his new novel looking at a dark and difficult time in contemporary Spanish history. When literature becomes historical chronicle, when fiction becomes reality or vice versa, when reality “embodies all the dramatic force and the symbolic potential we demand from literature”, what role does writing play? A dialogue on the relationship between creativity and reality.

Javier Cercas is a Catalan writer and essayist, lecturer in Spanish Literature at the University of Gerona, and is a regular contributor to *El País*. The 2001 publication of *Soldati di Salamina* gained him enormous international acclaim from the public and critics, and in Italy he won the *Grinzane Cavour Prize*. His other books published in Italy by Guanda are: *Il movente* (2004); *La velocità della luce* (2006); and *Anatomia di un istante* (September 2010) a novel about the attempted coup in the Spanish parliament in 1981.

Aldo Cazzullo is a correspondent for the newspaper *Corriere della Sera* and lectures in Political Communication at the University of Bologna. Mondadori has published his: *I ragazzi di via Po* (1997); *I ragazzi che volevano fare la rivoluzione* (1998); *Il caso Sofri* (2004); and *I grandi vecchi* (2006); while Edgardo Sogno published *Testamento di un anticomunista* (2000); *Outlet Italia* (2007); and *L'Italia de noantri* (2009); and Angelo Scola published *La vita buona. Dialoghi su laicità, scienza e fede, vita e morte* (2009).

32

Sunday, Sept. 5, 5:00pm_sala canale lunense 11_admission €3.50

Massimo Recalcati

Discovering the mind: Lacan and the enigma of desire

What is the nature of human desire? This question was central to the teaching career of one of the most significant post-Freud psychoanalysts, Jacques Lacan. His starting point is a profound reflection on what the father of psychoanalysis enigmatically defined as “indestructible” unconscious desire. What is it? What does the enigma of desire mean? Presenting what could be called a gallery of portraits, Recalcati will analyse the main facets of desire according to Lacan: a desire for recognition; for desire; for nothing; sexual desire; a desire for love; for nostalgia and opening up to mystery; and finally the desire for death, as a destiny of existence.

Massimo Recalcati is a Lacanian psychoanalyst and member of the *Associazione italiana lacaniana* (ALI). He teaches Psychopathology of Illnesses at Pavia University and Psychopathology of Anorexia at the University of Lausanne. He founded *Jonas - Centro di Clinica Psicoanalitica per i nuovi sintomi* and since 2008 has served as Scientific Director of the *IRPA School for Specialisation in Psychotherapy*, where he lectures on the Principles of Lacanian Psychoanalysis. He holds seminars in major European cities and his numerous publications have been translated into many languages. His major works include: *Clinica del vuoto: anoressie, dipendenze e psicosi* (Franco Angeli, 2002); *Il miracolo della forma. Per un'estetica psicoanalitica* (B. Mondadori, 2007); *Elogio dell'inconscio* (B. Mondadori, 2007); *Melanconia e creazione in Vincent Van Gogh* (Bollati Boringhieri, 2009) and *L'uomo senza inconscio. Nuove forme della clinica psicoanalitica* (Raffaello Cortina, 2010).

33

Sunday, Sept. 5, 5:00pm_Chiostro San Francesco 3_admission €3.50

Valerio Magrelli

Poetry and news: the words of the tribe

What role can poetry have in a scenario of indiscriminate violence, in a world overrun by private and public abuses of power, fratricides and genocides, where even the family represents a war zone? There is a huge expanse stretching between Erika - the Italian teenager who killed her mother - and Iraq. This area is populated by the voracious banality of Evil and the tenacious survival of Good. Can poetry, if not political then civic, exist today? This is the challenge discussed by Valerio Magrelli during this conversation-reading. The hope is that poetry, as Marianne Moore wrote, is like the ostrich: capable of digesting “harde yron”, namely anything.

Valerio Magrelli is a poet, essayist and teaches French Literature at the University of Cassino. He won the *Feltrinelli Prize* for Italian poetry from the Accademia Nazionale dei Lincei. His publications include: *Ora serrata retinae* (Feltrinelli, 1980); *Nature e venature* (Mondadori, 1987); *Esercizi di tipologia* (Mondadori, 1992) published in the volume *Poesie e altre poesie* (Einaudi, 1996); *Didascalie per la lettura di un giornale* (1999) and *Disturbi del sistema binario* (2006). Published by Einaudi: *Nel condominio di carne* (2003); and *La vicevita* (2009). In 2005 came *Che cos'è la poesia? La poesia raccontata ai ragazzi in ventuno voci* (Sossella); and *Sopralluoghi* (Fazi). 2010 has seen the publication of *Il violino di Frankenstein. Scritti per e sulla musica* (Le Lettere). His works of criticism: *Vedersi vedersi. Modelli e circuiti visivi nell'opera di Paul Valéry* (Einaudi, 2002) and *Nero sonetto solubile. Dieci autori riscrivono una poesia di Baudelaire* (Laterza, 2010).

34

Sunday, Sept. 5, 7:30pm_ spalti Fortezza Firmafede 10_admission €3.50

Alessandro Barbero

Conceiving Italy. Garibaldi

On the eve of the 150th anniversary of the founding of Italy, we examine the historical story embodied by Garibaldi and his vision of Italy. Born in Nice, at the time part of the Liguria region, he lived for four years in Constantinople and then eighteen in South America. He was a sailor in Tunisia, a pirate in Brazil and a labourer in New York. A follower of Mazzini, and an anticlerical socialist, he was condemned to death for conspiracy. He used three different *nom de guerre*: "Cleombroto", "Joseph Pane" and "Borrel" to escape from the police or enrol incognito. He is the only Italian in recent centuries who can be truthfully described as a great general. Unified by him, Italy ended up honouring him with roads, squares and monuments in his name, and would go on to tacitly ignore all the values for which he fought. Contrary to the usually held cliché, it is extremely easy to speak ill of Garibaldi, as shown by the blind hatred against him that has exploded on the web.

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. 5, 9:00pm_ piazza d'armi Fortezza Firmafede 2_admission €7.00

Avion Travel

MusicalMente

Avion Travel perform the concert *MusicalMente*, a kind of musical and creative biography of the band, displaying a great musical balance on stage: lean and pared down in a programme devised specifically for the Sarzana Festival della Mente.

The line-up includes tracks from the album *Danson Metropoli - Canzoni di Paolo Conte*, and the work dedicated to Nino Rota's music entitled *Nino Rota l'Amico Magico*. The sophisticated group will also play their biggest and most popular hits in a quintet formation: Peppe Servillo on vocals, Fausto Mesolella on guitar, Mimì Ciaramella on drums, Vittorio Remino on bass and Flavio D'Ancona on keyboards.

Avion Travel started playing in Caserta in 1980 under the name Piccola Orchestra Avion Travel. The group's current composition boasts a refined musical production, using creativity to move into new territories of expression. Spanning from rock to pop, Avion Travel are popular with the public and the critics, winning the *Special Critics' Prize* and the *Quality Jury Prize* at the Sanremo Music Festival (for *Dormi e sogna*, 1998; for *Sentimento*, 2000) and winning the 50th edition of Sanremo (2000). This victory was followed by a triumphal Italian tour and European dates on some of the

most important stages in major cities in Spain, Germany and France. They have collaborated with many other artists, including Lilli Greco, Arto Lindsay, Paolo Conte, Fabrizio Bentivoglio, Pasquale Minieri, Elisa, Caterina Caselli and Gianna Nannini, who represent significant pieces in Avion Travel's musical mosaic.

36

Sunday, Sept. 5, 9:15pm_piazza Matteotti 1_admission €3.50

Salvatore Natoli

Free to act, capable of doing

People often speak of “men of action” and of “acting responsibly”, but it is important to understand what “act” means, especially in today’s “society of doing”, which constantly appeals for people to do something. And is “doing” an “action”? Indeed, being active and doing something or with someone makes us feel like a protagonist in a certain way, masters of ourselves, “subjects”; but is this really true? Is our “doing” an “action” or, perhaps simply an “accomplishment”? In fact, one can be passive while still getting on with things, or, as the Greeks put it, in “contemplating”, in dedicating one’s time to idleness. Natoli talks about the various forms of doing - work, consumption and progress - and their relationship with the real aim of every human being: to make good use of the world.

Salvatore Natoli teaches Theoretical Philosophy at the Università Statale di Milano-Bicocca and the History of Ideas at the Vita-Salute San Raffaele University in Milan. He has contributed to many journals such as *Prospettive settanta*, *Il centauro*, *Democrazia e diritto*, *Religione e società*, *Leggere*, *Bailamme* and *Metaxù*. His books include: *L’esperienza del dolore. Le forme del patire nella cultura occidentale* (1986); *La felicità* (1994); *Dizionario dei vizi e delle virtù* (1996); *Parole della filosofia o dell’arte di meditare* (2004); *La salvezza senza fede* (2007) all published by Feltrinelli; *La felicità di questa vita* (Mondadori, 2001); *Sul male assoluto. Nichilismo e idoli del Novecento* (Morcelliana, 2006); *La mia filosofia. Forme del mondo e saggezza del vivere* (Ets, 2008); *Il buon uso del mondo* (Mondadori, 2010); and *L’edificazione di sé. Istruzioni sulla vita interiore* (i Libri del Festival della Mente, Laterza, September 2010).

37

Sunday, Sept. 5, 11:15pm_spalti fortezza Firmafede 10_admission €3.50

Edoardo Boncinelli

Mind and body. The three ages: “growing old” (optional)

After a certain age, the forces that drove us to heights of ever increasing vigour and a greater lucidity run out, even if they never completely disappear from the stage of life. At this point, the randomness of processes and the difficulty of controlling them take the upper hand. The body grows old and the mind often, but not always, grows old along with it. Nowadays we know many things about the body’s aging and its eventual procrastination and we know something about how the brain ages, in its physical areas, circuits and timings. But this very understanding gives us an edge and enables us, and above all in the future will enable us, to defer this material decline without necessarily assisting an existential decline.

Edoardo Boncinelli, trained as a physicist and head of prestigious research institutes, he is committed to studying and teaching genetics and molecular biology. He contributes to *Corriere della Sera*. His writings include: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (i Libri del Festival della Mente, Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L’etica della vita* (Rizzoli, 2008); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo scimmione intelligente* (con G. Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010); *Lettera a un bambino che vivrà 100 anni* (Rizzoli, September 2010).