



FESTIVAL DELLA MENTE—8th EDITION 2011 PROGRAM

Sarzana's 'Festival della Mente'—Europe's first festival to be entirely devoted to creativity and creative processes—has now come to its eighth edition. In this year's program we have again tried to live up to the commitment of presenting a thought-provoking, innovative event to our keen audiences, who flock every year to Sarzana from all over Italy in increasing numbers—past editions of the festival were attended by about 40,000 people on average.

This Festival is meant for all sorts of people: for children and teenagers, who will be able to choose among more than 40 events, workshops, and performances; and to adults of all ages and cultural backgrounds, as long as they are motivated to listen and discuss topics in depth with the Italian and foreign scientists, philosophers, psychoanalysts, writers and artists who will take part in the Festival from September 2 through 4.

The Festival's project is to address creativity and its processes with the help of such unique witnesses as the thinkers, theoreticians, scholars of the mind who will offer our audiences a total of 39 unique workshops, lectures, and performances designed on purpose for them. We are hoping to make these three days of meetings and discussions a true and proper celebration of the mind and of free thought, meant for all those who seek instruments in order to understand themselves and the surrounding reality—for all those who believe that culture is a crucial tool to improve our lives.

Eight years ago, when we launched this project of devoting a whole festival to creativity, we picked up a challenge—nothing of the sort existed yet in Italy. We have designed an interdisciplinary event, a true and proper cultural project. Every year the Festival's director Giulia Cogoli, discusses the topics ahead of time with the prospective speakers in view of offering something new: a sort of common journey rather than just a list of events. Thus, after more than 400 events successfully designed and staged with the cooperation of over 300 intellectuals, the challenge continues in our quest for innovative and stimulating topics to be addressed in a pleasant, informal atmosphere.

Our project would not be possible without the valuable confidence and support of our sponsors, Fondazione Carispe and the City of Sarzana, with whose help we are hoping to offer our audiences three exciting days yet again this year.

Friday, September 2_5:30p.m._piazza Matteotti free admission

Opening Ceremony

Massimo Caleo, Mayor of Sarzana

Giulia Cogoli, Designer-Director, Festival della Mente

Matteo Melley, President, Cassa di Risparmio della Spezia Foundation

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Friday, September 2_5:45p.m._piazza Matteotti 1 free admission

Chiara Saraceno

Too much inequality hinders everyone's well-being

Poverty is the most unacceptable form of economic inequality. Poverty is a signal of the difficulty, or impossibility, of adequately satisfying one's needs in the society one lives in, and of leading one's life based upon one's aspirations and abilities. However, there are forms of non-economic inequality that have similar consequences. For instance, a disabled person may be excluded from education or employment. Also, one's family and/or ethnic background can decisively impact a person's fate and be a constraint on their opportunities and freedom. Gender often leads persons into different, unequal life experiences, irrespective of the subject's individual characteristics. All of these phenomena have unfair consequences not only on the persons involved, but also on society as a whole, since they prevent some of its members from fully developing their abilities, and thus impoverish the human quality and the coherence and innovativeness of whole societies.

Chiara Saraceno is a former research professor at Berlin's Wissenschaftszentrum für Sozialforschung (Scientific Center for Social Research) and has taught Sociology of the family at Turin University. She was a member of the Investigative Committee on Poverty and Social Exclusion in Italy, which she then chaired from 1998 to 2001). She has conducted research on family, gender and generation relations, social policies, and poverty. On the latter subject, Prof. Saraceno has produced two reports, both published by Il Mulino: *Povert  e benessere. Geografia delle disuguaglianze in Italia* (2007, with A. Brandolini) and *Dimensioni della disuguaglianza in Italia, povert , abitazione, salute* (2009, with A. Brandolini, A. Schizzerotto). Among her other publications are: *Mutamenti della Famiglia e Politiche Sociali in Italia* (2003), *Sociologia della famiglia*, with M. Naldini (2007), *Onora il padre e la madre*, with G. Laras (2010), all published by Il Mulino; *I nuovi poveri*, with P. DAVIS (Codice Edizioni, 2011). She regularly contributes to the newsdaily *la Repubblica*.

2

Friday, September 2_7p.m._teatro degli Impavidi 5 admission fee €3.50

Giuseppe Penone, Sergio Risaliti

Flowing in time like a river pebble

The chief creative and artistic achievements of one of the most significant and important artists of our time. Giuseppe Penone will show and explain some of his works and installations, such as his terracotta *Soffi [Blows]*, inspired by a Leonardo drawing, or the *anatomies*—large plant imprints on paper—or the trees, that Penone views as the 'primary and simplest idea of vitality, culture, and sculpture,' and have always been a central element in his work. Penone has placed the man-nature relationship at the center of his research, working with non-traditional materials and techniques, in a dialogue with land art, conceptual art and body art. His approach, based upon a poetic relationship with Mother Earth, addressing nature as a creator of pre-cultural forms and unveiling its imaginative dimension, has never been more topical than today.

Giuseppe Penone's artistic debut dates back to 1968, when he held his first exhibitions at the Deposito d'Arte Presente and at the Sperone gallery in Turin. He was one of the leading figures of Arte Povera, the critical approach developed by Germano Celant, and began obtaining National and International awards as a very young man. He taught at Paris'  cole des Beaux-arts. His works can be admired in some of the world's most prestigious museums, such as the Guggenheim Museum in New York, the Tate Gallery in London, the Basel Kunsthalle, the Stedelijk Museum in Amsterdam, and the Mus e Rodin and Centre Pompidou in Paris.

Sergio Risaliti, an art historian, is the founder of Le Papesse contemporary art center in Siena. Following are some of the texts he edited: *Espresso* (Electa, 2000); *la Verit *, by G. Paolini (Einaudi, 1996). Among his publications are: *De Gustibus*, with A. Bonito Oliva

(Maschietto, 2002); *Fausto Melotti: catalogo generale della grafica* (2008); *Michelangelo. La Zuffa dei Centauri*, with F. Vossilla (2008), published by Electa; *L'altro David* and *Metamorfosi del David* (Cult Editore, 2010).

3

Friday, September 2_7p.m._Chioistro San Francesco 3 admission fee €3.50

Franca D'Agostini

Kinds of lies

The asymmetry between truth and falsehood is a well-known notion in philosophical tradition. In practical terms, there is only one way of telling the truth, but many ways of lying. There are simple lies (telling falsehoods), meta-lies (denying telling falsehoods), pre-lies (setting the scene for future lies), lies without lying (telling the truth but leading the other to believe a falsehood) and lies of omission, vagueness, ambiguity or diversion. But there are also artistic lies, which however are not lies. Philosopher Franca D'Agostini will offer a broad overview of the various kinds of lies and on recent thinking on the topic of lying, to remind us that the possibility of lying is the practical reason for the existence of the notion of truth in our minds.

Franca D'Agostini is Professor of Philosophy at Turin's Polytechnic, he is a member of the scientific committee of the De Sanctis Foundation and of the Galante Garrone chair at the University of East Piedmont. She has authored many essays and articles in Italian, English and German. She regularly contributes to *La Stampa* and *il manifesto* newsdailies, and to *Saturno*, the cultural affairs insert of *il Fatto* newsdaily. Following are some of Prof. D'Agostini's books: *Analitici e continentali* (Cortina, 1997); *Breve storia della filosofia nel Novecento* (Einaudi, 1999); *Logica del nichilismo* (Laterza, 2000); *The Last Fumes, Nihilism and the Nature of Philosophical Concepts* (Davies Group, 2008); *Paradossi* (Carocci, 2009). Prof. D'Agostini's has devoted three books to the issue of truth and non-truth: *Disavventure della verità* (Einaudi, 2002); *Verità avvelenata. Buoni e cattivi argomenti nel dibattito pubblico* (Bollati Boringhieri, 2010), and most recently *Introduzione alla verità* (Bollati Boringhieri, 2011).

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Friday, September 2_7:30p.m._spalti Fortezza Firmafede 10 admission fee €3.50

Edoardo Boncinelli

What is life?

Can artificial life exist?

U.S. scientist Craig Venter recently announced that he has built artificial life. What he has done is inserting DNA that was artificially produced from scratch based on a sequence stored in a computer, into a very simple bacteria. He then observed how this bacteria changed into a being that had never existed before. So this life form is new and unprecedented—but is it artificial life? Before we answer the question we need to ask what life is in its essence. Prof. Boncinelli proposes a definition of life and its fundamental components—matter, energy and information. What dominates in living beings is information, that is, the ordering and controlling what happens in them. In this perspective, what Venter created can truly be called artificial life.

Edoardo Boncinelli is an Italian physicist and geneticist. He has devoted himself to studying the genetics and molecular biology of higher animals and of man, and has headed several laboratories of molecular biology of development. He currently teaches Biological Foundations of Knowledge at the Philosophy Department of Milan's Vita-Salute San Raffaele University. He regularly contributes to the scientific journal *Le Scienze* and to the newsdaily *Corriere della Sera*. Following are some of his books: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L'etica della vita* (2008, Rizzoli); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo*

scimmione intelligente (with Giulio Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010). Also, *Come nascono le idee* (2008) and *La vita della nostra mente* (due out in September 2011), both published by Laterza in their 'Festival della Mente'.

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Friday, September 2_9:15p.m._piazza d'armi Fortezza Firmafede 2 admission fee €7.00

Giuseppe Battiston, Gianmaria Testa

Italy

The Sarzana festival offers a preview of this new performance, designed to tell about Italian migrations in the 20th century through the poetry of Giovanni Pascoli and the words of Giuseppe Battiston, and the music written by Gianmaria Testa. *Italy*, written in 1904 by the great Italian poet G. Pascoli, was inspired by the true story of a family of migrants. It tells about the living conditions in the country's past, where poverty led many to try their luck abroad. Many Italians in that period had to cope with the difficulty of being accepted by hostile societies, and many were marginalized and made to feel like aliens in their new countries. By paralleling the suffering and anger of Italian migrants with those of present-time migrants, the authors wish to encourage all Italians to treasure the memory of their past and respect and welcome all migrants.

Giuseppe Battiston, one of the most widely acclaimed stage and movie actors of Italy's new generation, has played in S. Soldini's *Un'anima divisa in due*, *Pane e tulipani* (that performance won him important awards such as the *David di Donatello* and the *Ciak d'oro*), and *Agata e la tempesta*. He also played in C. Mazzacurati's *La Passione*. He was cast with the comedians Aldo, Giovanni and Giacomo in *Chiedimi se sono felice*. He also played in C. Comencini's *La bestia nel cuore*. Among his stage performances were *Orson Welles' Roast* (2009), that won him the UBU award for the best leading man, and *18 mila giorni-il Pitone*, written by Andrea Bajani, with Gianmaria Testa (2011).

Gianmaria Testa is an Italian singer-songwriter and a performer. He has given more than 2,000 concerts in France, Italy, Germany, Austria, Switzerland, Belgium, Canada, the U.S., Portugal and Spain. His albums include: *Montgolfières*, *Extra-Muros*, *Lampo*, *Il valzer di un giorno*, *Altre Latitudini*, *Da questa parte del mare* (Tenco Award in 2007), and the live album *SOLO*. He has worked with well-known Italian composers and performers including Mirabassi, Pietropaoli, Fresu, and Rava, and with actors such as Paolo Rossi, Marco Paolini, Erri De Luca. His new album *Vitamia* is due out later this year.

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Friday, September 2_9:15p.m._piazza Matteotti 1 admission fee €3.50

Zygmunt Bauman

Reflections on the notions of community and network, on social networks and Facebook

The term 'network' is rapidly replacing 'society' in the social science discourse as well as in spoken language. But what is the difference between a network and a community? Being part of a community is a safer, more reliable condition, although it places greater restraints on the individual than just having a network of contacts. Unlike the network, the community allows little leeway to the individual; on the other hand, one can rely upon the community when in need. We are thus faced with the choice between security and freedom, and the former cannot be achieved without sacrificing the latter, at least in part. In terms of security, the community wins over the network; in terms of freedom the opposite is true. Yet what concerns us today is not the violation of our privacy but its contrary. At the basis of social networking is an exchange of personal information, and it is mistaken to think that the need and willingness to publicly display one's 'inner self' are expressions of a purely generational urge or addiction.

Zygmunt Bauman is Professor Emeritus of Sociology at the universities of Leeds and Warsaw, and one of the leading thinkers of our time. He has written extensively on the globalized society, on individualization processes, on shifts in our definitions of 'public' and 'private', and on the philosophical and moral impact of new capitalism. His notion of 'liquid modernity' has influenced international research in sociology and cultural studies. Among his recent books available in Italian are: *Individualmente insieme* (Diabasis, 2008); *La decadenza degli intellettuali* (2007) and *Modernità e ambivalenza* (2010), published by Bollati Boringhieri. *Modernità liquida* (2002), *Modus vivendi* (2008), *Paura liquida* (2008), *Consumo dunque sono* (2008), *Capitalismo parassitario* (2009), *L'etica in un mondo di consumatori* (2010), *Vite che non possiamo permetterci* (2011) were all published by Laterza.

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Friday, September 2_11:15p.m. _spalti Fortezza Firmafede 10 admission fee €3.50

Alessandro Barbero

How did Middle Ages men think?

The friar

Salimbene from Parma was a Franciscan friar who as ashamed to beg because, an aristocrat of birth, he was supposed to ride horses, have a good time at tournaments, and courting beautiful women. As a young man, Salimbene had blindly believed end-of-the-world prophecies, and had been terribly disappointed to find out they were not true. He was moved to tears by the humanity of Saint Louis, the king of France, but could not refrain from admiring the brilliant excommunicated emperor Frederic II. Salimbene wrote in Latin interspersed with biblical quotations, but thought in a Po River Valley dialect. He had no regard for anyone and he was inclined to make politically incorrect statements, as when he dubbed southern Italians *homines caccarelli et merdaçoli*. Through his monumental work entitled *Cronaca* we discover that a Middle Ages friar could be far more entertaining and unprejudiced than we would ever expect.

Alessandro Barbero, born in 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 University of East Piedmont at Vercelli. He contributes to *La Stampa* and to 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 him the Premio Strega in 1996. Among his recent publications are: *Storia del Piemonte* (Einaudi, 2008); *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); *Benedette guerre. Crociate e jihad* (2009), all published by Laterza in the 'Festival della Mente' series. His more recent books are: *Lepanto. La battaglia dei tre imperi* (Laterza, 2010); *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011).

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Saturday, September 3_10a.m. _cinema Moderno 9 admission fee €7.00

Francesco Piccolo

approfonditaMente

How to write a screenplay

This event is meant as an opportunity to describe a screenwriting workshop—how to create a story line, what scenes should be turned into a movie, the work of the screenwriter coping with the very concrete kind of writing that movies demand. Above all, the event will investigate the relationship between fiction and moving pictures—not only differences as people often think, but many similarities and common traits. All of this will be explained by means of comparing two fiction writers who share a very cinematic style:

Ernest Hemingway and Raymond Carver. By means of direct comparisons, Francesco Piccolo will show how a story can translate from fiction to cinema, and what the phrase 'this movie was inspired by a book' actually means.

Francesco Piccolo is a fiction writer and has been writing screenplays for years. Some of his latest works include: *Paz!*, directed by R. De Maria (2002); *Ovunque sei* by M. Placido (2004); *Nemmeno in un sogno* by G. Greco (2002); *Agata e la tempesta* (2003) and *Giorni e nuvole* (2006) by S. Soldini; *Caos calmo* (2008) by A. Grimaldi; *My Name Is Tanino* (2002) and *La prima cosa bella* (2010) by P. Virzì; *Il caimano* (2006) and *Habemus Papam* (2011) by N. Moretti. He co-authored the successful tv show *Vieni via con me*. He contributes articles on politics and cinema to various media. In 1997 he won the Giuseppe Berto and the Piero Chiara literary prizes with his 1996 book *Storie di primogeniti e figli unici* (Feltrinelli). His latest books are *Allegro occidentale* (Feltrinelli, 2003); *Scrivere è un tic* (minimum fax, 2006); *L'Italia spensierata* (Laterza, 2007); *La separazione del maschio* (Einaudi, 2008), and *Momenti di trascurabile felicità* (Einaudi, 2010).

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Saturday, September 3_10a.m._Teatro degli Impavidi 5 admission fee €3.50

Enzo Mari

The soul of design

A great Italian designer—a master of innovation and creativity who always combined his art work with his political and philosophical thinking—tells of his professional career, from his training to the projects he has created in the whole world. Enzo Mari's creations are never time-bound or dictated by passing fashions, as designing is an intimate, primary need for his. In this event Mari will explain his ideas on design and creation and at the same time conduct his sometimes ruthless analysis of the present time, explaining how innovation is dying and how the globalized market is changing creative processes by demanding that their outcome be saleable and reproducible. But for Mari, design is also art, technology and science. Art and science investigate the essence of infinity. Scientific progress is based on a slow process of partial but verifiable descriptions of reality, whereas art does not evolve, but is on a constant quest for quality in representation.

Enzo Mari, born 1932, is an Italian graphic artist and designer. Winner of four *Compasso d'oro* awards, Mari has worked with the world's leading companies and has designed objects that are milestones in the history of Italian and world design. In his constant research and experimentation with new forms and meaning of industrial products, he has always been keenly interested in investigating the mechanisms of the market. Mari has been president of the Industrial Design Association. His works are displayed in some of the world's leading museums, including New York's MOMA, and in 2008 Turin's Modern Art Gallery (GAM) has celebrated his work with a large exhibition. Alessandro Mendini said about Enzo Mari that he 'is the conscience of us all, the conscience of designers.' Mari's books include: *Progetto e passione* (2001) and *La valigia senza manico* (2004), published by Bollati Boringhieri; *Autoprogettazione?* (Corraini, 2002); *Lezioni di disegno* (Rizzoli, 2008); *Venticinque modi per piantare un chiodo* (Mondadori, 2011).

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Saturday, September 3_10.30a.m._sala delle capriate 4 admission fee €3.50

Maurizio Bettini

Mythological forms of memory in ancient Greece and Rome

In the culture of ancient Greece and ancient Rome, memory enjoyed a variety of representations—divine, mythological, fictional, metaphorical. For the Greeks, *Mnemosyne*—memory—gives birth to the Muses for them to generate oblivion—*Lesmosyne*—in the unlucky mortals' mind. In ancient Rome, instead, the goddess Moneta, another incarnation of memory, 'reminds' duty to absent-minded warden, speaks with the voice of geese, warns poor administrators of public finance. Memory sometimes appears

in the guise of a living person—the *mnémon*, or *monitor* in Latin—whose job, much like that of present-time computer agendas, is to ‘remind’ others of what they might forget.

Maurizio Bettini is Professor of Classical Philology at Siena University, after being its dean for some time. He was among the founders of the Anthropology and the Ancient World Center that he heads at the same university. He has held seminars at the Department of Classics of the University of California at Berkeley. He was many times *directeur d'études associé* at EHESS (School of Higher Studies in Social Sciences) in Paris, and he taught at the Collège de France. His chief interest is anthropological research on the Greek and Roman cultures seen in their connection with the experience of modernity. He often contributes to the news daily *la Repubblica*. He has authored a number of books, including *I classici nell'età dell'indiscrezione* (1994); *Nascere. Storie di donne, donnole, madri ed eroi* (1998); *Le orecchie di Hermes* (2000); *Voci. Antropologia sonora della cultura antica* (2008); *Il Mito di Circe* (with C. Franco, 2010), all published by Einaudi, and *Affari di famiglia. La parentela nella cultura e nella letteratura antica* (Il Mulino, 2009); *Alle porte dei sogni* (Sellerio, 2009).

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Saturday, September 3_11:30a.m._Chioostro San Francesco 3 admission fee €3.50

Almudena Grandes, Ranieri Polese

History from the viewpoint of women

Almudena Grandes, the Spanish fiction writer, has been dealing for years with the history of her country. This is her way of carrying out the task assigned to the third generation after the dictatorship: cultivating the memory of past events that the ‘soft transition’ to democracy has too often silenced. The form of expression of her choice is the novel. In her books, real characters and events intertwine with fictional ones, and events are told from the viewpoint of a woman who fearlessly reopens old wounds and remembers forgotten horrors—a woman narrator who is aware of the impact of historical events on private lives. Perhaps, history is the work of women, and Grandes proves that in her latest book—the first part of a trilogy that merges fiction and historical facts.

Almudena Grandes is considered one of the most authoritative voices in contemporary Spanish fiction. Born in Madrid in 1960, her first novel *Le età di Lulù* (Guanda, 2001) was a literary event and became an international best-seller that inspired a movie. Later on, *La sonrisa vertical* (1989) won an important award and made her famous throughout Europe. Her books, now published in Italian by Guanda, include: *Modelli di donna* (2001), *Gli anni difficili* (2003), *Troppo amore* (2004), *Il ragazzo che apriva la fila* (2007), *Cuore di ghiaccio* (2008). Her latest, *Inés e l'allegria*—a story set during the Spanish Civil War, whose events are told through the eyes of a woman—is due out in September.

Ranieri Polese, born in 1946, is an Italian journalist and literary and film critic. He is the cultural affairs correspondent for *Il Corriere della Sera* and has been the editor of its cultural section. He has also contributed to *La Nazione* and *L'Europeo*. Polese has authored *Il film della mia vita* (Rizzoli, 1995), and since 2005 he is the editor of the Guanda Almanac.

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Saturday, September 3_12:00a.m._piazza Matteotti 1 admission fee €3.50

Adriano Proserpi

Crime and forgiveness

Forgiving or punishing (death penalty included)? In Torquato Tasso's great poem *La Gerusalemme liberata* (1581), the dying Clorinda tells Tancred: ‘O my friend, I forgive you, so you too must forgive.’ These words summarize and symbolize a whole culture of the relationship with the Other, the infidel, the heretic and the criminal. In the cultural and religious tradition of the Middle Ages in Italy, the death to which such persons are condemned is a rite of passage in which forgiveness is part and parcel. Adriano Proserpi's lecture will be a study in the structures of that rite. The encounter with the Other—with

those who have a different culture and religion—is a very topical issue of our time, one that we deal with on a daily basis, and that takes on an even more urgent character when referred to crimes. The historian's distance and peculiar angle make it possible for us to approach it with greater detachment.

Adriano Prospero 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. Prospero is a member of Italy's Accademia dei Lincei and Accademia degli Intronati. He regularly contributes to *La Repubblica* newsdaily. His books 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 P. Viola (2000); *Il Concilio di Trento: una introduzione storica* (2000); *Dare l'anima. Storia di un infanticidio* (2005); *Giustizia bendata. Percorsi storici di un'immagine* (2008), and *Cause perse. Un diario civile* (2010), all published by Einaudi. His latest book, *Ebrei, eretici, selvaggi: Granada 1492* is about to be published by Laterza in its 'Festival della Mente' series.

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Saturday, September 3_2:45p.m._cinema Moderno 9 admission fee €7.00

Francesca Marzotto Caotorta

approfonditaMente

The garden of the mind

Much like the shape of clouds, the appearance of every garden depends on what surround sit. In order to make your garden a place of the mind and a plant architecture—a story of earth, water, stones, plants, your outdoors room and your destination, your peace and your memory, the theatre of your excesses, unspeakable ambitions, or recollections—you have to be able to see things which are sometimes as light and intangible as the breeze. You have to be able to define the canons that determine the quality of a garden. To establish them you need to undertake a dialogue with light, time, water, and the surrounding landscape—to consider color's power of generating emotions. Every season is a scenario toward which plants draw us, a constantly renewed spectacle.

Francesca Marzotto Caotorta is a landscape artist and a well-known garden expert. She has founded and edited *Gardenia*, one of Italy's most widely read gardening magazines, and has designed Milan's *Orticola*, the popular flower and plant exhibition and market, of which she is currently vice-president. She has been both guest and host of a number of tv and radio shows, and has contributed to a number of dailies and periodicals, such as *la Repubblica*, *Corriere della Sera*, *Il Giornale*, *Casa Vogue*, *Abitare*, *Amica*, *Elle Decor*. She has long held a gardening column (*Verdissimo*) in *Il Sole 24 Ore*. Her books include: *Profumi ritrovati* (1980), *I segreti dei colori naturali* (1982), published by Rizzoli; *Viole*, with M. Lombardi (*Il Sole 24 Ore Edagricole*, 1997); *All'ombra delle farfalle. Il giardino e le sue storie* (Mondadori, 2011).

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Saturday, September 3_3p.m._sala delle capriate Fortezza Firmafede 4 admission fee €7.00

Gian Carlo Calza

approfonditaMente

Different, eccentric, extraordinary: aesthetics and creativity between Asia and the West

An event designed to address the theme of creativity in Eastern writing and art, and its relationship with Western culture. Gian Carlo Calza will deal with three aspects of oriental aesthetics that are often taken separately in the West: meditation, writing and painting.

Especially in East Asia, these three dimensions jointly represent a unified way to knowledge, as recently confirmed by some of the latest neuroscience research. In his talk, Calza will identify the higher sources of creativity in Asia and in the West starting from the debate on elite and mass culture to arrive at the analysis of the eccentric and the extraordinary.

Gian Carlo Calza teaches History of East Asian Art at Venice's Ca' Foscari university. He directs the International Hokusai Research Center in Milan. He has promoted and coordinated a number of international conferences on related topics, and has been the scientific consultant to some of the most important Oriental art exhibitions in Italy, including *Hokusai il vecchio pazzo per la pittura* (1999), *Ukiyoe. Il mondo fluttuante* (2004), *Giappone. Potere e Splendore* (2009), all in Palazzo Reale, Milan; *Manifesti d'artista* (2005) in Palazzo Ducale, Genoa; *Qianlong. Capolavori dalla Città Proibita* (2007), *Hiroshige. Il maestro della natura* (2009) in Fondazione Roma. Among Calza's critical essays on the classical and modern art of East Asia are: *Stile Giappone* (Einaudi, 2002); *Gengji. Il principe splendente* (Electa, 2008), *Utamaro e il quartiere del piacere* (Electa, 2009); *Il canto del guanciaie e altre storie* (Phaidon, 2010).

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Saturday, September 3_3p.m._sala canale lunense 11 admission fee €3.50

Adam Phillips

About balance

The problem of balance, of measure, of avoiding excess is central to our lives. We aspire to achieve and maintain equilibrium, but whenever something seems important to us we tend to lose our balance, much as we do when falling in love. Phillips shows that the most appropriate way to discuss balance consists in dealing with the various forms that excess and exaggeration take on in our society, including sex, education, and religious and political fundamentalism. Psychoanalysis plays a central role here as it can show us 'why there is often nothing more imbalanced than demanding a well-balanced viewpoint.' A reversal of the common perspective that is so characteristic of Adam Phillips, who is constantly riding the fine line between psychoanalysis and literature, Freudian references and artistic suggestions.

Adam Phillips, born in 1954, is a British psychoanalyst and a man of letters. He has edited the complete works of Sigmund Freud in the U.K. He was head of Child Psychotherapy at London's Charing Cross Hospital, and has authored a number of essays. An unusual intellectual of many eclectic interests (including tropical birds), Phillips never appears on tv, but partly owing to a few prominent patients, including the fiction writer Hanif Kureishi, he has become a sort of hallowed 'psycho-star,' so much so that *The Times* has dubbed him 'the Martin Amis of psychoanalysis.' His essays, published in Italian by Ponte alle Grazie, deal with a broad range of subjects and uncover poorly known and elusive dimensions of our psyche. They include *I lombrichi di Darwin e la morte di Freud* (2000), *Paure ed esperti* (2003), *Normalmente* (2005), *Elogio della gentilezza* (with B. Taylor, 2009), *La scatola di Houdini* (2010), *Sull'equilibrio* (2011), *Sul bacio, il solletico e la noia* (2011).

16

Saturday, September 3_4:30p.m._teatro degli Impavidi 5 admission fee €3.50

Marco Belpoliti

As you have seen it on tv

For Marshall McLuhan, tv is a cold medium that arises passive reactions and does not excite or push to action unlike radio, the medium of choice of 20th century dictatorships. But how can tv have hypnotized millions of people for 50 years, in Italy as well as in the United States? To what degree has tv changed the rituals of Western democracy, the mode and the limitations of public discourse? What is the epistemology of tv? Some say

we don't watch tv—tv watches us. Some say tv informs us, but what kind of information does it really provide? Belpoliti offers his perspective at a time when the so-called 'commercial' tv, at least in Italy, seems to be doomed to rapid decline as a consequence of the rise of the Web and above all of last-generation mobile phones or smartphones.

Marco Belpoliti, essayist and writer, has been working on the relationship between fiction and the visual arts. He has written about graphic art, design and architecture. For Einaudi he has edited the complete works of Primo Levi (1997) and some posthumous writings. Together with E. Grazioli, he co-edits the journal and series *Riga* for Marcos y Marcos publishers, which has devoted special issues to Italo Calvino, Primo Levi, Saul Steinberg, Alberto Giacometti, Gianni Celati. Politi teaches Sociology of Literature and Italian Literature at the university of Bergamo, and regularly contributes to *La Stampa*, *L'Espresso* and *Alias*. His books include: *La foto di Moro* (nottetempo, 2008); *Il tramezzino del dinosauro* (2008), *Il corpo del capo* (2009), *Pasolini in salsa piccante* (2010), *Senza vergogna* (2010), all published by Guanda; *Le strade di Levi. Da Auschwitz al postcomunismo. Viaggio alla scoperta di un'Europa sconosciuta*, with D. Ferrario and A. Cortellessa (Chiarelettere, 2010).

17

Saturday, September 3_5p.m._Chostro San Francesco 3 admission fee €3.50

Salvatore Veca

On philosophical imagination

Two images can be useful in giving an idea of how philosophical imagination works. One is the exploration of connections, where the explorer, much like someone trying to weave a net in order to catch as much fish as possible, will connect and intertwine ideas, notions, speculations, hypotheses in order to offer a new perspective on ourselves and on the world. The second image is the cultivation of memories, where the subject is aware that philosophical imagination is nurtured by the past and its complex tradition. If the explorer of connections is fascinated by the idea of being able to say the last word on a subject, the person who cultivates memories will remind him of the inevitable fate of the last word, destined to be turned into the one before last. In philosophy, as in science and in art, imagination and research are endless.

Salvatore Veca is Professor of Political Philosophy at the university of Pavia, of which he is deputy dean. He is also director of its college Giasone del Maino and its inter-department center of research in Social philosophy. He is a member of the board of the Italian Human Sciences Institute and of the steering committee of *Politeia*, the Milan center for research and training in ethics and politics. Veca is a consultant to, or member of the scientific committees of, a number of Italian and International reviews. His latest books include: *L'idea di giustizia da Platone a Rawls* (1997, con S. Maffettone), *La penultima parola e altri enigmi* (2001), both published by Laterza; *Il giardino delle idee* (2004) and *Dizionario minimo* (2009) for Frassinelli; *La bellezza e gli oppressi* (2002), *La priorità del male e l'offerta filosofica* (2005), *L'idea di incompletezza. Quattro lezioni* (2011), *Sarabanda. Oratorio in tre tempi per voce sola* (2011), all published by Feltrinelli.

18

Saturday, September 3_5:30p.m._sala canale lunense 11 admission fee €3.50

Vittorio Gregotti

City, metropolis and urban design

According to many disciplines, discussing the crisis of the city or the post-metropolis phenomenon means to try and describe their condition of permanent transition. Are we seeing the triumph of globalized and neo-colonial financial capitalism, of non-material communications, and of time over space? Or can we imagine a spatial order starting from a critique of the existing state of things, that could make possible a new civic approach to urban design? It is perhaps possible to think that the current acceleration can overcome

its hypnotic capacity and turn into a new normality—into materials that can answer questions of meaning and propose new forms of urban architecture inspired by common interests.

Vittorio Gregotti, born in 1927, is a well-known Italian architect. In 1974 he founded Gregotti Associates, of which he is the current president. He has been professor of architecture at Venice, Milan and Palermo universities, and *visiting professor* at the universities of Tokyo, Buenos Aires, Sao Paulo, Lausanne, Harvard, Philadelphia, Princeton, Cambridge and at the M.I.T. Between 1974 and 1976, Gregotti was head of the visual arts and architecture section of the Venice Biennale. He is a member of the Academies of San Luca and of Brera, and has received honorary degrees from the Prague, Bucharest and Porto polytechnics. He is a member of the League of German Architects and of the American Institute of Architects. He has been editor in chief of *Casabella*, *Edilizia Moderna*, and *Rassegna*, and is a frequent contributor to *Corriere della Sera* and *la Repubblica*. His books include: *Contro la fine dell'architettura* (2008), *Tre forme di architettura mancata* (2010), *Architettura e postmetropoli* (2011), all published by Einaudi; also, *Incertezze e simulazioni* (Skira, 2011).

19

Saturday, September 3_6:30p.m._piazza Matteotti 1 admission fee €3.50

Enzo Bianchi

Paths of humanization

The French writer Albert Camus once said: 'Being saints without God is the only concrete problem I know of today.' Paraphrasing those words we may say that the only genuine problem is a spiritual research that aims at making human life into a work of art, a path of full humanization. As human beings, we are not strangers to each other, so we are to listen to each other and to seek together. It is necessary to believe in man, to believe that we can humanize and improve our life together by accepting to look beyond our immediate interests, to a common horizon and a shared hope. Along this path, both believers and non-believers are called to teach each other, show each other, help each other. Our days on Earth are short, and we should live them looking for paths of humanization. The Earth will be more hospitable and life better for all.

Enzo Bianchi is the prior of the Bose monastic community. He has received an honorary degree in Church History from the university of Turin, and up until 2010 he has taught Biblical Theology at the Milan's Vita-Salute San Raffaele University. He regularly contributes to *La Stampa*, *la Repubblica*, *Avvenire* and *Jesus*. He was the founder of the Qiqajon press. He was part of the delegation sent by Pope John Paul II to Ha Moscow to bring Patriarch Alexis II the icon of the Mother of God of Kazan. In 2008 he took part in the Synod of Bishops on 'The Word of God' as expert designated by Pope Benedict XVI. Bianchi is a member of the International Academy of Religious Sciences of Brussels and of the International Council of Christians and Jews of London. He has authored many text combining Christian spirituality and humanization paths: most recently, *Ogni cosa alla sua stagione* (Einaudi, 2010) and *Una lotta per la vita. Conoscere e combattere i peccati capitali* (San Paolo, 2011).

20

Saturday, September 3_7p.m._teatro degli Impavidi 5 admission fee €3.50

Patrizia Cavalli

Poetry knows everything first

As the brain has two parts, this event is divided in two acts, for discussing poetry and reciting poetry are two different things that cannot be mixed. The tones of the voice and the mental attitudes are so different that trying to mix them risks weakening both of them. So one act, and one voice, to discuss Cavalli's work as a poet, and another to recite a selection of her poems, arranged according to a principle of inherent and sometimes

mysterious connection—the same connection that governs the generation of thoughts. By virtue of language, the poems will find a sort of unity beyond chronology and common discourse.

Patrizia Cavalli lives in Rome. Considered one of the finest voices of Italian poetry, she has published a few successful collections of verse with Einaudi: *Le mie poesie non cambieranno il mondo* (1974), *Il cielo* (1981), *Poesie 1974-1992* (1992), *L'io singolare proprio mio* and *Sempre aperto teatro* (1999), *Pigre divinità e pigra sorte* (2006). She has won the P.P. Pasolini International Poetry Award, and the Viareggio-Repaci Literary Award-Poetry Section, with her collection *Sempre aperto teatro*. Einaudi also published her Italian translation of Shakespeare's *Midsummer Night's Dream*, and her translation of Moliere's *Amphitryon* was first published in 1981 by Feltrinelli. Nottetempo press has published *La guardiana* (2005) and *La patria* (2011).

21

Saturday, September 3_7:30p.m._spalti Fortezza Firmafede 10 admission fee €3.50

Edoardo Boncinelli

What is life?

Life is communication

Let us look closely at a living being: like all things of the world, it made up of matter, energy and information. Information, which we measure every day in *bits* and *bytes*, is of fundamental importance with regard to living beings, that could not be such without a very peculiar management of the information they contain. Such information is stored in the DNA of their genome and is transmitted to the cell that hosts it, and from this to all the other cells in the body, in a constant flow of information and communication. But the information contained in the DNA would not be sufficient if we did not incessantly acquire new information by eating and breathing. Someone has called living beings 'information eaters,' meaning that what we can really not do without is information and its communication.

Edoardo Boncinelli is an Italian physicist and geneticist. He has devoted himself to studying the genetics and molecular biology of higher animals and of man, and has headed several laboratories of molecular biology of development. He currently teaches Biological Foundations of Knowledge at the Philosophy Department of Milan's Vita-Salute San Raffaele University. He regularly contributes to the scientific journal *Le Scienze* and to the newsdaily *Corriere della Sera*. Following are some of his books: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L'etica della vita* (2008, Rizzoli); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo scimmione intelligente* (with Giulio Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010). Also, *Come nascono le idee* (2008) and *La vita della nostra mente* (due out in September 2011), both published by Laterza in their 'Festival della Mente'.

22

Saturday, September 3_9p.m._piazza d'armi Fortezza Firmafede 2 admission fee €7.00

Pippo Delbono, The Balanescu Quartet

Love and flesh

A concert by and with Pippo Delbono, who mixes his voice with the violin of Alexander Balanescu and the poetic words of Pasolini, Rimbaud, Eliot, in a quest for the secret, perhaps magic threads connecting persons and stories above and beyond different national and linguistic backgrounds. Maybe music is the secret story that keeps things together in harmony. 'This concert,' explains Delbono, 'is my personal encounter with the violin. The same instrument that my father would play every night after coming home from

work, and that he sold one day. The violin, the object of my presumed family connection to Niccolò Paganini. When I first heard Balanescu play the violin, I heard notes like cries of the soul coming out of his instrument.'

Pippo Delbono is an Italian author, actor and stage director. In the early Eighties he founded his own theater company and produced all of his shows, from *Il tempo degli assassini* (1987) to *La Menzogna* (2008). He won the 1997 UBU Prize with his *Barboni*. In 1987 Pina Bausch invited him to take part in one of her productions at the Tanztheater in Wuppertal. His works have been staged in theaters and festivals in over 50 countries. His 2003 documentary *Guerra* won the *David di Donatello* award.

Alexander Balanescu is a violinist and a composer, one of the most visionary of our time. He received his training in Bucharest, Jerusalem, London and New York. In 1979 he became director of the Michael Nyman Ensemble and has accompanied its tours for 15 years. In 1987 he founded the Balanescu Quartet, which has won great acclaim with its performances in many European and U.S. festivals.

23

Saturday, September 3_9:30p.m._Chiostro San Francesco 3 admission fee €3.50

Silvio Orlando

Diderot, Rameau and other paradoxes

Denis Diderot's *Rameau's Nephew* is a masterpiece of late 18th century satire. In this philosophical conversation, Diderot tells the grotesque parable of a failed musician, cynical by vocation and servant by choice, who is prey to an irrepressible self-destructive drive. Rameau is the archetype of those who are always ready to flatter and cajole the high and mighty. In the embarrassing absence of any moral perspectives, Rameau cynically observes human nature and is convinced that it is unredeemable. He succeeds in a paradoxical manner in overturning the notions of vulgar and sublime, of genius and mediocrity, of good and evil. The lively, extremely contemporary figure of Rameau attracted Silvio Orlando to pick up, with the help of Edoardo Erba, the challenge of adapting this 18th century ethico-philosophical dialogue for the stage. The performance is previewed in Sarzana in the form of a reading.

Silvio Orlando is a very popular Neapolitan stage and screen actor and director. An appreciated interpreter of the vices and virtues of the man in the street, Orlando has worked under some of Italy's best authors and directors: G. Salvatores in *Kamikazen-Ultima notte a Milano* and *Nirvana*; N. Moretti in *Palombella rossa*, *Aprile* (that won him the 1998 *David di Donatello* per il award for best actor in a supporting role), *La stanza del figlio*, *Il Caimano*; D. Lucchetti in *Il portaborse*, *La scuola*; C. Mazzacurati in *Un'altra vita* and *La passione*; P. Virzì in *Ferie d'agosto*; S. Citti in *I magi randagi*; G. Piccioni in *Luce dei miei occhi*; A. Gimaldi in *Caos calmo*. In 2008, under the direction of P. Avati, he won the *Coppa Volpi* at the Venice Film Festival for his interpretation of the father in *Il papà di Giovanna*. His success in moving pictures, however, has not led him to neglect the stage, where he continues his acclaimed career.

24

Saturday, September 3_11:15p.m._spalti Fortezza Firmafede 10 admission fee €3.50

Alessandro Barbero

How did Middle Ages men think?

The merchant

Dino Compagni was a Florentine merchant. To him, the city and its prosperity were the only important things. People belonged to two groups: good people who worked for the common good, and bad people. He admired gentlemen who would risk their lives in battle but feared their violence, and found it right that they should be excluded from the city's government. When he spoke of the Pope or the King, he would lower his voice as such prominent people intimidated him and he hardly dared to criticize them. At one crucial

time in the history of Florence, lots were drawn and he found himself charged with political responsibilities: he was so surprised that he started writing—in Italian, for he knew no Latin. His *Cronica* depicts the Florence of Dante's time as viewed through the eyes of a man of the people, the kind that only in Italian city-states of the period could find themselves involved in government by chance.

Alessandro Barbero, born in 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 University of East Piedmont at Vercelli. He contributes to *La Stampa* and to 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 him the Premio Strega in 1996. Among his recent publications are: *Storia del Piemonte* (Einaudi, 2008); *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); *Benedette guerre. Crociate e jihad* (2009), all published by Laterza in the 'Festival della Mente' series. His more recent books are: *Lepanto. La battaglia dei tre imperi* (Laterza, 2010); *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011).

25

Sunday, September 4_10a.m. _cinema Moderno 9 admission fee €7.00

Gianfranco Capitta, Pippo Delbono

approfonditaMente

Pina's step

Two years after the death of the great dancer and choreographer Pina Bausch, Capitta and Delbono tell of her artistic career with the help of pictures, videos, and the testimony of some who have met her personally. It is becoming increasingly evident how this great artist has influenced all forms of performance and all stage languages, as well as their public perception. Pina Bausch started out as a ballet dancer and later created the Tanztheater, a truly original experience that enabled her to investigate the pleasure and the pain of every single member of her audience. Her sensitivity has become a sort of watershed for every new kind of performance and every new form of entertainment: dance, theater and other arts were never the same again after her. With her sometimes light, sometimes violent step that crossed all disciplines, she has traveled and reflected the cities of the world.

Gianfranco Capitta is a visual arts critic and writes for *il manifesto* daily. He has written essays about his favorite stage personalities, in particular Harold Pinter. He is keen on making theater known through the radio and tv. He has written the four parts of the tv series *Atto unico* on the newer generation of Italian playwrights. He has also designed a number of festivals, such as the *Orestiadi*, staged in Gibellina, Sicily, from 1999 to 2004, and was responsible for the project of the National Drama Festival of Naples (2007). His books include *Interpretazione e creatività*, written with stage and screen actor Toni Servillo and published by Laterza in 2008 in their 'Festival della Mente' series.

Pippo Delbono is an Italian author, actor and stage director. In the early Eighties he founded his own theater company and produced all of his shows, from *Il tempo degli assassini* (1987) to *La Menzogna* (2008). He won the 1997 UBU Prize with his *Barboni*. In 1987 Pina Bausch invited him to take part in one of her productions at the Tanztheater in Wuppertal. His works have been staged in theaters and festivals in over 50 countries. His 2003 documentary *Guerra* won the *David di Donatello* award.

26

Sunday, September 4_10a.m. _sala canale lunense 11 admission fee €3.50

Franco Borgogno

In other people's hearts and minds. A psychoanalyst between tradition and creativity

In a sort of imaginary interview, Franco Borgogno, one of the leading figures of contemporary psychoanalysis, offers his testimony on psychoanalytical work, with particular regard to his personal experience. Starting from the story of how he chose this profession, Borgogno investigates his motives, tells about the books, the authors and the colleagues 'in flesh and bone' who contributed the most to his formation, and explains his contribution to present-time psychoanalysis. In so doing, Borgogno approaches some central issues: what psychoanalysis means to him, what is the therapeutic role of psychoanalytical treatment, what he thinks about the many inconsistencies between theory and practice.

Franco Borgogno holds degrees in philosophy and in psychology and is full professor of Clinican Psychology at the university of Turin. He is a training member of the Italian Psychoanalytical Society and of the International Psychoanalytical Association. He has authored a large number of articles and essays published in leading Italian and International journals of psychoanalysis. He often lectures in Europe, in Israel, and in North and South America. He is on the editorial board of *Quaderni di Psicoterapia Infantile*, the *International Forum of Psychoanalysis*, *American Imago*, of the *American Journal of Psychoanalysis* and the *Revista de Psicanálise*. He was awarded the 2010 *Mary Sigourney Prize*. His publications include: *La partecipazione affettiva dell'analista* (edited for Franco Angeli in 2001); *The Vancouver Interview* (Borla, 2007). His books *Psicoanalisi come percorso* (2001), *Ferenczi oggi* (2004), *La signorina che faceva harakiri e altri scritti* (2011) were published by Bollati Boringhieri.

27

Sunday, September 4_10:30a.m._sala delle capriate Fortezza Firmafede 4 admission fee €3.50

Giuseppe Bertolucci, Emanuele Trevi

In words and pictures: cinema and literature

In the current development stage of the so-called 'entertainment society,' the long and adventurous relationship between cinema and literature seems to demand a radical rethinking. The Hollywood industry of entertainment, as well as Italian cinema, keep digging into the inexhaustible gold mine of literature looking for effective plots, characters and situations capable of triggering the identification mechanism. Transferring a story from the pages of a book to a screenplay is a complex undertaking that offers rich opportunities but is also fraught with difficulties. It is a model of world knowledge, an aesthetic challenge, a utopian endeavor based upon the dream of unifying the arts—ultimately, an experiment open to many surprises in the future.

Emanuele Trevi (1964) is an Italian writer and literary critic. He has translated and edited French and Italian classics. He regularly contributes articles to the news daily *il Manifesto*. His books include: *Istruzioni per l'uso del lupo* (Castelvecchi, 1994); *I cani del nulla* (Einaudi, 2003); *Senza verso* (Laterza, 2004); *L'onda del porto* (Laterza, 2005); *Invasioni controllate* (with M. Trevi, Castelvecchi, 2007); *Il libro della gioia perpetua* (Rizzoli, 2010).

Giuseppe Bertolucci, film director and author of many tv, cinema and theater screenplays, has his début as a film director in 1971 with *I poveri muoiono prima*. He has cooperated with his brother Bernardo, the filmmaker, in writing the screenplay for *Novecento*. In 1977 he adapted R. Benigni's performance *Berlinguer ti voglio bene*, for the moving pictures. Together with V. Cerami, Bertolucci has written *Segreti segreti* (1984). Other screenplays include *Tutto Benigni* (1986), *Amori in corso* (1989), *Il dolce rumore della vita* (1999), and *L'amore probabilmente* (2001). This year, Bompiani published his book *Cose da dire*.

28

Sunday, September 4_11:30a.m._Chiostro San Francesco 3 admission fee €3.50

Michela Marzano

Mind and body: anorexia, or the enigma of desire

Is it enough to 'control oneself' to live happily? Is it really true that 'where there is a will there is a way'? Anorexia is one of the symptoms of a contemporary malaise that leads many to do all they can in order to become what others expect. The real problem with anorexia is not appetite, but the feeling of omnipotence that arises when one feels that he or she can control everything, including appetite. In their emaciated bodies, anorexic women defy death but suffer a deficit of desire. While challenging social norms they actually build a system of strict rules that cannot be trespassed. How could anorexics free their minds from the niggling 'duty' that makes their lives impossible? How could they let their real desire emerge and express themselves?

Michela Marzano, born in 1970, is an Italian philosopher who teaches at Paris' Descartes University. She has authored a number of essays in moral and political philosophy: *Penser les corps* (2002); *Je consens, donc je suis...* (2006), both published by PUF-Presses Universitaires de France; and *La fidélité ou l'amour à vif* (Buchen-Chastel, 2005). Also, she edited the *Dictionnaire du corps* published in France in 2007. In 2008, the French magazine *Le Nouvel Observateur* listed her among the 50 most influential thinkers in France and among the eight young intellectuals in their thirties who offer new perspectives on society. In Italy, she has published *La filosofia del corpo* (2010) and *La fedeltà o il vero amore* (2011) for il melangolo; *Etica oggi* (Centro Studi Erickson, 2011). Her books *Estensione del dominio della manipolazione* (2009), *Sii bella e stai zitta. Perché l'Italia di oggi offende le donne* (2010); *Volevo essere una farfalla* (due out in September 2011) are all published by Mondadori.

29

Sunday, September 4_12a.m._teatro degli Impavidi 5 admission fee €3.50

Alfonso Berardinelli

Intellectual types, styles and powers

Intellectual independence is more and more of a challenge today, but who are intellectuals, and what is their role? They should not be viewed as a social group: in the best cases they are individuals whose power often lies just in the fact that they cannot be categorized. In Berardinelli's view, there are three types of intellectuals: the Metaphysical, the Technical and the Critical. The contradictions between culture and society tend to make intellectuals of all types suspicious of sociability and its rules. Their misanthropy is not hostility, distrust and contempt of man and mankind in abstract terms but aversion to man as a 'social animal.' Their true target is the 'sociable man' who is always ready and inclined to obeying the rules of society.

Alfonso Berardinelli is one of Italy's leading literary critics and essayists. His fields of interest are modern poetry, literary theories, history of literary criticism, and the relations between intellectuals and power. Together with P. Bellocchio, he has founded and edited *Diario*, a leading literary review. From 1983 to 1995 he has taught Contemporary Literature at Venice university, before resigning to protest the closed nature of Italy's cultural system. He currently contributes to *Il Sole 24 Ore*, *Avvenire* and *Il Corriere della sera*. He has authored many books, including *L'eroe che pensa. Disavventure dell'impegno* (1997) and *Poesia non poesia* (2008) for Einaudi; *L'ABC del mondo contemporaneo* (minimum fax, 2004); *Casi critici. Dal postmoderno alla mutazione* (Quodlibet, 2007). Marsilio published his books *La forma del saggio. Definizione e attualità di un genere letterario* (2002), *Non incoraggiate il romanzo* (2011). *Che intellettuale sei?* (2011) is published by nottetempo.

30

Sunday, September 4_3p.m._sala delle capriate Fortezza Firmafede 4 admission fee €7.00

Luca Scarlini

approfonditaMente

The power of images, the images of power

After his past talks on music and on books, Luca Scarlini makes his comeback in Sarzana with a lecture on the world of images and the power they have on people. Pictures, movies, paintings—be they famous or obscure—will accompany him in this investigation of the ways in which power has used images to its advantage, or censured them out of fear. Scarlini will discuss a broad range of episodes, from the iconoclasm in Constantinople under Leon II to Hitler's regime to that of Cambodia's Pol Pot, the head of the Khmer Rouge to tried to erase all images from previous eras. He will also comment on some of the allegedly miraculous images that some devote themselves to for help and rescue: a practice which is sold as the world and has always been connected, for Christians, to the devotion to Saint Luke, the mystical painter of the divine.

Luca Scarlini, the playwright and essayist, and enjoys telling stories on stage, often together with singers, actors and other artists. Scarlini teaches at Milan's European Design Institute and elsewhere in Italy and abroad. He has taken part in many festivals in Italy and in other countries. He regularly contributes to Channel 3 of Italian public radio, to *Alias* and *L'indice dei Libri del mese*. His books include *La musa inquietante. Il computer e l'immaginario contemporaneo* (Cortina, 2001); *Equivoci e miraggi. Pratiche d'autobiografia oggi* (Rizzoli, 2003); *D'Annunzio a Little Italy. Le avventure del Vate nel mondo dell'emigrazione* (Donzelli, 2008); *Lustrini per il regno dei cieli. Ritratti di evirati cantori* (Bollati Boringhieri, 2008); *Sacre sfilate. Alta moda in Vaticano, da Pio X a Benedetto XVI* (Guanda, 2010); *Ladri di immagini* (Edizioni Ambiente, 2010); *Un paese in ginocchio* (Guanda, 2011); *Ritratti dimenticati. Profili di scrittori e artisti a Firenze dal mondo* (Mauro Pagliai Editore, 2011).

31

Sunday, September 4_3p.m._cinema Moderno 9 admission fee €7.00

Felice Cimatti

approfonditaMente

Mind, communication and language in animals, including *Homo sapiens*

It is no longer problematic to speak of animal minds as no-one doubts their existence anymore. If anything, the philosophical and scientific problem is to identify what kinds of minds non-humans have. But why is the animal mind a problem? Why do we question ourselves on the way animal think? After a brief overview on scientists' and philosophers' views on the subject of differences between human and animal minds—from Aristotle to Descartes to Derrida—Cimatti will address the issue of language, the specific difference between human and non-human, and its cognitive consequences. What happens to animals when we try to teach them a human communication system? Are animals best left alone?

Felice Cimatti teaches Philosophy of the mind and Philosophy of communication at the university of Calabria. He is one of the presenters of *Fahrenheit*, the popular cultural show on Channel 3 of Italian public radio. He is a regular contributor to the culture section of *il manifesto*, to *Tuttoscienze* (the science insert of *La Stampa* newsdaily) and to *Rivista di Psicoanalisi*. He has written many papers and articles, and his books include *La scimmia che si parla. Linguaggio, autoscienza e libertà nell'animale umano* (2000) and *Il senso della mente. Per una critica del cognitivismo* (2004), published by Bollati Boringhieri; *La mente silenziosa. Come pensano gli animali non umani* (Editori Riuniti, 2002); *Il volto e la parola. Per una psicologia superficiale* (Quodlibet, 2007); *Il possibile ed il reale. Il sacro dopo la morte di Dio* (Codice Edizioni, 2009); *Senza colpa* (Marcos y Marcos, 2010); *Naturalmente comunisti. Politica, linguaggio ed economia* (Bruno Mondadori, 2011).

32

Sunday, September 4_3:30p.m._teatro degli Impavidi 5 admission fee €3.50

Gianpiero Dalla Zuanna

Regretting the families of yesteryear?

Repeatedly evoked by all the actors of civil society and by politicians, the family is the true foundation myth of Italian society. But is the family really declining or doomed as many claim? What statistics show is that the family is changing, but remains the basic unit of all Western societies, in particular the Italian one. Unlike those of central and northern Europe, Italian families are held together, first and foremost, by strong blood ties that increasing affluence has not at all weakened. What we have seen in the past century is a radical change of the motives for creating a couple: from mutual interest (or family interests) to mutual attraction (the romantic couple), to alternative forms of marriage. But these changes are something that Italy shares with other affluent countries.

Gianpiero Dalla Zuanna, born in 1960, is professor of Demography at the university of Padua and has taught at the university of Rome "La Sapienza" and university of Messina. His main research interest is the change in family and reproductive systems in Western societies. He currently heads the faculty of Statistical science. His books include: *La Rivoluzione nella culla. Il declino che non c'è*, with F. Billari (università Bocconi, 2008). His books *Fare famiglia in Italia. Un secolo di cambiamenti*, with M. Barbagli and M. Castiglioni (2003), *Nuovi italiani. I giovani immigrati cambieranno il nostro paese?* with P. Farina, S. Strozza (2008), *La sessualità degli italiani*, with M. Barbagli e F. Garelli (2010) were all published by il Mulino. His next book, *Cose da non credere*, written with G. Weber, will be published by Laterza later this year.

33

Sunday, September 4_4:30p.m._Chiostro San Francesco 3 admission fee €3.50

Alberto Manguel

The Muse of impossibility

According to the French poet Mallarmé, the Muse of impossibility extends her protective wing over every work of art. Unlike the Muse of inspiration, this Muse contains every work within the boundaries of the humanly possible. Every great creator is aware of the imperfection of his or her work, and failure is the stuff of a large part of all creation. Jorge Luis Borges, and his master Dante, know that: the artist must resign himself never to reach the full expression of his vision, and must recognize that artistic achievement, as Borges himself said, is but 'the imminence of a revelation that never takes place.'

Alberto Manguel, born in Buenos Aires and raised in Tel Aviv, has lived in Argentina, Italy, France, England, Tahiti and Canada, where he has obtained the citizenship. At age 16 he worked in a famous Buenos Aires bookstore: there he met the great writer Jorge Luis Borges and became his private reader from 1964 to 1968. Manguel, a writer, essayist, translator and editor of international renown, contributes to many media and has authored a large number of books, including *Con Borges* (Adelphi, 2005); *Diario di un lettore* (Archinto, 2006) that won him the 2007 *Grinzane Cavour* essay-writing prize. *Stevenson sotto le palme* (2007), *L'amante puntiglioso* (2009), *Il ritorno* (2010) were all published by nottetempo; *Al tavolo del cappellaio matto* (2008), *Il libro degli elogi* (2009), *Una vita immaginaria* (2011) and *Dizionario dei luoghi fantastici* (2011) were published by Archinto.

34

Sunday, September 4_5p.m._sala canale lunense 11 admission fee €3.50

Ennio Peres

Mathematics is the game of life

One of Mister Aster's aphorisms says: 'Life is a great game that we happen to be playing without knowing its rules well and without being sure of the prize we can get in the end.' If it is true that we can't be sure of the prize, concerning the rules we can safely say that they are of a mathematical nature. For mathematics enters into play in all aspects of our life, from the simplest to the most complex, even if many times we don't realize that. An entertaining and playful event devoted to a topic that is often considered boring, but instead is a great creative and spectacular game (think of the many meanings of the word 'number'), designed to help the audience discover curious and unsuspected sides of the great game of life.

Ennio Peres holds a Mathematics degree and has taught Mathematics and Information science. Since the late Seventies he has practiced 'gameology,' a profession he himself invented with the intention of spreading by all possible means the creative pleasure of playing with the mind. Author of many books on games, designer of table games and radio and tv games, Peres often contributes to a number of newspaper and periodicals. He has obtained many Italian and international mathematical and puzzle-solving prizes: *Personalità Ludica dell'anno* (2005); *Premio Internazionale Pitagora sulla Matematica* (2006); *Trofeo Associazione Rebusistica Italiana* (2008). As a puzzle designer and solver, his specialty are anagrams and various puzzles including crossword. Every year he presents the year's most difficult crossword puzzle on the Web. His recent books include: *Un mondo di coincidenze* (Ponte alle Grazie, 2010); *L'elmo della mente. Manuale di magia matematica*, with S. Serafini (2006), *Matematicaterapia* (Salani, 2011).

35

Sunday, September 4_7p.m._Chiostro San Francesco 3 admission fee €3.50

Luce Irigaray

Saving human energy. Breathing: a source of universal sharing

For Luce Irigaray, her psychoanalytical training and her yoga practice are the point of departure for a meditation on pain and on the way to cultivate a natural energy. Psychoanalysis and yoga can be of help there where traditional medicine fails. Yoga in particular can support ailing persons by means of a practice to restore their energy. 'Much of today's political and economic discourse deals with the exhaustion of natural reserves, but there is hardly any mention of the natural reserve of human beings themselves. In order to build a more peaceful and happier future, it would be desirable to deal with these first, above all in connection to the environment, nutrition and gender differences. Bringing together the culture of breathing and the culture of love means to create a bridge between the East and the West, but without either one being culturally subjected to the other.'

Luce Irigaray is head of research at the Centre national de la recherche scientifique in Paris. She has a multi-disciplinary training in philosophy, linguistics, psychology, psychoanalysis, and she has been practicing yoga for more than three decades. She is engaged in the construction of a culture of two subjects, male and female, bearers of different values, but equally important in developing connections and civilizations both within the private sphere and in a world human community. Many of her books have been published in Italian: *In tutto il mondo siamo sempre in due* (2006), *Oltre i propri confini* (2007), *Sessi e genealogie* (2007), all by Dalai; *Il mistero di Maria* (Paoline Editoriale Libri, 2010); and *Essere due* (1994), *La democrazia comincia a due* (1994), *L'oblio dell'aria* (1996), *La via dell'amore* (2008), *Condividere il mondo* (2009), *Una nuova cultura dell'energia* (2011), all by Bollati Boringhieri.

36

Sunday, September 4_7:30p.m._spalti Fortezza Firmafede 10 admission fee €3.50

Edoardo Boncinelli

What is life?

Life yesterday, today and tomorrow

Life is probably a single, great event that has been going on for almost four billion years taking on very diverse forms and expressing itself in an impressive number of particular events—the countless different individuals that have once lived and are now living. This is not a brand-new idea, but it is not easily accepted in its fullest meaning. Put it differently, it means that the DNA of the genome of an organism whose life is just beginning may be but a ‘summary’ of all previous events. On the other hand, having a genome is just what makes a living being one—stones and clouds have no genome. In this broad scenario is there any room for new events, i.e., for a new life? With due precautions, the answer is yes, but under very specific conditions.

Edoardo Boncinelli is an Italian physicist and geneticist. He has devoted himself to studying the genetics and molecular biology of higher animals and of man, and has headed several laboratories of molecular biology of development. He currently teaches Biological Foundations of Knowledge at the Philosophy Department of Milan’s Vita-Salute San Raffaele University. He regularly contributes to the scientific journal *Le Scienze* and to the newsdaily *Corriere della Sera*. Following are some of his books: *Le forme della vita* (Einaudi, 2000); *Io sono, tu sei* (Mondadori, 2002); *Prima lezione di biologia* (Laterza, 2007); *Come nascono le idee* (Laterza, 2008); *I nostri geni* (Einaudi, 2008); *L’etica della vita* (2008, Rizzoli); *Perché non possiamo non dirci darwinisti* (Rizzoli, 2009); *Lo scimmione intelligente* (with Giulio Giorello, Rizzoli, 2009); *Mi ritorno in mente. Il corpo, le emozioni, la coscienza* (Longanesi, 2010). Also, *Come nascono le idee* (2008) and *La vita della nostra mente* (due out in September 2011), both published by Laterza in their ‘Festival della Mente’.

37

Sunday, September 4_9:15p.m._piazza Matteotti 1 admission fee €3.50

Sonia Bergamasco, Fabrizio Gifuni

A quiet sunny day .

Attilio Bertolucci and Pier Paolo Pasolini, a friendship in verse

The human and poetic dialogue between Attilio Bertolucci and Pier Paolo Pasolini deals with the recognition of the other as different and absolute, the respect of the other, who is so close and at the same time so distant. Both poets lived for years in the same building in the Monteverde district of Rome, and developed an intimate friendship that expressed itself in poetry. On the one hundredth anniversary of the birth of Attilio Bertolucci, the voice of two popular actors, Sonia Bergamasco and Fabrizio Gifuni, will take turns exploring the mystery of that friendship through the sound of two of Italy’s great poetic voices.

Sonia Bergamasco is one of Italy’s leading stage and movie actresses. After her diploma in piano and acting from the school of Milan’s Piccolo Teatro, she had her stage début under Giorgio Strehler in *Arlecchino servitore di due padroni* di Giorgio Strehler. She was cast in Carmelo Bene’s *Pinocchio* and in productions directed by Massimo Castri e Glauco Mauri. She took part in a number of major film productions directed, among others, by Silvio Soldini, Giuseppe Bertolucci, Liliana Cavani, Giuseppe Piccioni, and Marco Tullio Giordana.

Fabrizio Gifuni is a very popular stage and movie actor. He made his European début at the 2002 Berlin Film Festival. He was cast in over thirty film productions directed, among others, by Gianni Amelio, Marco Tullio Giordana, Liliana Cavani, Ridley Scott. He has designed and interpreted many dramatic performances: among others, *‘Na specie de cadavere lunghissimo* and *L’Ingegnere Gadda va alla guerra o della tragica istoria di Amleto Pirobutirro* (winner of the UBU 2010 awards for best performance and best actor of the year), both directed by Giuseppe Bertolucci.

38

Sunday, September 4_9:15p.m._teatro degli Impavidi 5 admission fee €7.00

Francesco Tesei

Mind Juggler

According to Milton Erickson, each one of us is much more than he thinks he is, and knows much more than he thinks he knows. Based upon this statement, Francesco Tesei transforms the most modern and effective techniques of mentalism, subliminal communication and psychological illusionism, and through them invites everyone to draw on the 'magical' resources of the unconscious. Like a true and proper 'mind juggler,' Tesei presents a performance of acrobatic evolutions involving some of the most intimate and personal things—our dreams, our mind. the true protagonist of the performance, however, is the audience, invited to play with the five senses, thoughts, and perceptions, under the guidance of the 'mentalist.'

Francesco Tesei was born in Forlì. He holds a certificate in Erickson hypnosis and a Masters degree in neuro-linguistic programming from the Milton Erickson Institute of Turin. But his official papers describe him an 'artist,' which is a very narrow description since he is Italy's leading mentalist, and one of the most widely renowned internationally. As creative consultant and as stage director, he has conducted a number of projects in cooperation with other artist. He has also been working as an illusionist for 15 years, and his performances in more than 30 countries of three continents have won him a number of awards and trophies. He has authored a book on mentalism, *Mentalica* (La Porta Magica 1998).

39

Sunday, September 4_11p.m._ spalti Fortezza Firmafede 10 admission fee €3.50

Alessandro Barbero

How did Middle Ages men think?

The knight

Jean de Joinville was a French knight and a gentleman, not only a vassal of King Louis IX, but one of his friends. He never needed to conceal what he thought, for a man of such a lineage was afraid of no-one. When he left on a crusade he admitted that he did not feel like it, and as he rode away he kept turning around to see his castle, where he had left his young bride. His honor demanded that he leave—and honor was all-important. Jean loved his King, but the idea that he was a saint seemed funny to him. When the whole expedition fell into Saracen hands, one of its members suggested that instead of surrendering they should accept to be martyred: 'But we,' Jean de Joinville candidly said, 'did not listen.' Through his work *Vita di San Luigi* we discover that the Middle Ages of the chivalry were a time of far greater disenchantment than the *chansons de geste* would have us believe.

Alessandro Barbero, born in 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 University of East Piedmont at Vercelli. He contributes to *La Stampa* and to 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 him the Premio Strega in 1996. Among his recent publications are: *Storia del Piemonte* (Einaudi, 2008); *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007); *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006); *Benedette guerre. Crociate e jihad* (2009), all published by Laterza in the 'Festival della Mente' series. His more recent books are: *Lepanto. La battaglia dei tre imperi* (Laterza, 2010); *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011).