



Sarzana's Festival della Mente has arrived at its 9th edition, and in such a difficult year as 2012, its organizers find that discussing creativity and creative processes is an important challenge as well as an invaluable opportunity to stimulate a public debate. Nothing can be more useful than culture and intellectual endeavors to help us all understand current trends, perhaps try to change the current, alarming state of things for the better. After the nearly 500 events of the past 8 years, attended every year by an average of 40,000 people from all over Italy, Sarzana's Festival della Mente—Europe's first to be entirely devoted to creative processes—renews its commitment and presents its 2012 program. Its director, Giulia Cogoli, has joined forces with leading Italian and foreign intellectuals to develop a number of lectures, workshops and performances designed for a large audience. This is a Festival for all: for children and teenagers—nearly 50 meetings are designed especially for them—as well as for adults of all ages. Once again this year, a select group of leading thinkers, authors and performers will discuss their creative work in an accessible language, addressing issues of literature, music, science, history, linguistics, psychoanalysis, philosophy, neurosciences, art, landscape, society, theatre, food, botany and much more. The red thread that runs through the program is as usual the absolute value of knowledge. There is no future, there is no democracy, there is no progress without knowledge. This is the meaning of the Festival, and this is what you can expect if you come to share three special days, made possible by the support of Fondazione Carispe and the City of Sarzana.

FESTIVAL DELLA MENTE – 9th EDITION 2012 PROGRAM

Friday, August 31, 5:30pm, piazza Matteotti—free admission

Opening ceremony

Massimo Caleo, *Mayor of Sarzana*

Giulia Cogoli, *Designer and Director, Festival della Mente*

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

1

Friday, August 31, 5:45pm, piazza Matteotti—free admission

Gustavo Zagrebelsky

The right to culture, the responsibility of knowledge

One of the difficulties, or maybe the great divides in present-day societies is between the small number of those who know and the large numbers of those who do not know. This divide becomes the paradox of democracy, the form of government that is meant to be the rule of the majority, i.e., of those who do not know. Yet we can go beyond the paradox and recognize that democracy in our time is the form of government where “all do not know”, no-one knows. There is no policy decision today that does not contain a large scientific component, yet science in turn is highly fragmented and utterly specialized, so that a

scholar who knows a great deal about a small area of knowledge is often perfectly ignorant of all the rest. But governing means putting together all knowledge and coordinate it to serve general goals. Who can accomplish that task? Those who do not know? Perhaps not knowing is the condition—once again, paradoxical—that makes it possible to decide. Could this be the condition for managing our societies—living mostly in darkness at a time when knowledge has never been so developed? For centuries we have concentrated upon ethics and the responsibilities of policy-makers. Nowadays it is essential to focus upon the ethics and responsibility of those who operate in the many areas of sciences—human and natural, assuming that this distinction is still meaningful. The great benefits and disadvantages of social life can come from them. Unless it chooses to be the paradoxical regime of global blindness at a time when details are so brightly illuminated, democracies should carefully consider science and its social relevance.

Gustavo Zagrebelsky, a former President of Italy's Constitutional Court, now teaches at Turin University and at Naples Suor Orsola Benincasa University. He is a member of the Accademia Nazionale dei Lincei and of Chile's Academy of Science. He often contributes editorials to *la Repubblica* news daily. Following are some of his latest books: *Principi e voti* (Einaudi, 2005); *Imparare democrazia* (Einaudi, 2007); *Le virtù del dubbio* (Laterza, 2007); *Contro l'etica della verità* (Laterza, 2008); *La legge e la sua giustizia* (Il Mulino, 2008); *Questa Repubblica* (Le Monnier, 2009); *Scambiarsi la veste. Stato e Chiesa al governo dell'uomo* (Laterza, 2010); *Giuda. Il tradimento fedele* (by Gabriella Caramore, Einaudi, 2011); *La felicità della democrazia. Un dialogo* (with Ezio Mauro, Laterza, 2011); *Simboli al potere. Politica, fiducia, speranza* (Einaudi, 2012).

2

Friday, August 31, 7pm, Teatro degli Impavidi—admission €3.50

Marco Santagata

Dante: an egocentric or a prophet? Creativity and writing as a mission

Ever since his youth, Dante Alighieri felt his fate was predetermined: in what he saw, did or said—whether in love, in the death of his beloved, in his political defeat or in exile—he would see a sign of destiny, the shadow of an unavoidable fate, the trace of a superior will. Personal fortunes and misfortunes took on the hallmark of exceptionality and necessity. Tank to his unshakable self-esteem he could turn his frustration, insecurity, and acute feeling of social inadequacy into elements of strength, so much so that in the Divine Comedy he reiterated his belief that he was a prophet entrusted with the mission of saving mankind. His universal masterpiece, therefore, in addition to being inextricably linked to the events of his personal life, was influenced by his innermost and contradictory psychological drives.

Marco Santagata is one of Italy's leading scholars of Dante and Petrarca. He is a literary critic and a Professor of Italian Literature at the University of Pisa. He has written extensively about Petrarca (whose *Canzoniere* he edited for Mondadori) and Dante (whose complete works he is currently editing, again for Mondadori). His recent books include *L'io e il mondo. Un'interpretazione di Dante* (il Mulino, 2011) and a biography of Dante Alighieri, *Dante* (Mondadori, 2012). In addition to his scholarly work, he has also written a few novels: *Papà non era comunista* (Guanda, 1996), winner of the Bellonci Award for unpublished texts in 1996; *Il copista* (Sellerio, 2000); *Il Maestro dei santi pallidi* (Guanda, 2003), winner of the *Super Campiello* Award; *L'amore in sé* (Guanda, 2006), winner of the Stresa Award; *Voglio una vita come la mia* (Guanda, 2008); *Dante. Il romanzo della sua vita* (Mondadori, 2012).

3

Friday, August 31, 7pm, sala Canale Lunense—admission €3.50

Anna Salvo

Sorrow is like a telescope that helps us look into the distance: creatività and suffering

Sorrow is often thought of as an experience that petrifies, annihilates and paralyzes. Yet sometimes suffering can be an opportunity that helps us open up to see ourselves and others better. For Marcel Proust, sorrow was a sort of optical instrument—a lens—which directed the gaze to unexpected perspectives and unusual horizons. But how is this new perception connected to creativity? Freud already spoke of a “family novel” to describe the tale that we all keep writing and editing as we create our story. The passing of time is marked by an incessant creative process in which the experience of sorrow sometimes opens up new visions before our eyes. Is sorrow there to teach us something? It is not easy to answer, but this can be a starting point to rebuild our story or to create new parts of it.

Anna Salvo is a psychotherapist with a psychoanalytical training and is Professor of Dynamic Psychology at the University of Calabria. She has written about clinical psychology in *il manifesto* and currently in *La Sicilia*. Her books include: *Depressione e sentimenti* (Mondadori, 1994); *Perversioni al femminile* (Mondadori, 1997); *Arcipelago anoressia* (La Tartaruga, 2000); *Madri e figlie* (Mondadori, 2003); *Quando l'amore chiede troppo* (Mondadori, 2005); *Questo corpo non è mio. Capire l'anoressia attraverso gli occhi di chi ne soffre* (Mondadori, 2008); *Corpo a corpo* (with G. Buzzatti, Laterza, 1995); *Il corpo-parola delle donne* (Raffaello Cortina Editore, 1998); *I dolori che ci cambiano. Quando soffrire aiuta a crescere* (Mondadori, 2012).

4

Friday, August 31, 7:30pm, spalti Fortezza Firmafede—admission €3.50

Andrea Moro

I speak, therefore I am

Like the starry sky: visions of language across the centuries

Explaining the history of language is like watching the starry sky: we join together the brightest stars and build constellations—some of them ordinary, others more daring. And not all the stars we see are active: the light that reaches us is ancient, it could still be on its way when the star is already dead. Thus the sky is like a natural history museum and at the same time like a zoo: next to the living animals, we see the footprints of those that have become extinct. The same thing happens when we examine how language has been viewed across the centuries: every era, every culture have set forth a dominant theory of the nature of language, so much so that by tracing their development we can obtain a sample of the “spirit of the times”, or a sort of history of mankind.

Andrea Moro (1962) holds a Ph.D. in Linguistics from Padua University and has obtained a *Diplôme d'études supérieures en théorie de la syntaxe et syntaxe comparative* from Geneva University. He was often a visiting scientist at MIT and at Harvard University. He now teaches linguistics at the department of Psychology of Milan's Università Vita-Salute San Raffaele, that he founded together with others. His chief fields of research are the theory of syntax in human languages, and the neurobiological foundations of language. His many books include: *The Raising of Predicates* (Cambridge U. Press, 1997); *Dynamic Antisymmetry* (The MIT Press, 2000); *I confini di Babele. Il cervello e il mistero delle lingue impossibili* (Longanesi, 2006; MIT Press, 2008); *Breve storia del verbo essere* (Adelphi, 2010) and *Parlo dunque sono* (Adelphi, 2012).

5

Friday, August 31, 9:30pm, Chiostro di San Francesco—admission €7.00

Giulia Lazzarini

WALLS—before and after Basaglia

This touching performance by Renato Sarti (text and stage direction) tells the experience of a paramedic who by chance went to work at the Trieste psychiatric hospital. Straitjackets, lobotomies, electroshocks... such were psychiatric hospitals before the introduction of the legislation named after Dr. Basaglia—isolated places where all sorts of violence and torture were perpetrated. Then things changed: the main task of hospital staff

was no longer just keeping watch on the patients but listening and talking to them. This inevitably set off a strange dynamics where the boundary separating madness from sanity was exposed in all its precariousness. With her light touch and her surprising expressiveness, Giulia Lazzarini interprets on stage the nurse—a simple woman—who becomes aware of the human meaning, as well the scientific value, of the revolution brought about by that unusual doctor.

Giulia Lazzarini, the great stage actress, had her stage début when she was very young. In her 50-year long career she has interpreted great classics and contemporary texts. She has been one of the stars of Milan's Piccolo Teatro. She has performed in Shakespeare's *Tempest*, Goldoni's *Arlecchino servitore di due padroni*, Brecht's *Galilee and Three-penny Opera*, Dostoevsky's *White Nights* and Checov's *The Cherry Orchard*. Her tv performances include: Ibsen's *A Doll's House*, Wilder's *Our Town*, *Resurrection*, directed by the Taviani brothers, and *Maria Montessori* by Tavarelli. She has also performed in a number of feature films: Manfredi's *Grazie di tutto* and Giordana's *Romanzo di una strage*. Giorgio Strehler said about her: "Giulia is one of those natural talents who give the impression they know everything about drama the moment they step onstage and start acting. They were born to act. They always act, and have always acted well...".

6

Friday, August 31, 9:30pm, piazza d'armi Fortezza Firmafede—admission €7.00

Paolo Rumiz e Alfredo Lacosegliaz Patchwork Ensemble

I Narrabondi. A reading in music

A story in music and words of what happens in the mind, body and voice of people walking—a metamorphosis that turns the stride into happiness. Rhythm and narrative awaken in us an inclination for oral history as old as the Mediterranean. A 'Narrabondo' is a wandering storyteller, a nomadic investigator who rediscovers a forgotten Italy and gives stories for a bowl of soup—a sort of Medieval troubadour who reveals, exposes, reassures, and finds a new meaning of existence in our restless 21st-century homeland. The music accompanying tales is inspired by literary suggestions and explores different levels and geographical areas. A performance by Paolo Rumiz, author of the texts and narrator; Alfredo Lacosegliaz, author of the musical score, drummer and player of other instruments; Ornella Serafini, voice; Cristina Verità, violin; Daniele Furlan, clarinet.

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* (2010), *Il bene ostinato* (2011), *Maschere per un massacro* (2011).

Alfredo Lacosegliaz has authored soundtracks for feature films (*Senza pelle* by A. D'Alatri, *Facciamo Paradiso* by M. Monicelli), tv shows (*Circus* and *Sciuscià* by M. Santoro), plays (by M. Ovadia, B. Polivka, P. Villoresi, R. Andò), dance theater performances (by the Accademia Nazionale S. D'Amico and the Scuola Civica Paolo Grassi). He has performer in the U.S., Germany, Morocco and Greece.

7

Friday, August 31, 11:15pm, piazza Matteotti—admission €3.50

Alessandro Barbero

How did women think in the Middle Ages? St. Catherine of Siena

For centuries, women did not have a public voice, unless they were queens. In the Middle Ages, few women were strong enough to force a male chauvinist society to listen to them and to let them free to live the way they chose, and those who did often paid a very high price. Catherine of Siena heard God's voice and wanted to cry out to others what God dictated. The daughter of a craftsman with a large family, as a young girl Catherine obtained from her father a room of her own, where she would be free to wake, pray and do penance. In time she forced the Pope and the cardinals to hear her out by writing them harsh and reproachful letters. And the heads of the Church would bow in front of the young woman, who died at just 33 years of age, weakened by her constant fasting.

Alessandro Barbero 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).

8

Saturday, September 1, 10am, sala delle Capriate Fortezza Firmafede—admission €7.00

Luca Scarlini

approfonditaMente

Dancing thought: the body as a thinking mechanism

"I could only believe a God who dances": the famous phrase by Nietzsche inaugurated the 20th century. Dance in all its forms becomes a sort of litmus test of thinking, every form of bodily expression becomes a focus of interest. Oscar Wilde prophesied with Mallarmé on the performance of his *Salome*. Yeats wrote for a Japanese performer, Isadora Duncan embodied the Greek myth that unhinges the world of tutus and en-pointe ballet. Anita Berber, the queen of decadent Berlin, sat for the painter Otto Dix. It's a whole world in motion, with Céline and Martha Graham, Ezra Pound, Jerome Robbins and Jean Cocteau dancing in the background. Stories of dancing thought from the mythical antiquity to the present time, where thought becomes incarnated in the bodily dimension with surprising results (duration: approx. 2 hours).

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); *Il Natale dei Magi* (Einaudi, 2011); *La sindrome di Michael Jackson* (Bompiani, 2011); *Il Caravaggio rubato. Mito e cronaca di un furto* (Sellerio, 2012).

9

Saturday , September 1, 10am, cinema Moderno—admission €7.00

Duccio Demetrio

approfonditaMente

The tenth Muse: *Writing* and its myths

We all know that the Greek Muses were nine sisters (Calliope, Euterpe, Polymnia...) devoted to the arts (poetry, flute playing, pantomime...). One was missing—*Writing*—who exists in other mythologies. Is it possible to correct this peculiar amnesia today? Autobiographies, journals, memoirs, correspondences, social networks all seem to indicate the emergence of a broader and broader—if scattered—community of amateur writers and graphomaniacs. Who are these people? Who are we who love to write in a variety of circumstances? We will ask ourselves, in the words of Italo Calvino: "What is this myth trying to tell me?" We will rediscover the myths that guide and protect the instinctive drive to write about ourselves. At last we will name the tenth Muse, forgotten for too long and awaiting recognition after such a long silence (duration: approx. 2 hours).

Duccio Demetrio is Professor of Philosophy of Education and Theories and Practices of Writing at the University of Milano Bicocca. He has devoted his research to studying adulthood. He has founded the *Accademia del silenzio*, the journal *Adulthood* and, together with S. Tutino, the *Libera Università dell'Autobiografia di Anghiari*, a beacon for all wishing to write their life story and learn its philosophical, educational and therapeutical implications. His books include: *Filosofia del camminare* (2005), *La vita schiva* (2007), *L'interiorità maschile* (2010), all published by Raffaello Cortina; *Ascetismo metropolitano* (Ponte alle Grazie, 2009); *La religiosità degli increduli* (EMP, 2011). His books on writing are *Raccontarsi* (1996); *Autoanalisi per non pazienti* (2003); *La scrittura clinica* (2008); *Perché amiamo scrivere* (2011), published by Raffaello Cortina; *I sensi del silenzio* (Mimesis, 2012).

10

Saturday, September 1, 11am, sala Canale Lunense—admission €3.50

Giuseppe Civitarese

Get out your colors! Dreaming as the mind's poetic function

Freud thought that dreams protect sleep as they let repressed childhood wishes surface and they partly satisfy them. Today we view dreaming as the mind's ability to attach personal meaning to experience. "Personal" means that when what we are experiencing seems true and real, it is invariably tinged with emotion. Contemporary psychoanalysis puts emotions back at the center and assumes aesthetic experiences as a model of what is truest in what happens in analysis. W. Bion said: "Get out your colors!" to invite analysts to draw on their own artistic abilities to paint their patients' emotion and help them live a more authentic existence. Like poetry, dreams reinstate the mind in the body; they do not conceal meaning, they create it. Conversely, art is the artist's dream of our most secret fears, or, as Rilke said, of the horror we can think of.

Giuseppe Civitarese is a psychiatrist, holds a Ph.D. in Psychiatry and Relational Sciences. As a psychoanalyst, he belongs to SPI-Società Psicoanalitica Italiana, APA-American Psychological Association, and IPA-International Psychoanalytical Association (IPA). He lives and works in Pavia. He has written extensively on psychiatry and psychoanalysis in leading Italian and international publications. His books include: *L'intima stanza. Teoria e tecnica del campo analitico* (Borla, 2008); *La violenza delle emozioni. Bion e la psicoanalisi postbioniana* (Raffaello Cortina, 2011); *Perdere la testa. Abiezione, conflitto estetico e critica psicoanalitica* (with Sara Boffito, Francesco Capello, Clinamen, 2012). He has co-authored *Sognare l'analisi. Sviluppi clinici del pensiero di Wilfred R. Bion* (Bollati Boringhieri, 2007); *Psicoanalisi in giallo* (Raffaello Cortina, 2011). He has edited *L'ipocondria e il dubbio. L'approccio psicoanalitico* (with V. E. Morpurgo, Franco Angeli, 2011).

11

Saturday, September 1, 11:30am, Teatro degli Impavidi—admission €3.50

Paolo Pejrone

For a modern garden—in form and substance

The garden as a first step in an individual approach to Nature, from the baroque and sophisticated forms of past centuries to the much simpler forms of our time, through the kitchen-garden and the orchard experiences, since gardens adapt to changing periods and tastes... Above all for a healthy garden, where poisons or chemical fertilizers, insecticides and pesticides are banned. A garden where beauty can reign and where common sense can live unchallenged. "Hard work built upon beauty, made of attempts and experiments, that finds in patience the uncertainty of an ephemeral, seasonal success, and in writings the certainty of memory". An encounter with one of the leading and most renowned landscape architects of Italy, maybe the world.

Paolo Pejrone is an architect from Turin. He has studied with Russell Page and Roberto Burle Marx. Since the 1970s, he has been designing landscapes in Italy, France, Switzerland, Saudi Arabia, Greece, England, Germany, Spain, Belgium and Austria. He is a founding member of the Italian Association of Landscape Architecture (A.I.A.P.P.); Italian vice-president of the International Dendrology Society (I.D.S.). He has created and designed the 3-day garden fair at the Castle of Masino, is the founder and president of the Accademia Piemontese del Giardino. He writes for *La Stampa*, *VilleGiardini*, RAI and La7. His books include: *In giardino non si è mai soli. Diario di un giardiniere curioso* (Feltrinelli 2002), *Il vero giardiniere non si arrende. Cronache di ordinaria pazienza* (Feltrinelli 2003); *La pazienza del giardiniere* (Einaudi 2009), and *I miei giardini* (2008), *Gli orti felici* (2008), *Cronache da un giardino* (2010), all published by Mondadori Electa.

12

Saturday, September 1, 12 noon, Chiostro di San Francesco—admission €3.50

Franco Cordero

The phobia of thinking

Mass lobotomies are usually successful: the intellectual vision entails a cost in terms of Energy consumption and sometimes traumatic emotional strain, because it sees fearful things we would rather not know: to begin with, the biological death sentence under which every animal is born. Hence the flourishing entertainment industry; hence the weight of interests defended by so-called dogmatic truths. The auto-da-fe or burning stake has modern and politically correct equivalents. The intellect requires constant maintenance: it does not take much to atrophy. The hypnosis of the screen and the monitor explains effects that are much more pervasive than those of the soul-carers of old: suffice it to mention the sermons by the friar Savonarola in the cathedral of Florence, or by John Calvin in Geneva—two technocrats of psychological subjugation. So thinking has a hard game to play against psychic inertia, a game that may be lost from the start but is still worth playing.

Franco Cordero is Professor Emeritus of Criminal Procedure at the University of Rome 'La Sapienza'. He is one of Italy's leading jurists: one of his textbooks has reached the 17th edition. In his pamphlets and essays, as well as his novels, he has addressed the intricacies of law the mazes of theology. His recent books include: *Nere lune d'Italia. Segnali da un anno difficile* (2004), *Fiabe d'entropia. L'uomo, Dio, il diavolo* (2005), *L'armatura* (2007) published by Garzanti; *Che cos'è la giustizia?* (with an audio CD-Rom, Luca Sossella Editore, 2007); *Aspettando la cometa. Notizie e ipotesi sul climaterio d'Italia* (2008), *Savonarola* (2009), *Il brodo delle undici. L'Italia nel nodo scorsoio* (2010), *Discorso sopra lo stato presente dei costumi degli italiani. Seguito dai pensieri di un italiano di oggi* (G. Leopardi, 2011); and *L'opera italiana da due soldi. Regnava Berlusconi* (2012) published by Bollati Boringhieri.

13

Saturday, September 1, 3pm, sala delle Capriate Fortezza Firmafede—admission €7.00

MASBEDO

approfonditaMente

The artist as sacred parasite

What does it mean to be an artist today? How does the art system function and what connection does it have with the artist? By telling about their work with the help of images, Masbedo analyze the artist's difficult role. "Many stereotypes cast artists as people existing without the reality principle. By sacred parasite, instead, we mean an active and creative being who inhabits a complex system where daily life often conflicts with the natural flow of things and becomes a constraint on imagination and passion. Artists are parasites as they need to feed off reality in order to survive. Their mission is sacred for they sublimates life in poetry and try to turn poetry into a weapon of resistance to reality". A testimony on art languages, video-art, the art market and system (duration: approx. 2 hours).

MASBEDO are Nicolò Massazza (Milan 1973) and Iacopo Bedogni (Sarzana 1970), two video artists and performers whose work has been exhibited in many museums and galleries in the past 10 years, including Rome's MAXXI, Barcelona's Centro de Cultura Contemporanea, Warsaw's Centre for Contemporary Art at Ujazdowski Castle, Turin's GAM and the Tel Aviv Museum of Art. In 2010 they won the *Cairo Award* and presented their short *Distante un padre* at the UN World Forum at Rio de Janeiro's Museum of Contemporary Art. they were selected for the Italian Pavilion at the 53rd Venice Biennale. They have participated in a number of festivals, and in 2006 they were the only video artists selected to exhibit in Piazza Grande at the Locarno Film Festival. They collaborate with the French writer Michel Houellebecq since 2002. Their works were acquired by some of Europe's most important private and public collections.

14

Saturday, September 1, 3pm, cinema Moderno—admission €7.00

Marino Niola

approfonditaMente

Between organic and divine. Food as knowledge, resistance and penance

Fat-free, sugar-free, low-calory, no eggs, no milk, no GMOs. Nowadays we mostly expect our food to be "free" of something, and in spite of our best intentions, we are obsessed by an ideal of purity and lightness. So much attention to what we eat makes our eating habits a symptom of a generalized insecurity that we project onto food. Food controls are becoming reassuring substitutes for a reality that is getting out of hand. The result is a mixture of ethics and dietetics, health safety and salvation, normalization of the body and care of the soul. An exploration of the forms and functions of food in the society of insecurity: from bulimia to orthorexia, from the religion of slimness to the exponential spread of obesity, food is a symbolic entity that processes the contradictory aspects of the present and builds cognitive and ritual hooks to hang our fear from (duration: approx. 2 hours).

Marino Niola, a well-known anthropologist of contemporary times, is Professor of Anthropology of Symbols at the Suor Orsola Benincasa University of Naples, where he also heads a research lab on Mediterranean diet. His main research focus is the relationship between tradition and cultural change in contemporary societies and the persistence of myth in the contaminated forms of the present time. He is a member of the steering committee of AISEA, the Italian Association of Ethno-Anthropological Sciences. He is a frequent contributor to the newsdaily *La Repubblica* and writes a column entitled *Today's Myths* in its Friday supplement. He also contributes to *Le Nouvel Observateur*, Locarno's *il caffè* and Naples' *Il Mattino*. Among his books are *Totem e ragù. Divagazioni napoletane* (Pironti, 2003); *Don Giovanni o della seduzione* (L'Ancora del Mediterraneo, 2005); *I Santi patroni* (2007), *Si fa presto a dire cotto. Un antropologo in cucina* (2009),

and *Non tutto fa brodo* (2012) published by il Mulino; *Miti d'oggi* (Bompiani, September 2012).

15

Saturday, September 1, 3:30pm, Teatro degli Impavidi—admission €3.50

Giacomo Marramao

Power, creativity, change

After being long neglected the topic of power is back at the center of philosophical consideration. For Giacomo Marramao, the constant of Power—its “heart of darkness”—is seated in a paranoid complex which has been rooted since its origin in a perversion of the logic of identity, an *identity obsession* viewing all strangers as threats and viewing the stranger’s death or humiliation as a source of life. The innermost nature of power relations is thus shown to be the congealment, ossification and subjugation of creativity. Therefore drawing a line of rupture and opposition to Power today means not only ensuring the freedom of transformation of individuals and communities, but above all enhancing their ability to think and to *create new worlds* that represent an alternative to the current state of things.

Giacomo Marramao is Professor of Theoretical Philosophy and Political Philosophy at the the University of Roma Tre and Professor of Political Theories at the Department of Political Science of the Sorbonne in Paris. He is the director of the Fondazione Basso, a member of the Collège International de Philosophie and honorary professor at the University of Bucharest, Romania. He has been Visiting Professor to important European, American and Asian universities. In his research he has developed a critical theory of society focusing on the relationship between time and power. Lately he has been dealing with the logic and dynamics of change in the globalized world. His books, translated into many languages, include: *Contro il potere. Filosofia e scrittura* (Bompiani, 2011); *Dopo il Leviatano* (1995); *Potere e secolarizzazione* (1983); *La passione del presente* (2008); *Passaggio a Occidente. Filosofia e globalizzazione* (2009). Bollati Boringhieri is about to publish his latest work, *Potere*.

16

Saturday, September 1, 5pm, Chiostro di San Francesco—admission €3.50

Luca Ronconi, Gianfranco Capitta

Theater of knowledge

Luca Ronconi is the “Grand Master” of Italian theater. After spending ten years as an actor and another fifty as director, he left a mark on Italian theater (and not only Italian) that he has reinvented and relaunched. His genius has pushed him toward uncharted territory—unknown or little-known works of the past as well as great classics of Western drama. Ronconi knows how to bring literary texts to life onstage with unsuspected dramatic power by using all the tools theater has to offer: actors, space, text. In this dialogue with Gianfranco Capitta, Luca Ronconi tells about artistic background and his creative experience.

Luca Ronconi is currently art director of Milan’s Piccolo Teatro, after directing the city theaters of Turin and Rome. Unanimously viewed as Italy’s leading stage director he has staged a number of memorable productions in Italy and in Europe. His *Orlando furioso* of 1969 made him famous all over the world, and since then he has investigated in depth all sorts of texts, from Greek tragedies to contemporary drama. His book on *Teatro della conoscenza*, written with G. Capitta, is about to be published by Laterza in the series “i Libri del Festival della Mente”.

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 *Orestyadi*, 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.

17

Saturday, September 1, 5pm, sala Canale Lunense—admission €3.50

Ascanio Celestini

How stories are born

"The end of the world has always been there. What else do you imagine the Incas or the Aztecs thought when they first saw the Spanish conquistadores, those aliens who had rained in from who knows where? But what is the end of the world, if not the end of one's world?" These words by the ethnologist Ernesto De Martino came as a revelation to Ascanio Celestini when, as a university student, he discovered that "anthropology was not the profession of a group of gentlemen in bow ties who would travel to Africa to measure the skull of its inhabitants. It was that, too, and it invented a modern, scientific form of racism. But in the 20th century, anthropology became a view of the world, a way to understand how individuals can consider the world their own. So when someone asks me how stories are born, I don't know. All I know is that we need stories, for stories are our way of being in the world. The world may not end as long as we have words to describe it. If words come to an end, we will no longer know how to relate to reality".

Ascanio Celestini, born in Rome in 1972, is an actor and writer of numerous shows including *Radio clandestina*, *Fabbrica*, *Scemo di guerra*, *Canzoni impopolari*, *La fila indiana*, *La pecora nera* and *Pro patria*. He has written: *Cecafuno. Storie da leggere ad alta voce* (with audio-CD, 2002), *Radio Clandestina. Memoria delle Fosse Ardeatine* (with DVD, 2005), *Fabbrica* (2007) published by Donzelli; *Storie da legare* (Edizioni della Meridiana, 2006); *Parole sante* (with DVD, Fandango Libri, 2008); *Scemo di guerra* (with DVD, 2006), *Lotta di classe* (2009), *Io cammino in fila indiana* (2011) published by Einaudi; *Incroci di sguardi. Conversazione su matti, precari, anarchici e altre pecore nere* (with Alessio Lega, elèuthera, 2012).

18

Saturday, September 1, 7pm, piazza Matteotti—admission €3.50

Erri De Luca

Words as tools

Dylan Thomas wrote: "Hands have no tears to flow". Erri De Luca replies: "True, but the right hands can dry tears out". For even writing means using one's hands. So in the view of the Neapolitan writer words take on the character of tools, tangible instruments of leisure to find one's way back home. Words like flints struck by the writer, words that leave us with callused hands and a short breath. Writing like mountain-trekking: one step after another, constantly threatened by the slippery ground, our only footholds are commas, semicolon and new paragraphs. A view of writing emerging just at a time when everything is de-materializing, becoming abstract and digital. And when manual labor is subjected to constant blackmail: either give up your rights and become subservient or be expelled.

Erri De Luca, the writer, journalist, translator, has worked a number of jobs, mainly as a builder, in Italy, France and Africa. He has taught himself Yiddish and Hebrew and has translated a few books of the Bible into Italian. His books are published by Feltrinelli: *Non ora, non qui* (1989), *Una nuvola come tappeto* (1991), *Aceto, arcobaleno* (1992), *In alto a sinistra* (1994), *Alzaia* (1997), *Tu, mio* (1998), *Tre cavalli* (1999), *Montedidio* (2001), *Il contrario di uno* (2003), *Mestieri all'aria aperta* (con G. Matino, 2004), *Solo andata* (2005), *In nome della madre* (2006), *Almeno 5* (with G. Matino, 2008), *Il giorno prima della felicità* (2009), *Il peso della farfalla* (2009), *E disse* (2011), *I pesci non chiudono gli occhi* (2011), *Il torto del soldato* (2012). He has translated and edited *Exodus* (1994), *Jonas* (1995), *Ecclesiastes* (1996), *Ruth* (1999), *The Life of Samson* (2002), *The Life of Noah* (2004),

Pushkin's *The Stone Guest* (2005). *Le sante dello scandalo* was published by Giuntina in 2011.

19

Saturday, September 1, 7pm, Teatro degli Impavidi—admission €3.50

Ruggero Pierantoni

It's all a matter of size

What does “measuring” mean? The etymology says that “dimension” comes from the Latin *mensurare*, “to measure”, but to day we wish we could say “trimension”. For those who wear 3-D glasses they should be three, but for a mathematician or a physicist of a few years back, there were n dimensions or only four. So the question remains: how many dimensions are there, and how to use them? There are large-sized objects and small-sized objects and we think we can “measure” everything—but is that true? It seems clear—and it is not at all—that one can “measure a painting” by Monet or Raphael, but try to measure Canova's sculpture of Paolina Borghese, or the duration of one of Bach's English Suites! A meeting between art, science and neuroscience on the fascinating topic of dimensions and measurements in art.

Ruggero Pierantoni is a biophysicist. He has worked at Italy's CNR-National Research Center where he has studied the ultrastructure of neural synapses and the development of sense systems. He has taught at Florida State University, the California Institute of Technology, the Virginia Institute of Technology, the Max Planck Institut, the School of Medicine of the University of Calgary, the Carleton University in Ottawa. He is currently teaching at the Architecture Dept. of the University of Genoa. His books include: *La trottola di Prometeo. Introduzione alla percezione acustica e visiva* (Laterza,1996); *Verità a bassissima definizione* (Einaudi,1999); *Vortici, atomi e sirene. Immagini e forme del pensiero esatto* (Electa Mondadori, 2003). Bollati Boringhieri have published: *Riconoscere e comunicare* (1977), *L'occhio e l'idea. Fisiologia e storia della visione* (1981), *Forma fluens. Il movimento e la sua rappresentazione nella scienza, nell'arte e nella tecnica* (1986), *Monologo sulle stelle* (1994), *Salto di scala. Grandezze, misure, biografie delle immagini* (September 2012).

20

Saturday, September 1, 7:30pm, spalti Fortezza Firmafede—admission €3.50

Andrea Moro

I speak, therefore I am

The hidden waft: the secrets of language

One of the most surprising aspects of the human code of communication is that words, though lined up one after another, can also relate to each other from a distance, for instance when a noun is separated from its verb. It is like when one closely observes a tapestry and realizes that the dots forming a complex picture are but same-color threads which emerge and plunge back into the fabric and create an unexpected connection between distant parts of the pattern. Knowing the other side of the tapestry, the hidden waft supporting the fabric, is as much as what we can expect from linguistic explanations. One property of this structure is that it makes it possible to build an infinite number of sentences. It is just this infinity that characterizes all human languages and only them, distinguishing us from all other animals.

Andrea Moro (1962) holds a Ph.D. in Linguistics from Padua University and has obtained a *Diplôme d'études supérieures en théorie de la syntaxe et syntaxe comparative* from Geneva University. He was often a visiting scientist at MIT and at Harvard University. He now teaches linguistics at the department of Psychology of Milan's Università Vita-Salute San Raffaele, that he founded together with others. His chief fields of research are the theory of syntax in human languages, and the neurobiological foundations of language. His many books include: *The Raising of Predicates* (Cambridge U. Press, 1997); *Dynamic Antisymmetry* (The MIT Press, 2000); *I confini di Babele. Il cervello e il mistero delle lingue*

impossibili (Longanesi, 2006; MIT Press, 2008); *Breve storia del verbo essere* (Adelphi, 2010) and *Parlo dunque sono* (Adelphi, 2012).

21

Saturday, September 1, 9:15pm, piazza Matteotti—admission €3.50

Marc Augé

The primacy of knowledge

While science progresses, the gap between its protagonists and those who have no idea of what is at stake grows deeper and deeper very fast. This justifies our fear that democracy may not spread throughout the Earth, but rather, that we will see the emergence of a planetary aristocracy of knowledge, power and wealth in opposition to a mass of simple consumers and an even larger mass of people excluded from both knowledge and consumption. Can history still have a meaning in this scenario? And what meaning? The only meaning is knowledge. And the only obstacle to knowledge is intellectual arrogance of all sorts, wanting to impose its views on mankind. In the end the history of mankind will coincide with the conquest of a *scientific humility* that may gradually shift the borders of the unknown and will lead to the liberation of each individual. If there is a revolution one day, it will be a revolution of education, and of the education to freedom.

Marc Augé, one of the world's leading ethnologists and anthropologists, has been *directeur d'études* and chairman of EHESS, Paris' School of Higher Studies in Social Science. His background is in African studies, but he has spent a long time researching in Latin America as well as in Paris and in other regions of France. Augé is well known for introducing the notion of *non-places*. Many of his books are published in Italian. They include: *Nonluoghi* (2009), *Che fine ha fatto il futuro?* (2009), *Un etnologo nel métro* (2010), *Ville e tenute* (2011), all published by elèuthera; *Disneyland e altri nonluoghi* (1999); *Il senso degli altri. Attualità dell'antropologia* (2000); *Finzioni di fine secolo* (2001); *Diario di guerra* (2002); *Rovine e macerie. Il senso del tempo* (2004); *Il mestiere dell'antropologo* (2007); *Genio del paganesimo* (2008); *Il bello della bicicletta* (2009); *Straniero a me stesso. Tutte le mie vite di etnologo* (2011), *Futuro* (2012), *Per strada e fuori rotta* (September 2012), all published by Bollati Boringhieri.

22

Saturday, September 1, 9:30pm, piazza d'armi Fortezza Firmafede—admission €7.00

Enzo Moscato

Toledo Suite. Concerto spettacolo

A performance in words, music, songs, theater and poetry by one of the most popular voices of contemporary Neapolitan culture. The meaning, the intensity, the power of the long theater career of Enzo Moscato, author, actor and singer, a leading personality of what has been called "the new Neapolitan drama", will be displayed in a passionate tribute to the his neighborhood, Toledo, and to the city that makes it alive, Naples. A city of prostitutes, dreamers, madmen, constantly teetering between memory or nostalgia and a drive to rebel and seek redemption. Moscato acts and sings in an ancient language that he reinvents on the basis of the glorious theatrical tradition of Scarpetta, De Filippo, Viviani. Music and singing are intertwined with poetry in a performance that "can do without anything, but not the voice" and will be appreciated both by scholars and ordinary spectators.

Enzo Moscato is a stage actor, director and performer. For thirty years now he has been designing a number of original performances that have won him acclaim by the public and by critics both in Italy and abroad. His plays, which include comedies, monologues, rhapsodies, range from the play of his début *Scannasurece* (1980) to *Rasoi* (directed by E. Martone), to *Sull'ordine e il disordine dell'ex macello pubblico* (2001), and are all published in book form by Ubu-Libri. He holds playwriting workshops at the University of Fisciano and at Naples' Istituto Suor Orsola Benincasa. He has recorded four CDs as a singer where he revisits the folk traditions of Naples and not only: *Embargos* (1994), *Cantà*

(2001), *Hotel de l'univers* (2005), *Toledo Suite* (Phonotype, Fall 2012). He has recently published a book, *Gli anni piccoli* (Guida).

23

Saturday, September 1, 11:15pm, piazza Matteotti—admission €3.50

Alessandro Barbero

How did women think in the Middle Ages? Christine de Pizan

The first feminist writer in history was Italian, though she wrote in French. She was the daughter of Tommaso da Pizzano, the court physician and astrologer of Charles V, King of France. When her father became aware of her talent he encouraged her to study and to write against her mother's opposition. Christine was no rebel: she married one of the king's secretaries and had children. When she was widowed, she was 30 years old and had young children to raise. So she decided that she was like a man and try to achieve success by writing. Her books were enthusiastically welcomed by princes, philosophers and poets and won her fame and wealth. But she was not content: now that her voice was heard, she attacked macho stereotypes by writing that if all women had been allowed to study as she had, men's alleged superiority would have been destroyed.

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).

24

Sunday, September 2, 10am, sala delle Capriate Fortezza Firmafede—admission €7.00

Rafael Spregelburd, Gianfranco Capitta
approfonditaMente

Seven sins that make life possible

R. Spregelburd is a prominent personality of the new Argentinian wave that is restoring the country to its role in the world of culture after the dark years of the dictatorship and the economic crisis. He is an actor, stage director and playwright who uses theater with absolute freedom of invention, ignoring all limits of morals, space or time. His creativity brings a fruitful disorder to politics, society and cultural hierarchies. In Spregelburd's work, people's daily relationships provide insights on the paradoxes and utopias that will mark the third millennium. His most successful texts are collected in a book called *Eptalogia di Hieronymus Bosch* and are being staged by L. Ronconi in Italy. Among them are those on the seven capital sins, not the canonical ones but their updated versions: anorexia, extravagance, modesty, stupidity, panic, paranoia, stubbornness (duration: approx. 2 hours).

Rafael Spregelburd is an Argentinian playwright, actor and director. He is one of the leading personalities of contemporary drama. He began his career as an actor but in 1995 he began writing texts and adapting the works of various authors, including Pinter, von Mayenburg, Shawn and Kane. He has worked at many prestigious theaters of the world and his works have been translated and published in many countries and staged in Parigi, Vancouver, Montevideo, Munich, Milan, Vienna and Geneva.

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* (2008), written with stage and screen actor Toni Servillo, and *Teatro della conoscenza* (with Luca Ronconi, September 2012) both published by Laterza in their 'i Libri del Festival della Mente' series.

25

Sunday, September 2, 10am, sala Canale Lunense—admission €3.50

Gustavo Pietropoli Charmet

Teenagers in school: studying the past, ignoring the future

Teenagers are coming to grips with the fear that there may be no future where they can grow and express their "social self". At such a crucial juncture in their lives they are threatened with not finding in school the educational support they need to reorganize their hopes and expectations. They often have the impression that the disciplines they study are too past-oriented. They feel that the educational system is outdated in terms of methods, of relational style and of goals. Their teachers' educational methods are often outdated and encourage defeatism in looking at the future. In addition to that, the ongoing economic crisis obliges societies to proclaim a "state of educational emergency". It is urgent to make the future thinkable again for teenagers, to prepare them to understand society, ecology, the management of the territory and all that can help them enter into their mature life.

Gustavo Pietropoli Charmet is a psychotherapist with a background in psychoanalysis and a specialization in psychiatry. He has headed psychiatry hospital divisions, has been director of the School of Specialization in Psychology of the Life Cycle, and is professor of Dynamic Psychology at Milan's Bicocca University. He is president of the Istituto Minotauro, of the CAF-Onlus, director of the A.R.P.Ad-Minotauro School of Psychoanalytical Psychotherapy, and head of Milan's Crisis Center. Following are some of his books published by Franco Angeli: *Ragazzi sregolati* (2001), *Crisis center* (2003), *Manuale di psicologia dell'adolescenza: compiti e conflitti* (with A. Maggiolini, 2004). Mondadori published his 2006 book *Non è colpa delle mamme*; his 2009 book *Uccidersi*, written with A. Piotti, was published by Raffaello Cortina; Laterza published in 2008 *Fragile e spavaldo. Ritratto dell'adolescente di oggi* (eight editions) and *Che cosa farò da grande?* (2012), both in the series 'i libri del Festival della Mente'.

26

Sunday, September 2, 10:30am, Cinema Moderno--admission €3.50

Marco Belpoliti

Tell me how you dress and I'll tell you who you are. From Togliatti to Bossi and beyond

In the past fifty years or so Italian politicians have changed a great deal in the way they dress, gesticulate, act and speak in public. Through a series of pictures ranging from the 1940's to the 2010's, Marco Belpoliti tries to piece together a history of politicians' style viewed in synch with the development of Italian society. A journey among overcoats, suits, glasses and neckties, but also among all sorts of signs and more or less elegant gestures: an anthropological study of Italy and its political and other leaders.

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).

27

Sunday, September 2, 11:30pm, Teatro degli Impavidi—admission €3.50

Tullio Pericoli, Anna Ottani Cavina

To think with one's hand

How does the hand move on paper or on canvas? What are its laws? What questions does it ansie? In a dialogue with A. Ottavi Cavina, Tullio Pericoli tells about his profession of painter and illustrator by starting from the creative gesture. What goes between the mind and the hand? "The paper and the canvas are two surfaces that become spaces as soon as a sign appears, and the sign, as soon as it is drawn on them, turns into a living thing", says Pericoli. "The artist's work", he adds, "resembles the work of someone who finds the right key to a door after many attempts, and opens it, but as soon as he crosses the threshold, he finds another door and yet another one. Gradually he realizes that there are countless doors to be opened. The same happens in painting. The artist's work is like a naive, childish attempt at discovering what lies past all those doors, but he knows that there will be no end to doors".

Tullio Pericoli is a well-known painter and illustrator. He has held many personal exhibitions in Italian and foreign galleries and museums. His drawings are published on leading Italian and international media. As a scene designer, he has worked with the Opernhaus in Zurich and with Milan's Teatro alla Scala and Teatro Studio. His books include: *Ritratti arbitrari* (Einaudi, 1990); *Colti nel segno* (Mondadori, 1995); *Terre* (Rizzoli, 2000). Adelphi has published *I ritratti* (2002); *Otto scrittori* (2003); *Robinson Crusoe* (2007); *Piccola Storia dell'arte dell'albero* (2012).

Anna Ottani Cavina is Professor of History of Modern Art at the University of Bologna and at Johns Hopkins University SAIS, and Director of the Federico Zeri Foundation. She has curated exhibitions on Caravaggio's followers, on Italian painting of the 17th century, on Neo-Classic and Romantic painting. Her books include: *I paesaggi della ragione* (Einaudi, 1994); *La pittura di paesaggio in Italia. Il Seicento, Il Settecento, L'Ottocento* (Electa, 2003-2006).

28

Sunday, September 2, 12 noon, piazza Matteotti—admission €3.50

Receipts will be donated to the library of the G. Leopardi High School of Aulla, damaged by a recent flood.

Mauro Agnoletti, Ilaria Borletti Buitoni

Culture, environment, landscape. For a possible, sustainable future

The Italian landscape does not only reflect the country's recent history: it is our very identity. Be it urban, natural or agricultural, in the past thirty years Italy's landscape has undergone constant changes but little or no attention had been paid to the artistic heritage that makes it unique or to the damage done by construction work to the soil. Starting over from culture means not only to recover the pride of being Italian but also to develop the country's talent. For the modern notion of landscape, understood as an economic, environmental and social resource rather than an elitist phenomenon, requires a change in the models proposed by politics, as well as in the culture. This dialogue between two great experts who are personally committed to safeguarding the Italian landscape will take place 10 months after the floods that destroyed the area of La Spezia and the Lunigiana.

Mauro Agnoletti is Professor of Rural Territory Planning and History of the Environment at the Department of Agronomy of the University of Florence. He is coordinator of the Laboratory on Landscape and Cultural Heritage and that of Landscape at the Ministry of Agriculture. He is a consultant to the Council of Europe for the E.U. Landscape Convention. He is part of the steering committee of the International Consortium of Environmental History Organizations. He has coordinated the National Catalogue of Historic Rural Landscapes.

Ilaria Borletti Buitoni has been President of FAI-Italy's Environmental Fund since 2010. In 1993 she was one of the founders of *Amref Italia*, an NGO that set up health and educational programs for Africa. She has worked for the *Summit of Solidarity*, an umbrella organization including the leading no-profit agencies in the field of welfare and scientific research, created to promote a culture of no-profit organizations and transparency in donations.

29

Sunday, September 2, 3pm, Cinema Moderno—admission €7.00

Fabio Giommi

approfonditaMente

The power of attention: transforming the mind

Is a mode of knowledge beyond discursive thought conceivable? The kind of meditation we call *mindfulness* offers the opportunity that manifests itself when the mind's discursive activity—nearly always disorderly—calms down making room for the emergence of an awareness beyond words, beyond concepts, beyond thinking. *Mindfulness* designates awareness to the moment-after-moment unfolding of experience through attention. This lecture will have an experiential quality as it is not easy to explain in words something which mainly relates to experience. The emphasis will be on attention—the pivot of our mind's functioning—but other issues will also be dealt with, such as fragmentation and stress, two of the evils of our time. An opportunity to turn oneself into one's own laboratory and gain a first-hand experience of awareness (duration: approx. 120').

Fabio Giommi is a psychotherapist. He is currently a senior researcher at the Catholic University of Nijmegen in the Netherlands where he monitors a multi-disciplinary project on mindfulness at the intersection of studies on the brain, emotions and consciousness. Since 2002 he has been investigating the clinical applications of mindfulness at the Jon Kabat-Zinn's Center for Mindfulness at the University of Massachusetts Medical School in the U.S.A. He has worked with other internationally renowned mindfulness experts and has been a direct student of its pioneer, Gregory Kramer. In Italy he devotes himself to the clinical practice of mindfulness, to its popularization and to training. He is the director of NOUS, the 4-year specialization school in Cognitive-Constructivist Psychotherapy in Milan. He is founding member and president of AIM, the Italian Mindfulness Association. Ponte alle Grazie are about to publish his book *Trasformare la mente*.

30

Sunday, September 2, 3pm, sala Canale Lunense—admission €3.50

Sergio Givone

Invention and discovery. About creation

The notion of creation stands between the notion of invention and that of discovery. A discovery is said of something that was un-covered, something we did not know but was present and is brought to light. Invention is said of something that was not and stands, so to speak, in a relationship to nothingness. Traditionally, therefore, discovery is attributed to science and invention to art. Yet are we sure that we can be content with this simple conceptual opposition? In actual fact science is no less connected to invention than art, and art with discovery. Still, art and science entail two different ontologies: science has reality for its object, art has the sense of reality.

Sergio Givone is Full Professor of Aesthetics at the University of Florence since 1991. Prior to that, he has taught at the Universities of Perugia and Turin. He was *Humboldt-Stipendiat* at the University of Heidelberg. He has lectured and held seminars at Stanford, Columbia, Sorbonne Paris VIII, Lille, Heidelberg, Stuttgart, Madrid (Autonoma and Complutense), Barcelona. He contributes to a number of journals and newspapers, and in 2002 he has founded the journal “Estetica” of which he is the current editor in chief. His books, translated into many languages, include: *Storia del nulla* (Laterza, 1995); *Eros/ethos* (Einaudi, 2000); *Prima lezione di estetica* (Laterza, 2003); *Il bibliotecario di Leibniz* (Einaudi, 2005); *Metafisica della peste* (Einaudi, 2012). He has also written a few novels: *Favola delle cose ultime* (Einaudi, 1998); *Nel nome di un dio barbaro* (Einaudi, 2002) and *Non c'è più tempo* (Einaudi, 2008).

31

Sunday, September 2, 3:30pm, sala delle Capriate Fortezza Firmafede—admission €7.00

Jacopo Perfetti

approfonditaMente

La Street Art e il caso Banksy

Street art is around us and concerns us all. From the blue streets by Henk Hofstra in Drachten, Netherlands to Banksy's murals in Bethlehem, to those by Blu in Krakow, to JR's portraits in the favelas of Rio de Janeiro or those by Sten and Lex in Køge, Denmark, to Ivan's blank pages in Italian squares, street art is a global movement that brings art to all for all have a right to experience it. Street art asks for no permissions and leaves its mark wherever it goes. It may be fascinating or annoying. It can but be irreverent, irritating, irregular, irrational, for it is not only there to be looked at, but experienced (duration: approx. 150' including a 60' lecture and the screening of a movie on Banksy, *Exit through the gift shop*, Feltrinelli Real Cinema, 2011).

Jacopo Perfetti (1981) is a curator and designer of exhibitions and has worked with a number of museums and festivals, including Milan's PAC (with the exhibition *Street Art, Sweet Art*), ArteMas in Havana, Cuba, Faqra Fair in Faqra, Lebanon, MART of Rovereto, Spazio Oberdan in Milan and the Rome Auditorium. In 2006 he has founded *Art Kitchen* to develop creative and cultural projects related to street art. He lectures on art and communications at a number of Universities and institutions. For Skira he has edited *Street Art, Sweet Art* (2007), *Bros+20E20* (2008), *ivan, Poesia Viva* (2009), *Tv Boy, Mash up* (2010), *intralci* (2011). Through the lenses of Thierry Guetta, the French video maker who has been documenting for years the night work of street artists, the movie *Exit through the gift shop* will reveal the personality of Banksy, one of the world's leading graffiti artists, the creation of his murals, and his original, radical idea of democratizing contemporary art.

32

Sunday, September 2, 5pm, Chiostro di San Francesco—admission €3.50

Haim Baharier

Qabbala and an economy of justice

A great master of the Qabbalistic tradition used to say: “The truth should be pursued and intelligence should be subjugated nor suffocated. It is necessary to say ‘I do not know’, and study”. Haim Baharier pleads for a return to study, and in so doing, he goes against the grain of the increasingly widespread fashion of rock stars turning to Qabbala in their chase of unrealistic promises against the background of the crisis of the West. Qabbala has its roots in the biblical text, which leaves room for imagination, generates light, helps understand enigmas. It is like sailing in a sea dotted with buoys but without ever assuming they are fixed: the sailor can drown in certainty or open up to diversity.

Haim Baharier was born in Paris in 1947, the child of parents of Polish descent who survived the extermination camps. He studied with Léon Askenazi and with the

philosopher Emmanuel Lévinas. A mathematician and a psychoanalyst, he is considered to be one of the leading scholars in Jewish thinking and biblical hermeneutics. Baharier is Visiting Professor in the departments of Education Sciences, Sociology, Psychology and Art of many Italian universities, and is often invited to international conferences. He has developed courses in managerial training and development of cognitive abilities based on the hermeneutical approach. He has founded the Binah Center for managerial training in Milan, and also works as a consultant to entrepreneurs. His books include: *La Genesi spiegata da mia figlia* (Garzanti, 2006), *Il Tacchino pensante* (Garzanti, 2008); *Le Dieci Parole* (San Paolo, 2011); *Qabbalessico* (Giuntina, 2012).

33

Sunday, September 2, 6pm-9:30pm, Teatro degli Impavidi—admission €7.00

Mario Brunello

CELLO AND... hidden voices, revealed voices. A concert

Bach's suites for cello solo are a mystery. In almost three centuries, these works have not yet revealed themselves, or offered a key to their interpretation that could be shared by the thousands of cellists who work on them every day. Why? One answer lies in the cello's nature and soul. This is an instrument that approximates the expressive and technical possibilities of other better known ones such as violin and piano, but that entails unique difficulties. Yet by composing his Suites J.S. Bach has projected the cello into the future. The notes that can be played take on the instrument's warm, deep color, but it is up to the listener (and to the performer) to imagine the rest of the polyphony. Since such gaps can partly be filled with the help of present-day technologies, during the performance Mario Brunello will play music of various origins that reveals the polyphony by means of electronics.

Mario Brunello was the first Italian cellist ever to win the Tchaikovsky International Competition. He is often invited by the world's leading orchestras and has worked with many famous conductors, including V. Gergiev, Y. Temirkanov, R. Muti, A. Pappano, V. Jurowski, T. Koopman e C. Abbado. He often plays with G. Kremer, M. Argerich, Y. Bashmet, M. Pollini and A. Lucchesini. He has engaged in unique projects with a number of different artists—Fresu, Caine, Paolini, Testa, Ovadia and Capossela—to familiarize the audience with a different idea of music. He holds most of his performances at the Antiruggine, a former industrial plant that has been revamped for the purpose. His recordings include: *Beethoven's Triple Concerto* with C. Abbado (Deutsche Grammophon) and *Brunello Series* (Egea Records), five albums including Bach's Suites that obtained the Critics' Award in 2010. He is the art director of the "Arte Sella" festival in Trentino and of the Borciani Award and the Quartet Festival of Reggio Emilia. He is a member of the Academy of St. Cecilia. He plays a 17th-century Maggini cello that once belonged to Franco Rossi.

34

Sunday, September 2, 7pm, sala Canale Lunense—admission €3.50

Telmo Pievani

When the human mind was born. How we became *Homo sapiens*

Approximately 30,000 years ago, the species *Homo sapiens* began to display unusual behaviors such as ritual burials, wonderful cave paintings, musical instruments, ornaments. What happened in our way of thinking at that time? The modern human mind was born, capable of processing abstract concepts and of imagining different worlds. It was a brand new way to relate to the environment, with no equivalents on the other four human types that lived until recent times. Yet man had been born in Africa 200,000 years ago. This dual birth—first anatomical, then cognitive—continues to baffle scientists and is not yet fully understood. The story of how we became "global sapiens" is a fascinating adventure that we can describe at last tank to the surprising discoveries or recent years.

Telmo Pievani (1970) is professor of Philosophy of Science at Milan's Bicocca University, where he coordinates the degree course in Education Sciences. He regularly contributes to 'Il Corriere della Sera' and to the magazines 'Le Scienze,' 'Micromega' and 'L'Indice dei libri'. He has written a number of scientific papers. Among his latest books are: *Homo sapiens e altre catastrofi* (Meltemi 2002); *Introduzione alla filosofia della biologia* (Laterza, 2005); *Creazione senza Dio* (Einaudi 2006); *La teoria dell'evoluzione* (il Mulino 2006); *In difesa di Darwin* (Bompiani 2007); *Sante Ragioni* (Chiarelettere 2007, with C. Castellacci); *Nati per credere* (Codice Edizioni 2008, with V. Giroto, G. Vallortigara); *Perché siamo parenti delle galline? E tante altre domande sull'evoluzione* (Editoriale Scienza 2010, with F. Taddia); *La vita inaspettata* (Raffaello Cortina 2011).

35

Sunday, September 2, 7:30pm, spalti Fortezza Firmafede—admission €3.50

Andrea Moro

I speak, therefore I am

The word and the flesh: the neurobiology of language

One of the revolutionary discoveries of modern linguistics is that not all conceivable rules are applied in existing languages, and that even combination of rules are limited. In spite of its apparent chaos, Babel is therefore governed by invisible and very strict laws. But how broad are the confines within which a language may vary? Are they conventional, cultural, and arbitrary as we have long thought, or do they follow the brain's neurobiological architecture? Today the great challenge of linguistics associated neurobiology is to identify the boundaries, established by the brain's functional architecture—within which experience may influence the structure of language. Understanding this would produce unexpected results for those who are trying to answer the most important question: where does Man come from?

Andrea Moro (1962) holds a Ph.D. in Linguistics from Padua University and has obtained a *Diplôme d'études supérieures en théorie de la syntaxe et syntaxe comparative* from Geneva University. He was often a visiting scientist at MIT and at Harvard University. He now teaches linguistics at the department of Psychology of Milan's Università Vita-Salute San Raffaele, that he founded together with others. His chief fields of research are the theory of syntax in human languages, and the neurobiological foundations of language. His many books include: *The Raising of Predicates* (Cambridge U. Press, 1997); *Dynamic Antisymmetry* (The MIT Press, 2000); *I confini di Babele. Il cervello e il mistero delle lingue impossibili* (Longanesi, 2006; MIT Press, 2008); *Breve storia del verbo essere* (Adelphi, 2010) and *Parlo dunque sono* (Adelphi, 2012).

36

Sunday, September 2, 9pm, piazza d'armi Fortezza Firmafede—admission €7.00

Marco Paolini

Of men and dogs. Dedicated to Jack London (music by Lorenzo Monguzzi)

A man, a dog, a journey, the great North are the protagonists of the new project by Marco Paolini inspired by and dedicated to the writer Jack London. Paolini will investigate his adventurous life, discuss the relationship between man and nature, and address the current meaning of limits. In a culture that makes *no limits* one of its slogans, the work of Jack London deserves revisiting. This great writer never passed any judgments on nature, but constantly investigated the impact of human choices on it. A monologue in the form of a ballad, a *work in progress* by the popular performer Marco Paolini, who will share the stage with the guitar and the voice of Lorenzo Monguzzi.

Marco Paolini is an author, an actor and a director. He began telling stories at Teatro Settimo in Turin, then he started producing the "Albums" as a form of long collective biography of Italy from the 1960's to date. Paolini's performances are often based on events of the social and political history of Italy and other countries, from *Il racconto del Vajont* to *I-TIGI racconto per Ustica*, *Parlamento chimico*, *Il Sergente*, *Bhopal 2 dicembre*

'84, *U 238*, *Miserabili*. In the series *Bestiari* he has dealt with the changes in Italian society by the use of dialect and poetry. Paolini has a passionate interest for geographical maps, trains and journeys, and pays special attention to the changing landscape and to history, as in *Il Milione*. He has brought the ancient art of storytelling to large audiences and has created memorable live tv shows, including *ITIS Galileo* and *Ausmerzen. Vite indegne di essere vissute*.

37

Sunday, September 2, 11:15pm, piazza Matteotti—admission €3.50

Alessandro Barbero

How did women think in the Middle Ages? Joan of Arc

Like Catherine of Siena, Joan of Arc, too, heard the voice of God, and she, too, like Christine de Pizan, decided that in order to be heard she would have to become a man. But in order to accomplish the mission she thought she had been entrusted with, she had to make an even more transgressive gesture: she cut her hair short, she dressed like a man, she wore an armor. This 17-year-old woman caused delirious enthusiasm, deep hatred and hidden distrust in France, at a time when the country was torn by the Hundred Years War and about to succumb to a foreign invasion. Joan fell into enemy hands and was burnt at the stake after a political trial in which she held her own bravely in the face of her tormentors. So much so that the minutes of her interrogations are still one of the most compelling readings of her time.

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).