



Pistoia - Dialoghi sull'uomo **Nineth edizione, 25–27 May 2018**

Breaking the rules: creativity and change

Pistoia – Dialogues on Man, the festival of contemporary anthropology, presents its ninth edition exploring the theme "**Breaking the rules: creativity and change**". After a successful eighth edition the festival, promoted by the Fondazione Cassa di Risparmio di Pistoia e Pescia and the municipality of Pistoia, returns from 25–27 May 2018 and it will reflect this achievement with a programme of international encounters. Over three days, the old town centre of Pistoia will host a programme of 26 appointments: encounters, discussions and readings presented in an accessible way for audiences interested in comprehensive analysis and the search for new tools and stimuli to understand the world today. Italian and international anthropologists, philosophers, historians, writers and thinkers will reflect on what has made human culture evolve, what it is that constantly drives human beings to change and how important rule-breaking is in the process of renewal. What is human creativity? Is it a sublimation of evolutionary forces compelling every living being to continually adapt to changing conditions? Or is it a human propensity connected to the virtually infinite potential of the imagination? Is the creative process a highly individual act (the classic light-bulb moment of inspiration) or the product of specific historic and social forces and situations? What spurs creativity? All the main anthropological studies today identify intercultural relations as the stimulus for creative processes. In every era and culture, 'creolitude,' crossbreeding, cultural intersections and hybridisation have always generated periods of strong creative impetus. We are now at an historic juncture combining huge migratory flows with a pervasive globalisation—hence the importance of gaining an anthropological perspective on what creativity is today and what drives it.

This festival offers a new way of performing cultural analyses, novel both for the anthropological approach (it was a forerunner in adopting this method), and for the production of cultural content. Indeed, a continued commitment to offer audiences conferences, shows and unusual encounters over the years has seen the festival grow, complemented by several other initiatives: a collection of books published by UTET, a large archive of audio and video recordings, a school project that has involved approximately 20,000 students and a series of major photographic exhibitions.

Giulia Cogoli, *Creator and Director Pistoia – Dialogues on man*

Friday 25 May - 5.30 pm - Piazza del Duomo – free entrance

Inauguration

Luca Iozzelli, *President, Fondazione Cassa di Risparmio di Pistoia e Pescia*

Alessandro Tomasi, *Mayor of Pistoia*

Giulia Cogoli, *Creator and Director of Pistoia – Dialogues on Man*

Opening conference

1. Alessandro Baricco

Seven things you need to know about the digital uprising

Alessandro Baricco, one of Italy's best loved and well known writers, is the author of essays, novels and plays. He began his career young, presenting television programmes, *L'Amore è un dardo* on opera, and *Pickwick*. *Del leggere e dello scrivere*. For the stage, he has adapted, directed and starred in classics from Homer to *Moby Dick*, and brought the *Palladium* and *Mantova Lectures* to the theatre. President of the Scuola Holden in Turin, which he co-founded in 1994, he teaches topics related to storytelling. His books, translated worldwide, include: *Lands of Glass*



(1991); *Ocean Sea* (1993); *Novecento* (1994), which Giuseppe Tornatore adapted for his film *The Legend of 1900*; *Silk* (1996), turned into a film by director François Girard; *Next* (2002); *Smith&Wesson* (2014); *The Young Bride* (2015); and *Il nuovo Barnum* (2016), all published by Feltrinelli.

2. Friday 25 May - 7.00 pm - Teatro Bolognini - € 3.00

Adriano Favole

Escape routes

We are born into cultures and languages that shape us and provide us with real and symbolic tools to find our way in the world, however, we are not entirely prisoners of our cultures. Adriano Favole uses travel stories and his anthropological research experiences to explore some of these “escape routes”. Journeys, pilgrimages, migrations; and also dreams, literature, satire and cinema, all these open the escape routes towards different cultures, offering other ways to experience being human. These are ways humans use to break the rules, challenge established structures and attempt to change their lives. We are incomplete beings, dependent on each other, projected towards the future, even when power structures persuade us to believe we are imprisoned by the structures of identity formed in the past. But the human being is “eccentric”, capable of and often enjoying living “outside himself”: watching himself live.

Adriano Favole is deputy director for Research at the Department for Culture, Politics and Society at the University of Turin and teaches Cultural Anthropology, Culture and Power. He has lectured at the Universities of Milan, Genoa and Bologna and in New Caledonia. He has travelled and conducted research in Futuna (western Polynesia), New Caledonia, Vanuatu, Australia and in La Réunion (Indian Ocean). His main areas of study are political anthropology, anthropology of the body and anthropology of heritage. He writes regularly for the newspaper *Corriere della Sera*'s cultural insert, *La lettura*. His publications include: *La palma del potere* (Il Segnalibro, 2000); *Isole nella corrente (La ricerca folklorica, Grafo, 2007)*; *Resti di umanità. Vita sociale del corpo dopo la morte* (2003); *Oceania. Isole di creatività culturale* (2010) and *La bussola dell'antropologo* (2015), both published by Laterza; *Vie di fuga. Otto passi per uscire dalla propria cultura* (UTET, Dialoghi sull'uomo, May 2018).

3. Friday 25 May - 9.15 pm - Teatro Manzoni - € 7.00

Nicola Piovani

Music is dangerous – Concerted

Marina Cesari – Sax/clarinet

Pasquale Filastò – Cello/guitar/mandocello

Ivan Gambini – Drums/percussion

Marco Loddo – Double bass

Rossano Baldini – Keyboard/accordion

Nicola Piovani – Piano

Music is Dangerous - Concerted is a story in music. Recounting the stopping points on this free-flowing musical voyage, composer and musician Nicola Piovani addresses the audience, explaining the fragmented routes that brought him to work alongside Fabrizio De André, Fellini, Luigi Magni and many other directors, singers and musicians for the theatre, cinema and television. In doing so, he alternates unpublished melodies with new versions of familiar pieces, rearranged for the occasion. In this theatrical piece, words reach places where music cannot but, above all, music reigns where the word is unable to touch.

Nicola Piovani is a musician engaged on various fronts: as a composer of scores for the cinema and theatre, of songs, chamber and symphony music, and as a pianist and conductor. He has written scores for approximately 180 films working with Federico Fellini, Marco Bellocchio, Mario Monicelli, the Taviani Brothers, Nanni Moretti, Bigas Luna, Jos Stelling, John Irvin and Luis



Sepúlveda, among others. His numerous awards include: David di Donatello, Silver Ribbons, Ciak d'Oro, Golden Globes and the Academy Award® for Best Original Score in 1999, for his work on *Life is Beautiful*, directed by Roberto Benigni. He composed music for two of Fabrizio De André's albums (*Non al denaro non all'amore né al cielo* and *Storia di un impiegato*) and has published his own *La musica è pericolosa* with Rizzoli. His latest film score is for *There is No Place like Home*, directed by Gabriele Muccino.

4. Friday 25 May - 9.30 pm - Piazza del Duomo - € 3.00

Simonetta Agnello Hornby and Massimo Cirri

Differently creative

On 16 November 1961, a man walked into the mental asylum of Gorizia to find closed walls, pavilions and wards, and closed people. The man's name was Franco Basaglia; he ended up in Gorizia after working at the Clinic for Nervous and Mental Illnesses at the University of Padua because he had read too much philosophy to be a psychiatrist at university. This story, which celebrates this year's 40th anniversary of the Italian Legge 180 [which led to the closure of the country's mental asylums], has relevance not only for the 'mad'. It is about change: of structures that appeared unchangeable; of asylums; and of the way in which we view each other as people - the strong, the weak, the able and those less able. Knowing that we will all, at some point, become a little more fragile. However, we will always be citizens, the owners of rights. Creative and original, all differently creative, even when merely surviving with dignity. We will invent mechanisms, physical and social prosthetics, small structures of movement for happiness. It is up to everyone to become in part philosopher.

Simonetta Agnello Hornby lives in London, where she was previously a family lawyer specialised in juvenile cases and President of the Special Educational Needs and Disability Tribunal. Her profession and her writing have always been linked to her engagement working for victims of domestic violence and people on the margins of society. *The Almond Picker*, her first novel, was translated worldwide. Her latest book, *Nobody can fly* (Feltrinelli, 2017), written with her son George who was diagnosed with multiple sclerosis 15 years ago, gives us a different perspective from which to observe life.

Massimo Cirri is a psychologist and a journalist. He worked in Italy's public mental health services for 25 years. After presenting at Radio Popolare, he then became the creator and voice of *Caterpillar* on RAI's Radio 2. His work for the theatre, written with Lella Costa, includes: *A colloquio. Tutte le mattine al Centro di salute mentale* (2009); *Il tempo senza lavoro* (2013); and *Un'altra parte del mondo* (2016) published by Feltrinelli.

5. Friday 25 May - 10.30 pm - Teatro Bolognini - € 3.00

A screen revolution

Screening of the film: *Fists in the Pocket*

Directed by Marco Bellocchio

In dealing with themes such as the reclaiming of diversity and the family as a symbol of bourgeois life to be annihilated, this [1965] film was the first to predict the protest and rejection of conservative culture to come in the generational revolution of 1968. Only 26 years old when he directed the film, Bellocchio became a symbol for the new generation, bringing to the screen themes from the protest movements that would soon explode across Europe. In a decadent villa in the Apennines near Piacenza, four siblings live with their blind mother: Augusto is the only one to have a 'normal' working life, while Leone, Sandro and Giulia live a claustrophobic existence, incapable of dealing with the outside world. Sandro (Lou Castel), unhealthily obsessed with Giulia, kills his mother and brother believing that this way he will win back his freedom and return to living, but he will die from an epileptic attack. **Introduced by Marco Aime**

Marco Bellocchio is a director, screenwriter and producer. After his studies at the Centro Sperimentale di Cinematografia in Rome, he debuted behind the camera in 1965 at the young age



of 26 with *Fists in the Pocket*, presented at the Locarno Festival. He won the Jury Prize at the 1967 Venice Film Festival for *China is Near*. In 1969 he directed the segment *Discutiamo, discutiamo* for the film *Love and Anger*, which also featured work by Bertolucci, Lizzani, Pasolini and Godard. His most famous films include: *In the Name of the Father* (1972); *Slap the Monster on Page One* (1972); *Victory March* (1976); *Devil in the Flesh* (1986); *My Mother's Smile* (2002); *Good morning, Night* (2003); and *Sweet Dreams* (2016). In 1995, he established a workshop for directors and actors in Bobbio, his birthplace: *Farecinema- Incontro con gli autori*, and at the same time founded the Bobbio Film Festival. He was awarded the Career Golden Lion at the 2011 Venice Film Festival.

6. Saturday 26 May - 10.30 am - Piazza San Bartolomeo - € 3.00

Nadia Fusini

Virginia Woolf and Bloomsbury, a creative revolution

Society is the happiness of life. Shakespeare's words perfectly describe the value and the meaning attributed to the idea of "community" by the Bloomsbury Group, comprising Virginia Woolf, Vanessa Bell, Duncan Grant, Clive Bell, Roger Fry, Leonard Woolf, Thoby Stephen, J.M. Keynes and Lytton Strachey, to name a few. The Bloomsbury set catapulted themselves out of the Victorian age, opposing the exaltation of bourgeois egotism and social conformism with the creative value of those who have discovered strength in community and utopia to create new forms of knowledge and ways of living. As a group, these young women and men reinvented their lives in total intellectual and sexual freedom, disdaining tired and stagnant social codes. Their credo was one of the most daring of the 1900s and today still provides inspiration to recapture a deep sense of individual freedom. And of common good.

Nadia Fusini, a writer, critic, translator, teacher and expert on Elizabethan theatre, has translated and commented texts by Shakespeare, Mary Shelley, Henry James, John Keats and Wallace Stevens. She has written about Kafka, Beckett and Bacon. She has published extensively on issues of female identity: *La luminosa. Genealogia di Fedra* (Feltrinelli, 1990); *Donne fatali. Ofelia, Desdemona e Cleopatra* (Bulzoni, 2005); and *Nomi. Undici scritture femminili* (Donzelli, 2012). She curated two volumes on Virginia Woolf for the Meridiani series published by Mondadori (2006) and has written the following biographies: *Possiedo la mia anima. Il segreto di Virginia Woolf* (2006), *Di vita si muore. Lo spettacolo delle passioni nel teatro di Shakespeare* (2010) and *La figlia del sole. Vita ardente di Katherine Mansfield* (2012). Her other works include: *Hannah e le altre* (2013); *Vivere nelle tempeste* (2016) for the publisher Einaudi and her latest book is *Una fratellanza inquieta. Donne e uomini di oggi* (Donzelli, 2018).

7. Saturday 26 May - 11.00 am - Teatro Bolognini - € 3.00

Alessandro Dal Lago and Serena Giordano

Art, power and innovation

We can conceive the 'art world' as a kind of territory with borders managed by a network of powers (M. Foucault). The powerful players are collectors, gallery directors and critics, all those people who compete to define the nature of art and, therefore, what is worthy of being exhibited and/or sold on the market. The art world is always looking to other powers, in particular to politics (as it looked to religion in the past), because there it finds material and symbolic resources. On the other hand, every kind of power appreciates the arts as a potential source of legitimisation and consensus. However, it is only when clashing with the aesthetic and ideological limits of the time that artists can innovate. The innovation of today is probably created by those artists who position themselves outside aesthetic and social conventions (graffiti artists, so-called Outsider Art etc.) even though there is always the possibility that they can be captured by the powers and the art market.

Alessandro Dal Lago has taught Sociology of culture at the Universities of Milan, Genoa, Bologna, Pennsylvania and California. He collaborates with the Palermo School of Fine Arts. His



writings on social theory and philosophy include: *Eroi e mostri. Il fantasy come macchina mitologica* (il Mulino, 2017); *Populismo digitale. La crisi, la rete e la nuova destra* (Raffaello Cortina, 2017); and *Blind Killer. L'Europa e la strage dei migranti* (Manifestolibri, 2018).

Serena Giordano, an illustrator and video artist, teaches at the School of Fine Arts in Palermo. Her writings include: *Disimparare l'arte* (2012); *Le arti applicate* (2018) for il Mulino; with Alessandro Dal Lago: *Fuori cornice. L'arte oltre l'arte* (Einaudi, 2009); *Mercanti d'aura. Logiche dell'arte contemporanea* (2006); *Arte e potere* (2014); *Graffiti. Arte e ordine pubblico* (2016) for the publisher il Mulino; and *Sporcare i muri. Graffiti, decoro, proprietà privata* (DeriveApprodi, 2018).

8. Saturday 26 May - 12.00 pm - Piazza del Duomo - € 3.00

Marco Malvaldi

Towards the infinitesimally tiny, and beyond

A path exploring creativity combining science and literature. Jean Perrin, the physicist who proved the existence of the atom, described chemistry as the art of explaining a complicated visible object by an invisible simple one, atoms for example. Atoms, then, are nothing more than the letters of this particular language, coming together to form words (molecules) and sentences (chemical reactions, molecular transformation and bonding). The way in which a chemist thinks is not so very different to that of a poet: starting from a natural universal phenomenon, which is incomprehensible when analysed only in terms of what can be seen, they attempt to find an explanation in the combinations of these miniscule blocks, these Lego bricks, which cannot be seen or touched. Just as a poet is able to cause suffering with two or three verses, without the need to resort to physical means, simply by passing through our minds.

Marco Malvaldi was born in Pisa in 1974. After obtaining a degree in Chemistry at the Scuola Normale Superiore of Pisa and studies at the Conservatory, he focused on becoming an opera singer. He soon returned to scientific research as a chemist, publishing dozens of works on physical chemistry, with sporadic deviations into arguments such as the thermodynamic statistics of football. In the meantime, he began to write detective stories and has now published over ten novels that have enjoyed extraordinary success: *Game for Five* (2007); *Three-Card Monte* (2008); *Il re dei giochi* (2010); *The Art of Killing Well* (2011); *La carta più alta e Milioni di milioni* (2012); *Argento vivo* (2013); *Il telefono senza fili* (2014); *Buchi nella sabbia* (2015); *La battaglia navale* (2016); and *Negli occhi di chi guarda* (2017), all for the publisher Sellerio. He has also published the essay *L'architetto dell'invisibile ovvero come pensa un chimico* (Raffaello Cortina, 2017).

9. Saturday 26 May - 3.00 pm - piazza San Bartolomeo - € 3.00

Nicola Gardini

The female centaur: for a first vocabulary of creativity

What is creating? Who has the power to create? Is anyone who builds something a creator? Does creation only happen when other people see something new placed in front of them? Is discovery the same as creation? Nicola Gardini brings into play mutually incompatible concepts like art and nature, novelty and tradition, image and object, genius and capability, freedom and rules, individuality and world, knowledge and intuition, intention and chance, originality and reality, truth and fiction. A committed investigator of the Latin and Greek lexicons, paying careful attention to the historical metamorphosis of concept, Gardini reconstructs the stages in an ancient conversation on creativity, highlighting notions of interest and change. His examples come from poetry, philosophy, rhetoric, and classical art critique. What emerges is a first vocabulary of references, which provides some fixed points and also helps to measure the millenary mutation of these references: suggesting that today's definitions of creativity should be positioned in the perspective of becoming.

Nicola Gardini is a fellow of Keble College, University of Oxford, where he teaches Italian and comparative literature. He also writes as a critic, classicist, poet, essayist, narrator and translator as well as a painter. His novel *Le parole perdute di Amelia Lynd* (Feltrinelli, 2012) won the



Viareggio-Rèpaci Prize in 2012. His collections of poems include: *Tradurre è un bacio* (Landolfi, 2015); and *Il tempo è mezza mela. Poesie per capire il mondo* (Salani, 2018). He has curated editions of classic and modern writers, including Catullus, Marcus Aurelius, Ted Hughes and Emily Dickinson. His books include: *Rinascimento* (2010); *Per una biblioteca indispensabile* (2011); *Lacuna. Saggio sul non detto* (2014) published by Einaudi; and *Viva il latino. Storie e bellezza di una lingua inutile* (2016, 11 reprints); *Con Ovidio. La felicità di leggere un classico* (2017); and *Le 10 parole latine che raccontano il nostro mondo* (2018) for Garzanti.

10. Saturday 26 May - 3.30 pm - teatro Bolognini - € 3.00

Marco Belpoliti

Resilience as a creative act: doing more with less

To “resist” is a verb with an ancient history, which indicates a situation where one must “remain firm and compact against an opposing force, without being overcome”. The word “resilience” is more recent, dating back to the 1700s, and means “ability of a material to resist blows without breaking”. That said, the appearance of *resilience* in the present debate (see the thousands of online sites and articles connected to the term) is thanks to psychology. Emmy Werner used it for the first time in 1955, when she was studying 698 newborn babies on the island of Kauai in Hawaii whose lives she would follow for the next three decades. The traditional norms of the time predicted that many of these children would suffer some form of physical or mental problems in the future, based on their family backgrounds. However, 72 of them were actually able to improve their conditions, achieving comfortable lives thanks to their resilience. This is not merely a question of resisting or jumping backwards, but rather undertaking a creative act: transforming a negative into a positive.

Marco Belpoliti, an essayist and writer, collaborates with *la Repubblica* newspaper and *l'Espresso* magazine and teaches Literature and literary criticism and visual arts at the University of Bergamo. He manages the *Riga* collection with Elio Grazioli for Marcos y Marcos: with Stefano Chiodi he coordinates the web magazine and publisher *doppiozero.com*. His most recent books include: *Diario dell'occhio* (Le Lettere, 2008); *Il corpo del capo* (reprinted, 2018); *Pasolini in salsa piccante* (2010); *Da quella prigioniera. Moro, Warhol e le Brigate Rosse* (reprinted, 2018); *L'età dell'estremismo* (2014); *Primo Levi di fronte e di profilo* (2015); *La strategia della farfalla* (2016); *La prova* (2017); *Chi sono i terroristi suicidi* (2017) with the publisher Guanda; and *Camera straniera. Alberto Giacometti e lo spazio* (2012); and *Il segreto di Goya* (2013) published by Johan & Levi. He curated the 1997 edition of Primo Levi's *Opere* and the new three volume edition *Opere complete* (2016) for the publisher Einaudi.

11. Saturday 26 May - 4.00 pm - Sala Maggiore Palazzo Comunale - € 3.00

Thomas Hylland Eriksen

Slow down, cool down and scale down. Answers for an out-of-control world

There is an accelerated change underway all around us today: at the start of the twentieth century, the world population was 1.5 billion people, at the century's end, that figure had increased to nearly seven billion. And today we are even more numerous and increasingly connected to each other. Compared to previous generations, we produce more, exchange more, travel more, consume more and use more energy. This is why we live on an overheated planet which, translated into the language of social science, can indicate accelerated change. The unwanted side effects are also accelerated: pollution, climate change, alienation ... So, to avoid the end of the world as we know it, the human race must repurpose a ship - one which has already set sail - at the global but also local level. In a nutshell, we must slow down, cool down and scale down.

Thomas Hylland Eriksen is a Norwegian anthropologist who teaches Social Anthropology at the University of Oslo and serves as the President of the European Association of Social Anthropologists (EASA) and a member of the Norwegian Academy of Science. Much of his work is comparative and interdisciplinary. His field research from Trinidad to Australia to Norway has



focused on several ethnically and culturally complex societies. His work has tackled themes such as ethnicity and the dynamics of culture and identity, cosmopolitanism, human rights, globalisation and its implications for the study of culture and society. He is currently working on the contradictions between economic growth and environmental sustainability. His published works include: *Tyranny of the Moment: Fast and Slow Time in the Information Age* (Elèuthera, 2003) and *Overheating: An Anthropology of Accelerated Change* (Einaudi, 2017).

12. Saturday 26 May - 5.00 pm - Piazza San Bartolomeo - € 3.00

Laura Boella

Where is empathy in a society dominated by the fear of the other?

In an age when entirely new forms of human socialisation have developed (online connections, social networks, the planetary circulation of money, tourists, knowledge and information), the capacity for empathy - considered the evolutionary building block of social interaction and cooperation - now faces new challenges. In the multiplicity of the political, economic and cultural "universes" that line up alongside each other and overlap, where individualism and the fear of the other dominate, does empathy still function at an instinctive level or has it become an exception? We know that empathy, namely the individual capacity for bodily and emotional resonance, is primarily active in settings of proximity and similarity. But in situations that imply conflict and dissonance, empathy requires a creative effort, which does not turn into an emotional response, and instead embarks on the adventure of exploring the world of the other, in various historical settings and cultural contexts and in different ways.

Laura Boella teaches Moral Philosophy and Environmental Ethics at the Department of Philosophy in the State University of Milan. She has dedicated numerous studies to female thought in the 1900s, with a particular focus on Hannah Arendt, Simone Weil, María Zambrano and Edith Stein. Her books *Il coraggio dell'etica. Per una nuova immaginazione morale* (Raffaello Cortina, 2012) and *Le imperdonabili. Milena Jesenská, Etty Hillesum, Marina Cvetaeva, Cristina Campo* (Mimesis, 2013) explore the contributions of these thinkers and of several writers of contemporary ethics. She later developed the theme of intersubjective relationships, of empathy and sympathy, proposing a critical comparison between the present scientific research and a phenomenological perspective. She has written about this in *Sentire l'altro. Conoscere e praticare l'empatia* (2006); *Neuroetica. La morale prima della morale* (2008); and *Empatie. L'esperienza empatica nella società del conflitto* (2018) for publisher Raffaello Cortina.

13. Saturday 26 May - 5.30 pm - Teatro Bolognini - € 3.00

Davide Daninos and Emanuele Trevi

The unknown masterpiece. Artists and writers in the studio

For at least 700 years the studio has been a place common to the work of writers, artists and intellectuals. The studio has provided a setting for change and opportunity, one that is private and often unknown. Saturated with intuition, discoveries and failures, it provides critical thought with the necessary space to renew the rules of art and culture. When exactly did intellectuals begin to search out the isolation and solitude required for their work? Was it always a common impulse or has it taken different forms over the course of the centuries? Examining the evolution and birth of this approach is like observing the habits and changes of modern thought from a privileged vantage point. A voyage through the parallel histories of art and literature, dismissing and confirming myths and superstitions, this is the story of how the studio emerged as a necessary instrument for artists to test out their thoughts and the reality around them, even today.

Davide Daninos, a critic and curator of independent art, co-curated the 2017 *Intuition* exhibition at the Palazzo Fortuny in Venice. In 2015, he founded Instudio, an online archive for documenting artist studies in Italy (in-studio.net) with Jacopo Menzani. Previously, he was artistic director of the philosophy magazine *Post* (Mimesis, 2013-2015) and curator at the Brown Project Space, Milan (2011-2012). He has collaborated with *Flash Art Italia* since 2016.



Emanuele Trevi, a writer and literary critic, has translated and curated Italian and French classics and works with the *Corriere della Sera* newspaper. His books include: *Istruzioni per l'uso del lupo* (Castelvecchi, 1994); *Invasioni controllate* (with Mario Trevi, Castelvecchi 2007); *Il libro della gioia perpetua* (Rizzoli, 2010); *Qualcosa di scritto* (Ponte alle Grazie, 2012); *Senza verso.* (2004); *L'onda del porto* (Laterza, 2005); *Il viaggio iniziatico* (Laterza, 2013); *I cani del nulla* (Einaudi, 2003); and *Il popolo di legno* (Einaudi, 2015).

14. Saturday 26 May - 6.30 pm - Piazza del Duomo - € 3.00

Ilvo Diamanti

Breaking the rules: now useful in politics...

We live at a time of endless changes that are altering the way our democracy works and affecting society, the economy and communications. The recession and growing migratory flows have highlighted the pressures on the political system and the effects are obvious. We are seeing a reversal of values, our trust has been “disenfranchised”. Today what counts is breaking the rules. Cancelling the past. And the future too. The “people’s democracy” has been replaced by a “media/immediate democracy”, which uses the web to challenge and disturb any form of mediation, eroding trust in the mediators. We are watching the establishment of anti-politics while “representative democracy” is up for discussion. However, this lack of trust compromises personal relations and social mediation too, weakening and delegitimising political parties and fraying the fabric of society. In this way, it is hard to “change” because regaining “well-being” requires having trust in others.

Ilvo Diamanti is professor of Political Science at the University of Urbino Carlo Bo where he founded and directs the Laboratory of Political and Social studies (LaPolis) and acts as Vice Chancellor for International and Territorial Relations. He is President of the Demos & Pi Institute, where he also acts as Scientific Director. He is a columnist for the *la Repubblica* newspaper where he draws “Maps” of Italian politics and society on a weekly basis and he also collaborates with *Le Monde*. His most recent publications include: *Mappe dell'Italia politica* (2009); *Gramsci, Manzoni e mia suocera* (2012) for the publisher il Mulino; *Sillabario dei tempi tristi* (2011); *Password. Renzi, la Juve e altre questioni italiane* (2016) for the publisher Feltrinelli; *Un salto nel voto. Ritratto politico dell'Italia di oggi* (with Fabio Bordignon and Luigi Ceccarini, 2013); *Democrazia ibrida* (2014); and *Popolocrazia. La metamorfosi delle nostre democrazie* (with Marc Lazar, 2018) published by Laterza.

15. Saturday 26 May - 9.15 pm - Piazza del Duomo - € 3.00

Wole Soyinka and Marco Aime

The lesson from Africa: dialogue needed

Wole Soyinka, winner of the Nobel Prize for Literature, will receive the *Dialogues on Man International Award*: given to a personality in the world of culture whose thinking and opus testifies to the centrality of dialogue in the development of human relations. Throughout his work, Soyinka explains and demonstrates how African vitality and spirituality, when placed in a context of dialogue between equals, could help us cope with an increasingly complex present. It is essential to rediscover certain values through reciprocal recognition, acquaintance and dialogue, but to do so we must abandon outdated prejudices and stereotypes and look each other in the eye. Soyinka is the perfect guide to accompany us towards an exchange that *must* happen – both for the future survival of our species and to face up to the overwhelming migratory flow that we observe, often immobile. To quote Pliny the Elder, “*Ex Africa semper aliquid novi*”, there is always something new out of Africa.

Wole Soyinka, first African winner of the Nobel Prize for Literature (1986), is the greatest African playwright, a novelist of global fame and poet and author of key essays on African culture and myths. Yoruba was born in 1934 in Nigeria. He was jailed during the Nigerian civil war (1967-69) and later wrote about his experience in isolation in *The Man Died* (1971). Sentenced to death and



persecuted by dictator Sani Abacha, he lived in exile in the USA until 1998. His work is published in Italian by Jaca Book: *Theatre, 1* (1979); *Theatre, 2* (1980); *Death and the King's Horseman* (1993); *Myth, Literature and the African world view* (1995); *Isara. A Voyage around Essay* (1996); *Aké: The Years of Childhood* (2012); several of his novels were recently republished in Italian: *The Man Died*, *The Interpreters*, *Season of Anomy* as was the play *The Road* (2018) and the unpublished work *L'uomo è morto? Liberarsi dal razzismo* (May 2018).

16. Saturday 26 May - 9.30 pm - Teatro Manzoni - € 7.00

Fabrizio Gifuni reads Pasolini

"It is only loving, only knowing that matters..."

An evening of readings dedicated to Pier Paolo Pasolini, interpreted through the extraordinary voice of Fabrizio Gifuni, who has studied his work for many years, embroiled in an intimate encounter with the director's writings. Gifuni's choice of texts from Pasolini's prolific output includes extracts from the *Lutheran Letters* and *Scritti Corsari*, which outline the great intellectual's reflections on the "anthropological mutation" and "cultural uniformity" of the Italians, with which he had the courage to break ranks, creating scandal. Alongside Pasolini the intellectual-sociologist, Gifuni presents some of his most evocative poems that highlight how his life, work and even his death are now fused in a single poetic body where it is impossible to separate one aspect from another. Pasolini was struck by daily reality, it sparked his imagination and creativity into action, the daily life that unfolds in front of our very eyes and which appears on the unforgettable pages he bequeathed us.

Fabrizio Gifuni is one of Italy's most established film and theatre actors. Creator and performer of numerous works for the theatre, including the award-winning project *Gadda e Pasolini: antibiografia di una nazione*, directed by Giuseppe Bertolucci (Ubu prizes in 2010 for Best Show and Best Actor). He recently played the lead in the *Lehman Trilogy*, the latest masterpiece by Luca Ronconi at the Piccolo Theatre in Milan and *Freud o l'interpretazione dei sogni*, directed by Federico Tiezzi. His screen work (film and television) counts almost 40 titles and he has collaborated with Gianni Amelio, Marco Tullio Giordana, Liliana Cavani, Edoardo Winspeare, Paolo Virzì and Marco Bellocchio among others. His most significant awards include: the EFP Shooting Star at the Berlin Film Festival; a Golden Globe from the foreign press in Italy (2002); Silver Ribbons (2003, 2014); the Gianmaria Volonté Prize (2012); a David di Donatello, the Vittorio Gassman Prize and the Napoli Prize for Italian culture and language (2014).

17. Saturday 26 May - 10.30 pm - Teatro Bolognini - € 3.00

A screen revolution

Screening of the film: *Hair*

Directed by Miloš Forman

Full of passion, energy and the music that got an entire generation dancing, *Hair* is the entertaining and powerful tribute to the turbulent, revolutionary spirit of the Sixties in the United States. Claude (played by John Savage) travels from the countryside to New York intent on enlisting for the Vietnam War. However, when he gets caught up in a hippy gathering in Central Park, he encounters a new world of previously undreamed of freedoms and discovers psychedelic experiences, sexual freedom, as well as love and friendship. Inspired by the famous 1967 Broadway musical, Oscar®-winning director Miloš Forman presents his preferred themes from the Sixties protests, alternating drama and comedy. The film is a powerful testament to the hippy movement - actually already over by the time it was released - due in no small part to the unforgettable music by Galt MacDermot, with words written by Gerome Ragni and Jim Rado.

Introduced by Marco Aime

Miloš Forman studied Cinematography in Prague. Films from his early career include *A Blonde in Love* (1965), which won him the nomination for the Academy Award for Best Foreign Film. After



the Prague Spring and the Soviet invasion, Forman moved to the United States in 1968 where he filmed the satire *Taking off* in 1971. Success came in 1975 with *One Flew Over the Cuckoo's Nest*, which won five Oscars, including Best Director. He continued the subject of social protest with *Hair* (1979) and *Ragtime* (1981). His greatest hit, *Amadeus*, on the life of Mozart, won him another Academy Award for Best Director in 1984. In the years that followed, his films included *Valmont* (1989), *The People vs. Larry Flint* (1996), *Man on the Moon* (1999) and *Goya's Ghosts* (2006). A serious form of macular degeneration prevented him from directing, although he occasionally performed in films, his dedication to cinema undimmed until his recent death.

18. Sunday 27 May - 10.30 am - Sala Maggiore Palazzo Comunale - € 3.00

Giovanni De Luna

1968: the year of disobedience?

From 1968 onwards, the world began to learn how to coexist with “global events”, those whose political effects were not confined to the boundaries of a single nation but which directly interacted with the collective existence of billions of people across the globe. Prague, Paris, Rome, Berlin, Beijing and Washington: irrespective of political regime, the 1968 “protests” seemed to be challenging culture, institutions and social models in a widespread and generalised revolution. The historical hypothesis that offers an efficient interpretation of these events is closely linked to generational factors. In each case, the leading elements were young people: while in the post-war period, the young became producers, consumers and voters, from 1968 they turned into militants. The key unifier of the youth protest was disobedience, challenging the rules that belonged to the past. Youth and disobedience: the parallel themes that underpin the historical interpretation of the protest movement.

Giovanni De Luna has been Professor of Modern History at the University of Turin. He writes for *La Stampa* newspaper and for several successful radio and television (Rai Storia) shows, his most recent publications include: *La passione e la ragione. Il mestiere dello storico contemporaneo* (Bruno Mondadori, 2004); *Storia del Partito d'Azione* (UTET, republished 2006); *Il corpo del nemico ucciso. Violenza e morte nella guerra contemporanea* (Einaudi, 2006); *Le ragioni di un decennio. 1969-1979. Militanza, violenza, sconfitta, memoria* (Feltrinelli, 2009); *La Repubblica del dolore. Le memorie di un'Italia divisa* (Feltrinelli, 2011); *Una politica senza religione* (Einaudi, 2013); *La Resistenza perfetta* (Feltrinelli, 2015); and *La Repubblica inquieta. L'Italia della Costituzione. 1946-1948* (Feltrinelli, 2017). He has also curated *L'Italia del Novecento. Le fotografie e la storia*, 3 volumes (Einaudi, 2005-2006).

19. Sunday 27 May - 10.30 am – Teatro Bolognini - € 3.00

Francesca Rigotti

The ages of creativity

“If asked to identify an example of the creative mind, the majority of us would suggest a young man, intelligent and educated. I wouldn't. Nor would I think of a young woman, however generous and intelligent. I would instead go to a village market and choose an older woman”. The words of Ursula Le Guin seem to be an excellent starting point for overturning prejudices and stereotypes, besides, of course, hunting for mental creativity in those who have been confined to the realm of physical procreation (mothers) or people whose creativity has been expropriated in the name of a comprehensive, yet unjustified, “youth bias” (the elderly). Is it really true that the maternity of children blocks the paternity of ideas? Is it really possible that inventive ability falls as age rises and that, today, older people are increasingly considered as knowing nothing? Perhaps these are simply myths and obsessions of our time, ones we shall attempt to debate.

Francesca Rigotti, a philosopher and essayist, has previously taught at the Universities of Göttingen and Zurich and was a visiting fellow at the University of Princeton. She has been teaching at the Università della Svizzera Italiana since 1996. Her research focuses on the deciphering of metaphorical and symbolic processes in philosophical thought, political reasoning



and daily life. She collaborates with Swiss Italian Radio and writes for various publications in Italy and abroad. Her books include: *La filosofia delle piccole cose* (Interlinea, 2004); *Il pensiero delle cose* (Apogeo, 2007, *Premio Capalbio*); *Gola. La passione dell'ingordigia* (2008); and *Il pensiero pendolare* (2006) for the publisher il Mulino; *Partorire con il corpo e con la mente* (Bollati Boringhieri, 2010); with Duccio Demetrio, *Senza figli. Una condizione umana* (Raffaello Cortina, 2012); *Onestà* (Raffaello Cortina, 2014); with Anna Longo, *Una donna per amico* (Orthotes, 2016); and *De senectute* (Einaudi, 2018).

20. Sunday 27 May - 11.30 am - Piazza del Duomo - € 3.00

Massimo Recalcati

Creativity as the manifestation of desire

When the burden of (moral) rules snuffs out life, crushes desire and inhibits creativity, psychoanalysis works to remove man from this sacrificial weight, to reinstate his freedom to desire and to create, which is the manifestation of desire itself. For Nietzsche, the camel is the man with no creativity, the man who relinquishes his desire, who escapes from his own freedom, who hands himself over to an absolute master: whether history, race, political party or objective knowledge. However, the experience of unfettered freedom is never simply a question of evasion and liberation alone. Nietzsche warns of the risk of nostalgia and of regret for the Law that restricts life while reassuring it. One of Italy's most famous psychoanalysts discusses the relationship between Law, freedom, desire and creativity.

Massimo Recalcati, psychoanalyst, he teaches at the Universities of Pavia and Verona. He is the founder of the Jonas no-profit organisation, a centre for clinical psychoanalysis for new symptoms and Scientific Director of the IRPA School of Specialisation in Psychotherapy as well as a founder and an analyst member of Alipsi. He collaborates with several specialist Italian and international magazines and the cultural section of *La Repubblica* newspaper. His publications include: *Clinica del vuoto. Anoressie, dipendenze e psicosi* (Franco Angeli, 2002); *Elogio dell'inconscio* (Bruno Mondadori, 2008); *Cosa resta del padre* (2011); *Jacques Lacan. Desiderio, godimento e soggettivazione* (2012); *Jacques Lacan. La clinica psicoanalitica: struttura e soggetto* (2016); *Contro il sacrificio* (2017) per Raffaello Cortina; *Il complesso di Telemaco* (2013); *Le mani della madre* (2015) per Feltrinelli.

21. Sunday 27 May - 3.00 pm - Teatro Bolognini - € 3.00

Giorgio Manzi

The origins of *Homo sapiens* and our world of symbols

Today all the data converges to indicate that our species, *Homo sapiens*, first appeared in East Africa, approximately 200,000 years ago. Based on the evolutionary theory of "punctuated equilibrium", we can hypothesise that the geographical and genetic isolation of a population is an essential requisite for macro-evolutionary phenomena such as the appearance of a new species. The mutation of a regulatory gene may have brought about important modifications in the nervous system too, with an adaptive capacity that distinguished the new species from its environment and from other human species. These ideas all find striking support in the world of symbols and the most ancient examples of rock art and decoration that accompany the establishment of *Homo sapiens* and its spread across the planet. These are testament to the appearance of an interior, symbolic and conscious inner world, one no longer concerned with survival alone.

Giorgio Manzi, an anthropologist and palaeontologist, is professor in the Department of Environmental Biology at Sapienza University of Rome where he directs the "Giuseppe Sergi" Museum of Anthropology belonging to the Sapienza Museum Network. He teaches human ecology and evolution. Associated editor of the American Journal of *Physical Anthropology*, member of the scientific committee of the Paleoanthropological School of the University of Perugia, he was previously General Secretary of the Italian Institute of Human Palaeontology. His scientific research focuses on questions of palaeoanthropology, functional morphology and biology of



ancient human populations. He works with daily newspapers, periodical publications, radio and TV shows. His publications include: *La scienza delle nostre origini* (with C. Tuniz and D. Caramelli, Laterza, 2013); *Homo Sapiens* (2006); *L'evoluzione umana* (2007); *Il grande racconto dell'evoluzione umana* (2013); and *Ultime notizie sull'evoluzione umana* (2017) for the publisher il Mulino.

22. Sunday 27 May - 4.00 pm - Piazza San Bartolomeo - euro 3.00

Eraldo Affinati

Dreaming of a different kind of school

A school can be a place of ethical resistance in a fragmented world in the throes of a full cultural transformation, a place to re-establish the virtuous cycle that connects family, education and social environment, at a time characterised by fragile adults and difficult adolescents. What does quality in a school mean today? How to handle the tricky questions of evaluation and the equality - or lack of - in the starting points of different people? Holding a lesson today means living an experience, rather than transmitting content, it means confronting the risk of pedagogical fiction, handling the digital revolution and how the perception of a text changes, it requires tackling the problem of adolescents' concentration and unexpressed potential. This is the school as a symbol of interruption and change, following the teaching of Don Lorenzo Milani. This is a school with classes of students from many different backgrounds supporting the fight for integration.

Eraldo Affinati, a writer and teacher, founded the Penny Wirton School with his wife Anna Luce Lenzi to teach Italian to today's refugees: a system characterised by no classes, individual lessons, no scoring system and no bureaucracy. His books include: *Veglia d'armi. L'uomo di Tolstoj* (Marietti, 1992); *Bandiera bianca* (1995); *Campo del sangue* (1997, finalist for the *Premio Strega* and presented for the *Premio Campiello*); *La città dei ragazzi* (2008); *Peregrin d'amore. Sotto il cielo degli scrittori d'Italia* (2010); *Elogio del ripetente* (2013); *Vita di vita* (2014); *L'uomo del futuro. Sulle strade di don Lorenzo Milani* (2016, finalist for the *Strega Prize*); and *Tutti i nomi del mondo* (2018) for the publisher Mondadori. He curated *Storie dall'altipiano* (Meridiani Mondadori, 2003), the complete edition of the works of Mario Rigoni Stern. With his wife, he has written *Italiani anche noi. Corso di italiano per stranieri. Il libro della Scuola Penny Wirton* (Il Margine, 2011).

23. Sunday 27 May - 4.00 pm - Sala Maggiore Palazzo Comunale - € 3.00

Paolo Apolito

Breaking the rhythm. Sharing and inclusion

There is a rhythm within human beings, in their bodies and, in particular, in their communicative relationships. Communication itself is rhythmic and musical, expressed in the posture and movements of the body, face and voice. What happens when a stranger, a foreigner, approaches us and these communal rhythms? How creative and inclusive is the rhythmic nature of mankind? The foreigner is someone who "does not move in time", yet relationships between strangers are inevitable in our species and meeting as "aliens" has been the central structure of all human stories. Processes of rhythmic contamination are necessary to facilitate the challenging task of a cultural exchange. Modern musical forms, such as jazz or reggae, are examples of rhythm and music hybrids. These are made possible by the imitative capability of human beings in conditions of reciprocal openness, a powerful resource that is a primary driver of creative contamination processes.

Paolo Apolito taught Cultural Anthropology at the University Roma Tre and the University of Salerno. He studies religious and ritual phenomena, celebrations, visions of Mary and recently rhythms and musical communication. His books include: *Il cielo in terra. Costruzioni simboliche di un'apparizione mariana* (il Mulino, 1992); *La religione degli italiani* (Editori Riuniti, 2001); *Internet e la Madonna* (Feltrinelli, 2002); and *Il gioco del festival. Romanzo del Giffoni Film Festival* (L'Anchored del Mediterraneo, 2004). His latest work is *Ritmi di festa. Corpo, danza, socialità* (il Mulino, 2014) which served as the basis for a theatrical monologue that he presents as the "anthropologist



making house calls". He was President of the National Committee for the Enhancement of Italian cultural traditions, established by Ministry of Culture and Tourism (MiBACT).

24. Sunday 27 May - 5.00 pm - Teatro Bolognini - € 3.00

Richard Sennett

Breaking the rules to live in an open, plural city

The challenge for those who want to live, experience and build a different kind of city is to break the rules of the closed, segregated city. The regimented city model, governed by anti-democratic control, has conquered our planet from North to South and its urban agglomerates are in monstrous expansion. As the majority of the world's population lives in cities today, it is the idea of the "open city" that represents both the change and the challenge, creating places where residents can actively display the differences between them and enabling a virtuous interaction with the urban structures. A certain type of modesty is needed to build and inhabit this city: to live as one person amidst many, in a world that does not simply reflect oneself. As the great architect Robert Venturi stated, "Living as one amidst many allows for the richness of meaning, rather than the clarity of meaning". This, according to Sennett, is the ethic of the open city.

Richard Sennett is one of the world's most important contemporary sociologists. He founded the New York Institute for the Humanities in 1975, was director of the Commission of Urban Studies of UNESCO (1988-1993) and today teaches Urban Studies at London School of Economics and Harvard University. He is a senior fellow of the Center on Capitalism and Society at Columbia University. His work in ethnographic, historical and theoretical research is dedicated to social links within cities and the effects of urban living. His many awards include the Spinoza Prize, the Hegel Prize and an honorary degree from Cambridge University. His books include: *The Conscience of the Eye* (1992); *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism* (1999); *The Craftsman* (2008); *Together: The Rituals, Pleasures and Politics of Cooperation* (2012); *The Foreigner* (2014); and *Building and Dwelling: Ethics for the city* (2018), which completes his *Homo Faber* trilogy.

25. Sunday 27 May - 6.30 pm - Piazza del Duomo - € 3.00

Moni Ovadia

Breaking the rules with irony

In his career, Moni Ovadia has examined Jewish culture and its multitude of facets, highlighting aspects, and peculiarities, more or less well known: one of these being that a Jew knows how to laugh and how to laugh at himself. He laughs at his defects, his failures and his successes. He also laughs at the laughter of others, at the stereotypes that have always dragged along behind him, often transforming him into a grotesque character. The Jewish laugh has ancient, Biblical roots, from Abraham and Sara who laugh at the idea of having a child at their venerable age, to God himself: having failed to create the earth 27 times he hails his final attempt with a contemplative "Let's hope this one sticks!" Laughter is an act of salvation. "Perhaps the Jew, in his heart, longs for his time to come when he can laugh with God at all this extraordinary craziness". It could not be otherwise. The only saving grace for a population so martyred is laughter: a circuit created between irony and pre-established order.

26. Sunday 27 May - 8.00 pm - Teatro Bolognini - € 3.00

A screen revolution

Screening of the film: *Cold Water*

Directed by Olivier Assayas

The extraordinary portrait of a generation in the years immediately following May 1968 in France - a period that marked momentous change in society, for better or worse - is sketched by Assayas with complicity, partly due to the film's strongly autobiographical nature. The work is intended to be a faithful reconstruction of this tumultuous time, while avoiding any kind of nostalgia. The youth



counter culture, revolution, Maoism and its critics, trips to London, parties, love affairs, art: these are the worlds where Gilles - clearly the director's alter ego - divides his time, fielding a disillusioned scepticism while searching for his path. Torn between political engagement and art and, equally, between the "psychedelic" Laure and the militant Christine, a "political" trip to Italy will help Gilles choose to move forward with his individual revolution, in art and in cinema. **Introduced by Marco Aime**

Olivier Assayas, the French director, screenwriter and film critic, began his career alongside his father, a noted screenwriter who used the penname Jacques Rémy, and also worked as a critic for *Cahiers du Cinéma*. He made his directorial debut in 1986 with *Disorder*, set among the youth bands in Paris: the themes of generational conflict and teenage alienation recur in his later films. His vast filmography includes: *Winter's Child* (1989); *Paris Awakens* (1991), which stars the cult Nouvelle Vague figure, Jean-Pierre Léaud; *Irma Vep* (1996), a homage to his passion for the cinema of Hong Kong; *Les Destinées* (2001); *Boarding Gate* (2007); *Something in the air* (2012); *Clouds of Sils Maria* (2014); and *Personal Shopper* (2016), which won Assayas the Best Director Award at the 2016 Cannes Film Festival.

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