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**MIMESIS EDIZIONI** is an Italian leading publishing house in the field of humanities founded in 1987 as a cultural association which became Ltd in 2006.

Its catalogue includes over **5.000 titles** by the most important International philosophers and thinkers in both Eastern and Western culture.

Today, Mimesis Group also houses the Jouvence and Società Aperta imprints.

Mimesis works in synergy and close collaboration with several **universities and cultural centres** across Europe. A strong **cosmopolitan spirit** is the basis for our decision to publish texts in different languages:

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Other languages are used in its **scientific journals** too.

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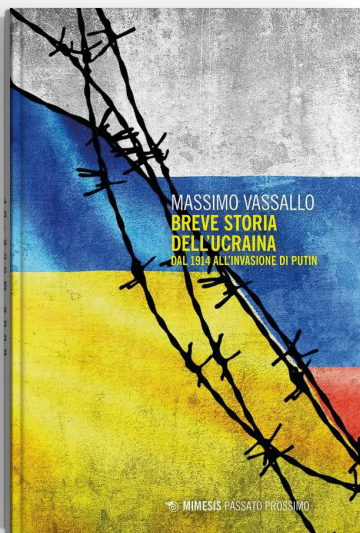
**Mimesis is committed to respond in a unique and original way to the challenges posed by today's publishing industry, in order to take an active part in the contemporary cultural context, marked by the role of the new media, through an ever-increasing interaction between different fields of knowledge.**

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# HISTORY, POLITICS AND CURRENT EVENTS



Massimo Vassallo

## A BRIEF HISTORY OF UKRAINE FROM 1914 TO PUTIN'S INVASION

**PUBLISHED** – 2022

**EXTENT** – 384 pages

**SIZES** – 140 x 210 mm

### FOCUS POINTS

- **A precise reconstruction of the events that led to the 2014 uprising and a careful dissection of the ways in which these events resulted in conflict**
- **A must-read for anyone who wants to understand the deep-rooted causes of the Russian-Ukrainian conflict**

A brief and essential history of Ukraine, the long-time melting pot of people whose affairs have remained little known beyond the nation's borders, or else that have been shared only through the filter of the historical events of neighbouring countries. Short and to the point, it is an essential read that brings to light crucial events of the 20<sup>th</sup> and 21<sup>st</sup> centuries up to the time of Putin's invasion. Vassallo's historical and geopolitical analysis allows the reader to immerse themselves in the history of Eastern Europe from a different angle than that traditionally offered by Moscow or Warsaw, allotting due concern to Kyiv's point of view. In this way, readers are able to understand the instability in this region—an instability that is linked to an ethnic stratification that has solidified over the centuries, that has ancient roots, and that has resulted in rifts and conflicts that are difficult to resolve.

**Massimo Vassallo** (1968) completed his doctorate in History of International Relations at Sapienza University of Rome. He delivered a series of lectures on historical-political and ethno-religious subjects at the Scuola di Applicazione Militare di Torino. One of his principal research interests is the history of Eastern Europe, particularly the Ukrainian-Belorussian and ex-Soviet worlds.

Emiliano Brancaccio

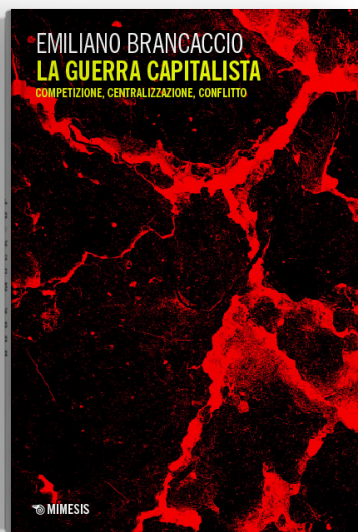
# THE CAPITALIST WAR

## COMPETITION CENTRALISATION CONFLICT

**FORTHCOMING** (2022)

**EXTENT** – 200 pages

**SIZES** – 140 x 210 mm

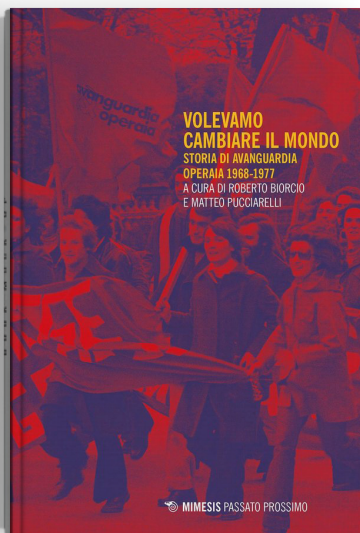


## FOCUS POINTS

- **A critical reflection from one of the foremost intellectuals in Italy**
- **A sharp analysis of today's turbulent historical moment of liberal democracies in crisis and threats of war**

Forgotten by the heirs of the worker's movement, Marx is principally read, cited, and celebrated today by those working in the world of finance, from the *Financial Times* to *The Economist*. Paradoxical at first glance, the phenomenon is explained by the interest of the dominant class in the greater ambition of the Marxist ideology: to reveal the laws of capitalism in order to drive the historical process forward. This is the case of the trend toward the concentration of capital into fewer and fewer hands, which modern research tools are able to empirically prove. Studying this powerful general trend can be useful in reigniting scientific discourse on the underlying nature of the turbulent current historical moment of crises among liberal democracies and threats of war.

**Emiliano Brancaccio** is associate professor in economic policy at the University of Sannio (Benevento). Author of essays that have been published in numerous international academic journals, he supported the 'economists' warning' against European austerity measures and the call for an 'anti-virus plan' (*piano anti-virus*), both published in the *Financial Times*.



Roberto Biorcio  
Matteo Pucciarelli (eds.)

## WE WANTED TO CHANGE THE WORLD

### HISTORY OF THE AVANGUARDIA OPERAIA FROM 1968-1977

**PUBLISHED** – 2021

**EXTENT** – 302 pages

**SIZES** – 140 x 210 mm

## FOCUS POINTS

- **A history of one of the most important movements of the extra-parliamentary Left told from the voice of one of its leading protagonists**
- **A detailed reflection on the political pressures driving the 1968 movement**

The years from 1968 to 1977 represent a period of struggles that would change society, a period of rebellion, hopes, passions, and politics that gave life a purpose. New organisations were founded that shared a desire to 'change the world', buoyed up by similar dynamics emerging on the international stage. The *Avanguardia Operaia* was one of the foremost political organisations of the new Left dedicated to the struggles facing numerous areas of society. This volume reconstructs the organisation's history mainly through the real-life testimony of its participants. The analysis of collected interviews allows for a detailed reflection on the processes of political associations between militant activists in the 1970s, defining the profile of their political objectives as well as their effects on the transformation of private life over the coming years.

**Roberto Biorcio** teaches political science at the University of Milan-Bicocca. His research activities concentrate on political and social participation, parties, associations, and social movements.

**Matteo Pucciarelli** is a journalist at *La Repubblica* and lives and works in Milan. He has written essays on the Leftist organisations of Podemos in Spain and Syriza in Greece.



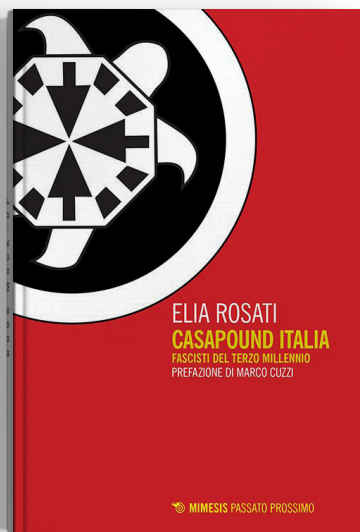
Elia Rosati

## CASAPOUND ITALIA THIRD MILLENNIUM FASCISTS

**PUBLISHED** – 2018

**EXTENT** – 240 pages

**SIZES** – 140 x 210 mm

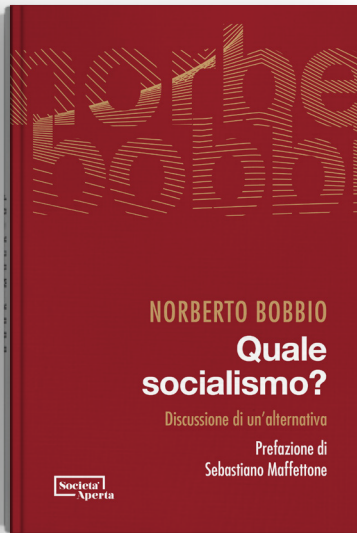


### FOCUS POINTS

- **Who are the fascists of the third millennium, and what do they want?**
- **'The hybrid seduction of neofascism in the age of the economic crisis: *CasaPound Italia* is a historiographical investigation written in the style of a first-person report' – *il Manifesto***

In over 15 years of existence, CasaPound Italia has become the most concrete neofascist organisation in the messy world of the extreme Right, gaining support among new contingents of the population. A historical-political journey from racism, an apologia of Mussolinian *squadrisimo*, Alba-Dorata-style streetside militancy, and unscrupulous communication—in sum, who are these third-millennium fascists, and what do they want? Elia Rosati examines the rise of present-day Black Shirts active in Italy during the economic crisis. The appendix of the text includes an essay by Valerio Renzi on the relationships between CasaPound and organised crime groups and lone-wolf Gianluca Casseri, a sympathiser who in 2011 murdered two Senegalese men, Samb Modou and Diop Mor, in broad daylight in Florence.

**Elia Rosati** teaches and researches at the Faculty of Political Science and the Department of Historical Studies at the University of Milan. He has focused on Italian and German neofascism for many years and has more recently probed populist nationalism in Western Europe, collaborating with newspapers, academic journals, and independent media organisations. Together with Aldo Giannuli, he published *Storia di Ordine Nuovo* with Mimesis in 2017.



Norberto Bobbio

## WHICH SOCIALISM? THOUGHTS ON AN ALTERNATIVE

**PUBLISHED** – 2022

**EXTENT** – 146 pages

**SIZES** – 150 x 220 mm

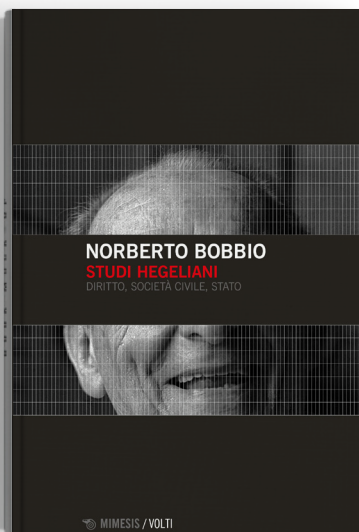
### FOCUS POINTS

- **From the historian and supporter of liberal socialism who represented the critical conscience of the Italian Left, here the words of Bobbio speak to the Left of today**
- **‘A book that is at once a pamphlet and a pocket-sized classic’**  
– *il Sole 24 Ore*
- **Bobbio’s books has been published in English, French, Spanish, German and Greek**

Is there socialism anywhere there is liberal democracy? And is there space within socialism for liberal rights? Can exercising socialist power respect the principles derived from liberalism while still achieving its own objectives for social transformation? Or is it doomed to sacrifice the former to the latter? To Bobbio, the most ambitious challenge—and at the same time the most concrete—is precisely how to fuse socialism with liberal democracy. In this collection of essays, Bobbio poses these fundamental questions in the belief that either socialism will be liberal—succeeding in safeguarding the rights of the underdogs along with the principles of liberty—or it won’t, revealing itself instead as a sort of authoritarian democracy or, in the worst-case scenario, as yet another dictatorship.

**Norberto Bobbio** (1909-2004) was a philosopher of law, legal expert, political scientist, and cultural historian. He left a deep imprint on the philosophical and juridical culture and Italian legal philosophy of the second half of the 20th century. He was appointed a senator for life in 1984.

PHILOSOPHY,  
SOCIAL SCIENCES  
AND  
LITERARY CRITICISM



Norberto Bobbio

## STUDIES ON HEGEL RIGHTS, CIVIL SOCIETY AND THE STATE

**PUBLISHED** – 2022

**EXTENT** – 298 pages

**SIZES** – 140 x 210 mm

### FOCUS POINTS

- **A text from the thinker who has left the greatest impression on the philosophical and juridical culture and Italian legal philosophy of the second half of the 20<sup>th</sup> century**
- **Bobbio's books has been published in English, French, Spanish, German and Greek**

Studies of Hegel are one of the central components of Bobbio's reflections. The essays in this volume flow into a seamless whole that delves into several of the most critical points of the great German philosopher's thinking. Bobbio presents the problem of the relationship between the tradition of natural rights and Hegel's philosophy, demonstrating how the latter is both the completion and the dissolution of the former. If this were to identify the State as 'the culmination of the historical process', the consummation of this vision is in 'the acknowledgement of the supremacy of the law, understood as the utmost manifestation of the rational will of the State'. As the reflection progresses, Bobbio analyses the position of rights within the Hegelian philosophical system—those of public and private law, in the constitution and in the forms of government are 'born from an internal process, from the natural connection between themes, as if the resolution of one problem immediately spawns the creation of another'.

**Norberto Bobbio** (1909-2004) was a philosopher of law, legal expert, political scientist, and cultural historian. He left a deep imprint on the philosophical and juridical culture and Italian legal philosophy of the second half of the 20th century. He was appointed a senator for life in 1984.



Roberto Esposito

# TERMS OF THE POLITICAL

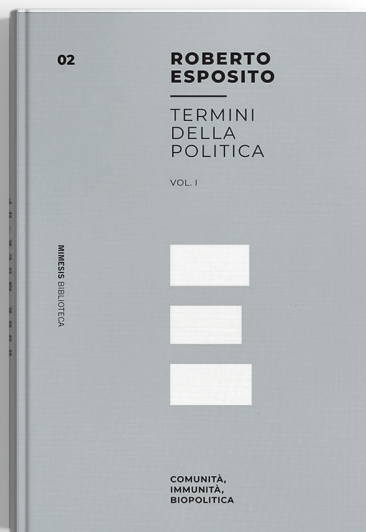
**VOL. 1 COMMUNITY,  
IMMUNITY, BIOPOLITICS**  
**VOL. 2 POLITICS AND THOUGHT**

**PUBLISHED** – 2018

**EXTENT** – vol. 1: 190 pages  
– vol. 2: 206 pages

**SIZES** – 140 x 220 mm

**RIGHTS SOLD** – Albanian

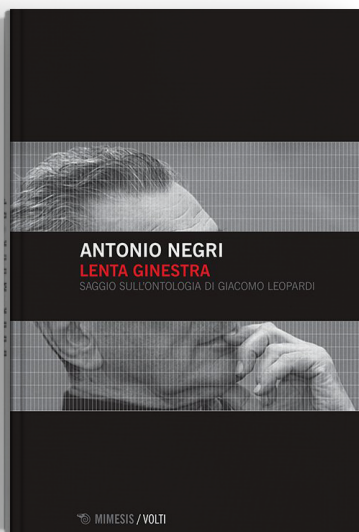


## FOCUS POINTS

- ‘For a new biopolitics that supports the most vulnerable’ – *la Repubblica*
- A newly revised, expanded, two-volume edition of a work that has been translated into numerous languages
- The first edition has been translated into English, French, Spanish, Portuguese, Japanese, Polish

Community, immunity and biopolitics constitute the foundational categories Roberto Esposito uses to develop one of the most novel and admired discourses of contemporary continental philosophy. Originally published in 2008, *Terms of the Political* has inaugurated a new way of thinking about politics at a time when the limitations of modern language have called the biological side of human life into question. After being translated for release in numerous foreign countries (the United States, France, Japan, Korea, Poland, Brazil), this work is re-emerging as a new edition enriched with additional essays from the author that broaden its contents and extend its horizon. The second volume, *Politics and Thought*, represents an ideal continuation of the first in an increasingly tense interrogation of the biggest questions of our time. The two books are both linked yet independent, and they share originality of thought and rigour in a theoretical exploration that is increasingly at the centre of contemporary philosophical debate.

**Roberto Esposito** taught theoretical philosophy at the Scuola Normale Superiore of Pisa. His publications, which have been translated into a dozen languages, include *Pensiero vivente* (2010), *Due* (2013), *Da fuori* (2016), and *Politica e negazione* (2018).



Antonio Negri

## FLOWER OF THE DESERT

### AN ESSAY ON THE ONTOLOGY OF GIACOMO LEOPARDI

**PUBLISHED** – 2015

**EXTENT** – 446 pages

**SIZES** – 140 x 210 mm

## FOCUS POINTS

- From the author of *Empire*
- World-renowned intellectual Antonio Negri interprets Giacomo Leopardi, the foremost Italian poet and philosopher of the 19<sup>th</sup> century
- Negri's books has been published in English, French and Spanish

Leopardi's work and thought are found along that branch of Italian and European philosophy that, beginning with Giordano Bruno and Spinoza, has continued to pursue pathways of truth that disregard compatibility with prevailing knowledge and powers. This text is a critical journey that never ceases to bait scandal, despite all the attempts to disempower Leopardi and render him banal by making him into an icon. Leopardi's materialism, his critiques of the limitations of the Risorgimento, his insistence on understanding culture as a part of the becoming of history remain strategically current areas of thought. This book offers the opportunity to re-encounter the rebellion of the greatest Italian poet and philosopher of the 19th century, freeing him from the burdens of an approach that has often quelled his power. *Flower of the Desert* is a text in which the word does not adapt but insists on declaring and affirming the happiness possible in an action that in its most intense moment becomes poetry.

**Antonio Negri** is an internationally famed intellectual and author of numerous texts that have been translated and read around the world. In the 1960s and 70s, he was one of the leading theorists of Marxist workerism. In collaboration with Michael Hardt, he has written influential books that include the widely translated *Empire*.

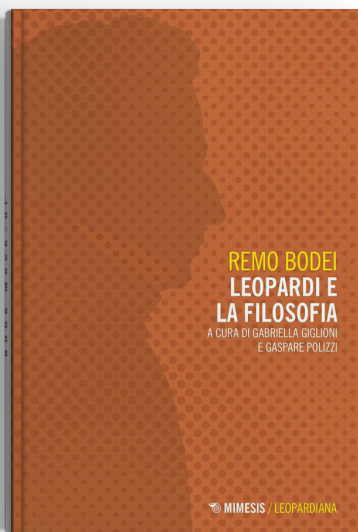
Remo Bodei

## LEOPARDI AND PHILOSOPHY

**PUBLISHED** – 2022

**EXTENT** – 148 pages

**SIZES** – 140 x 210 mm



### FOCUS POINTS

- **‘Remo Bodei’s writings on the poet and thinker from Recanati, whose reflections were esteemed by Arthur Schopenhauer and Friedrich Nietzsche’ – *il Sole 24 Ore***

Remo Bodei cultivated his interest in Giacomo Leopardi over many years. He began writing about him in 1992, oftentimes for conferences and meetings, including the 2017 XIV International Conference on Leopardian Studies dedicated to Leopardi and the culture of the 20<sup>th</sup> century. His longstanding intimacy with Leopardi’s works brought him to reflect on broad philosophical themes such as the problem and idea of evil and the concepts of infinity and limits, including in relation to the debate on the sublime and the contrasts between the romantics and classicists. Bodei also goes head-to-head with the most significant aspects of Leopardian thought, thematising the relationship between the poet and philosophy and the concept of ‘ultraphilosophy’. This collection of essays—several of which are published here for the first time and all of which have been cross-checked with the sometimes varying versions Bodei kept—testify the importance of Leopardi to Bodei’s historical and philosophical research.

**Remo Bodei** (1938-2019), philosopher and historian of philosophy, was a professor at the Scuola Normale Superiore of Pisa and taught at various European and American universities. Among his most recent works are *Limite* (2016), *Le forme del bello* (2017), and *Dominio e sottomissione* (2019).

# FILM AND COMICS



Matteo Boscarol (ed.)

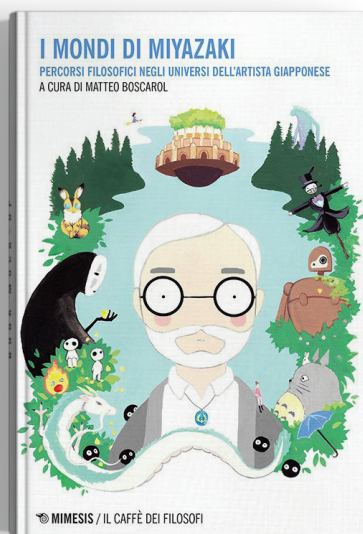
## THE WORLDS OF MIYAZAKI

### PHILOSOPHICAL JOURNEYS THROUGH THE UNIVERSES OF THE JAPANESE ARTIST

**PUBLISHED** – 2018

**EXTENT** – 164 pages

**SIZES** – 140 x 210 mm

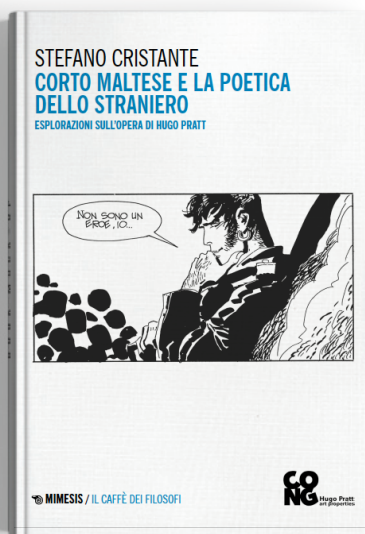


## FOCUS POINTS

- From *Princess Mononoke* to *Bruco the Caterpillar*, this book delves into the philosophical discourses and doctrine of the works of Hayao Miyazaki

Being released as a second edition, *The Worlds of Miyazaki* is the book that best interprets the philosophical discourses and doctrine of Hayao Miyazaki's work. It is neither a monograph of the career of the greatest living animation director nor a chronological retelling of his cinematic hits that have beaten every box office record in Japan. The essays collected here develop and interweave the major themes that Miyazaki's films have featured throughout his career: from the concept of alternate history to the divine presence in *Princess Mononoke*, the meaning of art to the relationship between nature and science. The text devotes particular attention to the feature film *The Wind Rises* and his most recent short film, *Boro the Caterpillar*.

**Matteo Boscarol** is an essayist and film critic who lives in Japan and writes on film and the Far East for *Il Manifesto*. He edited *Tetsuo. La Filosofia di Tsukamoto Shin'ya* (2013) and William S. Burroughs's *Rock'n'Roll Virus* (2008), and he has contributed to volumes dedicated to Satoshi Kon, Oshima Nagisa and Sono Sion, in addition to publishing an essay in *World Film Locations: Tokyo* (2011).



Stefano Cristante

## CORTO MALTESE AND THE POETICS OF THE FOREIGNER

### EXPLORATIONS INTO THE WORKS OF HUGO PRATT

**PUBLISHED** – 2022

**EXTENT** – 196 pages

**SIZES** – 160 x 220 mm

## FOCUS POINTS

- The history, characters, and curiosities of *Corto Maltese*, the classic masterpiece by comic book legend Hugo Pratt
- A newly illustrated edition with over 100 panels

In this book, Stefano Cristante explores the entirety of Hugo Pratt's (1927–1995) oeuvre as one of the premier comic book creators of the 20<sup>th</sup> century. He traces the meticulous construction of unusual characters who are endlessly restless and ready to dive into travels, change, and adventures in search of fun as well as wisdom. The traits of the anti-hero of the post-WWII era outlined by major screenwriters like Alberto Ongaro and Hector Oesterheld were refined and perfected in Pratt's novel work beginning in the 1960s. His creative imagination and his incredible talent for storytelling would give life to a poetics with a protagonist who has become the quintessential foreigner of graphic literature, Corto Maltese.

**Stefano Cristante** is a professor of the sociology of communication and sociology of journalism at the University of Salento. He is primarily concerned with political communication (public opinion studies) and sociology of culture (artistic production and consumption). He is the editor-in-chief of the international *H-ermes, Journal of Communication*.



Una ballata del mare salato

Il finale del romanzo ha qualcosa di struggente. Ora l'ironia di Corto si trasforma in un seduttivo addio a Pandora, in un contenimento del desiderio che dice molto sul suo casto dongiovannismo.



Una ballata del mare salato

Da notare che, prima della frase di Pandora che rompe il romanticismo di Corto, tra i due vi è stato uno sguardo muto che dura due vignette, probabilmente uno degli scambi non verbalizzati più famosi della storia dei fumetti.

Pratt usa la tecnica della vignetta muta, affidata alla sola espressività dei disegni, numerose volte nel corso della *Ballata*. Tra la tavola 107 e la tavola 109, per esempio, ci sono venticinque vignette in cui Rasputin incontra il Monaco seduto sul suo trono di vimini e alla fine gli spara. Si tratta però di un fantoccio e di una burla. Solo tre delle venticinque vignette sono completate da alcune brevi frasi del pirata. Le altre sono mute o accompagnate dal solo rumore degli spari. Non per questo sono meno significative e meno

Lo straniero è un confine. La vita sociale si svolge nei centri e non nei confini, che restano un luogo mentale, antropizzato per definizione: la natura non si interrompe, siamo noi a considerare divisibile ciò che ha un carattere continuo. Una pianura, una montagna, un fiume, un oceano: tra loro non sono divisi, è l'uomo che li separa quando essi costituiscono un ostacolo troppo arduo da superare, anche se la tecnologia ha posto in molti casi rimedio alle deficienze della condizione umana. Non era ancora così all'epoca di Corto Maltese, dove gli spostamenti di massa erano lenti e faticosi, anche se già spinti da una progressiva accelerazione. Corto nella propria epica è dentro il ristretto novero di coloro che possono usare i più rapidi mezzi di trasporto, e spostarsi velocemente a qualsiasi latitudine.

Il confine di cui è un'incarnazione Corto Maltese è un confine culturale: se l'immigrato è – come scriveva Robert E. Park, uno dei fondatori della scuola sociologica di Chicago – “uno che vive in due mondi”, anche il personaggio di Pratt lo è: egli però non oscilla tra la vecchia e la nuova patria, ma tra l'assenza di patria (apolida) e la realtà aumentata di cui sono fatte le sue avventure. L'apolida confina con il cosmopolitismo: pezzi di identità sono cuciti sull'abito e sull'estetica di Corto Maltese, ma non impediscono un contatto con il nativo, né con i viaggiatori, né con gli espatriati. La realtà avventurosa consente di piegare la condizione apolide alle istanze dell'avventura, per il cui buon fine è necessaria una spiccata capacità di adattamento.

Spesso le apparizioni del marinaio determinano un'accelerazione dei conflitti e, più in generale, della dinamica dell'azione collettiva. In *Concerto in O' minore per arpa e nitroglicerina* Corto si trova in Irlanda: protetto dal solito passaporto maltese, si aggira per le vie di Belfast scosse dalle bombe dei ribelli e dalle mitragliatrici dei mezzi blindati britannici. Corto ha portato un carico d'armi agli indipendentisti dell'IRA, ma non si limita a questo reato contro la Corona. Finisce per vendicare un gruppo di indipendentisti caduti in un agguato, facendo addirittura esplodere una caserma inglese. Queste sono le gesta più roboanti, ma quelle più sottili sono narrativamente ancor più strategiche: Corto Maltese, stretto nel suo giaccone marinaro, diventa depositario di segreti inconfessabili. Il suo amico dell'IRA Pat Finnucan – la cui tomba è ancora fresca



Concerto in O' minore per arpa e nitroglicerina

5 R.E. Park, *Race and culture* (1928), The Free Press of Glencoe/Collins-McMillan, London-New York 1964, p. 356.

# ART, ARCHITECTURE AND PHOTOGRAPHY



Giovanni Careri

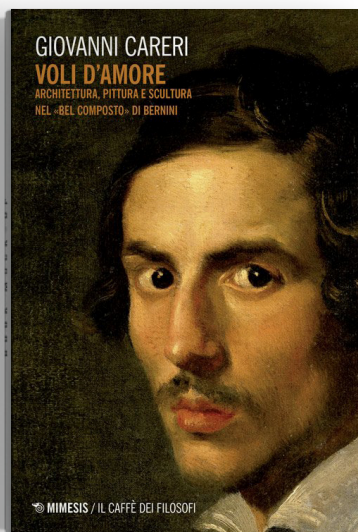
## FLIGHTS OF LOVE ARCHITECTURE, PAINTING AND SCULPTURE IN BERNINI'S 'BEL COMPOSTO'

**PUBLISHED** – 2017

**EXTENT** – 190 pages

**SIZES** – 140 x 210 mm

**RIGHTS SOLD** – French, Chinese

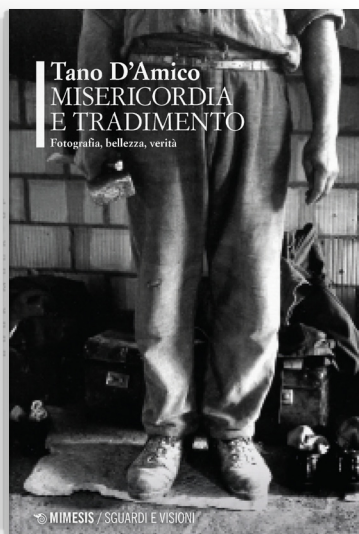


### FOCUS POINTS

- A noteworthy contribution to studies of the Baroque period, featuring over 40 illustrations
- Giovanni Careri is Director of Studies for the School for Advanced Studies in the Social Sciences ('EHESS', Paris, France)
- Careri has been translated in English, French, and Chinese

This book analyses three cross-medium works by Gian Lorenzo Bernini, namely two chapels and a high altar. The central question regards the 'assembly' of architecture, painting, and sculpture into an organic whole that Bernini termed 'bel composto' ('a beautiful whole'). From a theoretical standpoint, the book's most important proposal is that spectators be included in the projection of the various dispositifs inherent to the reassembly of expressive heterogeneous registers due to the nature of their medium or their level (narrative, conceptual, or material). The operating principle of the paradigm is the 'pathetic montage' conceptualised by Sergej Ejzenštejn. The book thus represents an important contribution to baroque studies, but it also resonates remarkably with current challenges in contemporary art (installations) and film.

**Giovanni Careri** is Director of Studies at the EHESS of Paris and a professor of art history and theory at Luav University of Venice. His work has been published in French, English, and Italian, and is at the intersection of history, theory of art, semiotics, and anthropology. His publications include *Baroques* (2003), *La fabbrica degli affetti* (2010), and *Caravaggio* (2017). In partnership with Georges Didi-Huberman, he edited *L'histoire de l'art depuis Walter Benjamin* (2015).



Tano D'Amico

## MERCY AND BETRAYAL

### PHOTOGRAPHY, BEAUTY, TRUTH

**PUBLISHED** – 2021

**EXTENT** – 112 pages

**SIZES** – 130 x 200 mm

## FOCUS POINTS

- 'The photographer of the movements of the '70s. A peerless reporter in both passion and idealistic fervour.' – *Il Fatto Quotidiano*
- Tano D'Amico reflects on the potential for trickery or truth in historical images
- Featuring 40 photographs

There is the photographer and there is mercy, within and beyond the images. There are the downtrodden—us as we were in the movements that would not let up but instead continued to advance—and there is their betrayal. There is the courage of friendship and of love that steadfastly stand in opposition to one another, and there are photographs: images that envelop all of us and that—pushed away, rejected, tossed aside—re-emerge and let themselves be rediscovered. In this book, Tano D'Amico shares 1960s Italy in a showcase of mercy. His photos represent a humanity blurred in between the black and white of the film, courageous in both demands and dissent. Through this intensity, the photographs sustain the memory not of the past, but of the heart—the heart of the downtrodden who found themselves on the streets, in the town squares and on the outskirts, the heart of those who, through betrayal, became witnesses of the strength of those images.

**Tano D'Amico** is perhaps the most-loved photographer of the movements that have fought for over half a century to give Italy a new start.

Eppure, se cerchiamo la misericordia, la possiamo trovare anche solo prestando attenzione alla realtà che abbiamo sotto gli occhi. Dobbiamo stare attenti alla realtà che ci è dato vivere. La realtà di oggi può farci comprendere, farci ritrovare episodi del passato. Può guidarci al passato, nel passato. I fatti di oggi, visti e vissuti con misericordia, ci riportano ai fatti del passato che altri hanno vissuto e guardato con misericordia. E che, con misericordia, con tenerezza e delicatezza, hanno posato nella memoria degli uomini.

Un episodio orribile che allora non trovò posto su nessun giornale, in nessun telegiornale, chiede con immensa pena quel poco di giustizia e amore che solo la memoria può dare. Una bambina zingara di sedici giorni viene calpestata e uccisa durante un intervento di polizia. La madre piange senza emettere alcun suono, nel silenzio più assoluto. Le sue lacrime scorrono sulle schiene dei bambini della comunità che si stringono intorno a lei per cercare di consolarla. Dalle immagini del passato si levano altre madri, che hanno lo stesso pianto soffocato nelle viscere. Non ci sono suoni, né parole, non ci sono cronache, non ci sono scritture, né documenti. È un pianto che solo le immagini possono ascoltare e partecipare.



La madre di MARCO, uccisa durante un intervento di polizia, è stata consolata dai bambini della comunità durante un'intervista di polizia. Roma, 1988

## MISERICORDIA E TRADIMENTO

È nelle immagini che vive e si trasmette la misericordia. Gli uomini vengono sconfitti, prima o poi muoiono. Le immagini gli sopravvivono. Il tradimento arriva sempre, perché la misericordia è contro il mondo così com'è, potrebbe far crollare il mondo all'istante. La misericordia è insopportabile, incompatibile con il mondo così com'è. Il tradimento arriva sempre, ma non è un attacco frontale e diretto. È un colpo sferrato con rancore all'interno di un gruppo umano che si sente minacciato da qualcosa che è in grado di distruggerlo. Rancore verso chi con la sua vita, col suo lavoro può minacciare la scelta che avvicina al potere. Rancore nascosto, rancore occulto di chi ha scelto il potere.

Può essere un intero gruppo umano a negare la misericordia che prima aveva condiviso e scelto. A negare le amicizie, gli amori, gli affetti vissuti tutti insieme. Il tradimento rafforza la misericordia non solo nel tradito, che sarebbe poca cosa. Il tradimento rafforza il concetto stesso di misericordia che gli uomini hanno posto nell'universo.





Porto Torres 1972 Op. 201

TANO D'AMICO

## FOTOGRAFI

Ogni forma di potere pretende che la fotografia sviluppi, celebri, ingigantisca i ruoli sociali e rimpicciolisca le persone, fino a far scomparire quello che le accomuna. Fino ad annientare l'immagine che, delle persone, racconta l'infinitesza e l'umanità. Anche i più grandi maestri obbediscono alla sciagurata legge del potere. La donna, quando è comprata e venduta, deve sempre apparire grottesca, rinchiusa e schiacciata nel suo ruolo, distante dai nostri affetti, dalle nostre madri, sorelle, amanti. Mi vengono in mente le fotografie che scattò ad alcune prostitute il più celebrato tra i maestri francesi, negli anni '30. Il fotografo – giovane, bello, ricco di famiglia – si compiace dei gesti addomesticati, asserviti, di donne che potrebbero essere sua madre, se non altro per l'età. (Qualcuno forse ricorda che *Luciola*, il giornale delle prostitute di Pordenone, fu, tra i fogli di movimento, l'ultimo a scomparire.)

Caravaggio ritraeva le sue amiche prostitute come madonne. Fece scandalo, ma vinse la bellezza delle sue immagini. Vinse la bellezza delle donne, non più ingabbiata dagli uomini, non più abito amaro da indossare. Il pittore, per difendere le amiche, affrontò la malavita romana e si fece assassino.

Nel nostro Paese gli imitatori del più celebrato maestro francese sono stati tanti. Stesso cinismo feroce, ma molto meno stile. Due erano le ragioni per diventare fotografi: perché avevi qualcosa da dire e pensavi che fosse tempo di dirlo, e perché ti piaceva ricoprire quel ruolo. Quello dell'esecutore, per soddisfare l'esigenza dei forti. Perché ti piaceva adeguarti allo sguardo dei forti.



Porto Torres 1980 D. n. 135 D. n. 135 della S. 135. Sono D'Amico

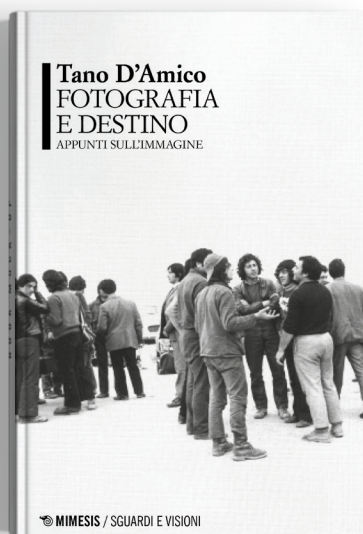
Tano D'Amico

## PHOTOGRAPHY AND DESTINY NOTES ON THE IMAGE

**PUBLISHED** – 2020

**EXTENT** – 104 pages

**SIZES** – 130 x 200 mm



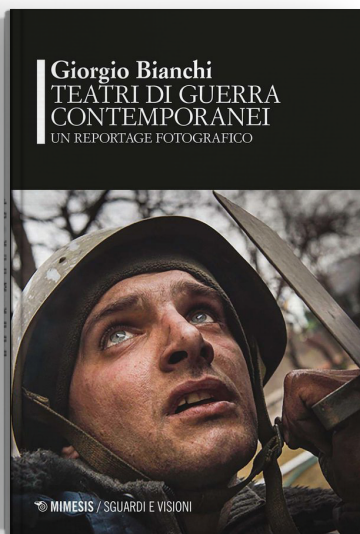
### FOCUS POINTS

- **All of Tano D'Amico's shots transformed into an icon of protest, social struggles and civic engagement**
- **Featuring over 40 photographs**

Can the image love life enough to change destiny?

Tano D'Amico poses this question at the start of *Photography and Destiny*, a dense journal of his memories that underscores the solid bond between images and history. This book recounts how the photography of the well-standing was imposed upon the underclasses, demonstrating just how far removed a good picture can be from formal notions of perfection. It speaks of a truth that is diametrically opposed to political photography, which is staged. The secret links between photography and destiny are thus exposed by the book's protagonists—the movements, women, struggles, workers—in a poetic tale where the image, forever a living metaphor, is sustained by the movement of its subjects and the unending love and lifelong tension for whom the image was searching for.

**Tano D'Amico** is perhaps the most-loved photographer of the movements that have fought for over half a century to give Italy a new start.



Giorgio Bianchi

## CONTEMPORARY THEATRES OF WAR

### A FIRST-HAND PHOTOGRAPHIC REPORT

**PUBLISHED** – 2021

**EXTENT** – 144 pages

**SIZES** – 130 x 200 mm

## FOCUS POINTS

- ‘Giorgio Bianchi’s collection of photographs shares the conflicts in Ukraine and Syria from right beside the protagonists’  
– *Il Fatto Quotidiano*
- Featuring over 50 colour photographs

When a photographer engages in a long-term documentation project in a specific place, they become in some ways an integral part of the social fabric of that place. Their privileged access to the intimacies of the protagonists’ daily lives means that their own point of view is overlaid by—or at least complementary to—that of the characters in their story. From this viewpoint, the testimony of the photographer is not limited to acting as a caption to the images; it also becomes a part of the story itself. Beyond presenting some of Giorgio Bianchi’s most important images from Syria and Ukraine, *Contemporary Theatres of War* is the story of the conflicts that have erupted in these places and the consequences they have had on local people, seen through the eyes of a witness who has lived through them first-hand alongside the story’s protagonists.

**Giorgio Bianchi** (1973) is an Italian photojournalist, documentarian, and blogger. He has conducted reports in Europe, Syria, Russia, Burkina Faso, Vietnam, Myanmar, Nepal, and India. Since 2013 he has undertaken several trips to Ukraine to document, in photos and film, the crisis taking place there, beginning with the Euromaidan protests. Bianchi’s work has received numerous national and international honours.





L'urto tra gli schieramenti fu violentissimo e in un attimo ebbi l'impressione di essere stato catapultato indietro di mille anni, nel bel mezzo di una battaglia medievale: mazze che si abbattevano su scudi di alluminio, pietre che volavano ovunque, i bagliori delle fiamme che si aprivano un varco tra le coltri di fumo che salivano al cielo. Fu l'inizio della fine, da quel momento in poi la situazione iniziò rapidamente a precipitare. Gli scontri tra polizia e manifestanti lungo le strade che conducevano ai palazzi del potere si fecero costanti.

Brevi periodi di pausa lasciavano presto il campo a interminabili momenti di scontro; vedevo arrivare di continuo manifestanti pestati a sangue dalle forze dell'ordine e in lontananza poliziotti investiti dalle fiamme delle Molotov o da una pioggia di pietre.

Quello scenario si protrasse immutato anche il giorno successivo, fino a quel faticoso 20 febbraio. Quella mattina arrivai in piazza molto presto; il cielo era coperto e faceva freddo.

Nell'accampamento si respirava un'aria strana; gli sguardi erano tutti rivolti verso la collinetta che sovrastava la piazza. Mi dissero che l'attacco era appena partito e che la polizia si stava ritirando. Cercai di arrivare in cima alla collina prima che potessi ma, giunto a metà strada, la mia corsa fu frenata da un rumore inconfondibile: uno sparo.

Congelato dallo stupore iniziai a guardarmi attorno: alle mie spalle due ragazze guardavano in alto con aria esterrefatta, probabilmente avevano dipinta sul volto la mia stessa espressione.





# PSYCHOLOGY, PSYCHOANALYSIS AND WELL-BEING

Anna Buzzoni

## PERIODS

### FROM ORGASMS TO THE MOON: NATURAL PERIODS AND THE ECOLOGY OF MENSTRUATION

**FORTHCOMING** (2022)

**EXTENT** – 230 pages

**SIZES** – 140 x 210 mm

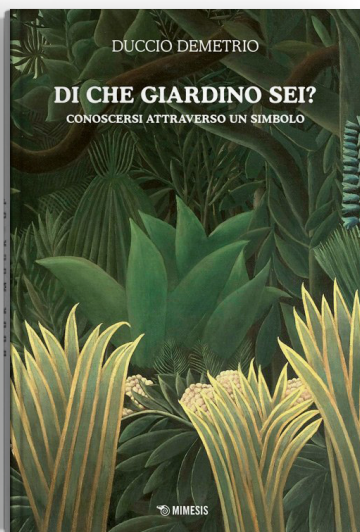


## FOCUS POINTS

- **Periods are not an enemy to be defeated, nor are they an accessory that one can simply refuse to wear: they are a heritage worth protecting**
- **An absorbing read about the world of today, putting science and culture into conversation to create a more equitable and sustainable future**

Modern life is placing the continuation of the human species at serious risk. Losing contact with the natural rhythms of life has brought us to exist in a polluted and polluting society, one that is individualistic and combative and that almost completely lacks an awareness of our bodies and the cycles that regulate them. Yet an obvious solution exists. By means of a comparative and interdisciplinary study of periods and the menstruation cycle, the author offers a captivating look at modern life that puts science and culture into conversation to imagine a more equitable and sustainable future. This long-form essay clearly outlines the wisdom of natural periods, with clear data and practical implications for everyday life that allow us to uncover the underlying causes of menstrual pains and premenstrual syndrome. The solution is to reclaim both the language and awareness of periods and what has been defined as the theory of the 'period matrix'.

**Anna Buzzoni** (1979) became, in 2018, the first Italian to be certified as a teacher of Sensiplan®, the German scientific approach toward hormonal health and natural contraception. In 2017, she opened her own clinic in Berlin through the Studio Medulla project, which researches the period matrix, the menstrual cycle, and ecological transition.



Duccio Demetrio

## WHICH GARDEN ARE YOU FROM? COMING TO KNOW ONESELF THROUGH SYMBOLS

**PUBLISHED** – 2016

**EXTENT** – 180 pages

**SIZES** – 170 x 240 mm

### FOCUS POINTS

- **'Gardens as a mirror of the soul'**
- **The history, symbolism, mythology, and tradition of gardening**
- **Featuring over 100 colour illustrations**

Gardens, in their majesty or their modesty, have long been a mirror of the personality, mood, and lifestyle of the person caring for them. Modelled in our image and likeness, the garden carries its own unique philosophy for evaluating our interactions in the world. Starting at the beginning and moving up to the present day, Duccio Demetrio shares the history, symbolism, mythology, and tradition of gardening, a passion as old as humankind that has captivated people of all types. In his text, Demetrio identifies over 30 types of gardens with historical or architectural value, along with a rich set of iconographic materials. At a time when, on the one hand, ecology and sustainability have redirected public attention toward the importance of gardens as a public good, and, on the other hand, a lack of resources and unlawful building practices have led to urban decay, *Which Garden Are You From?* reminds us that learning about gardens and being enchanted by them means knowing how to appreciate beauty in its most sublime contours, beginning with introspection.

**Duccio Demetrio**, professor of philosophy of education and theories of narration, is the author of over 50 works dedicated to the shaping and condition of adulthood and the philosophy of life, writing, and storytelling.



Réveillon o Jacquemart et Bénard, *Chiaride di fiori e uccelli, carti da parati*, XVIII sec.

– il pensiero *contemplativo*, che si dispiega su quanto di bello è dato osservare in un giardino, spiando in esso i moti e i tempi della vita umana e delle piante, la loro metamorfosi. Come in questa elegia:

*Ti turba, o amata, qui la mescolanza  
di mille e mille fiori, onde il giardino  
è variopinto; molti nomi ascoltati,  
e con barbaro suono ecco che sempre  
l'un soppianta nell'orecchio l'altro.  
Tutte le forme sono affini, e niuna  
somiglia all'altra; così allude il coro  
ad una legge occulta, a un sacro enigma*

...  
*Nel divenire osserva ora la pianta,  
come, guidata a ciò di grado in grado,  
si plasma lentamente in fiore e frutto*<sup>31</sup>

E, ancora, si apprende a coltivare:

– il pensiero *narrativo*, dal momento che qui le storie di quanto un giardino custodisce si avvicendano nel tempo e trattenengono ancora le ombre di chi vi abitò e soggiornò;

– il pensiero *scientifico*: qui il bambino impara ad osservare, riconosce, annusa, assaggia per la prima volta in un luogo protetto che diventa laboratorio di intelligenza; ma anche, qui impara a scoprire le regolarità della natura e della morte, si apprende a generalizzare ipotesi sul mondo senza bisogno di allontanarsi da un contesto che già tutto contiene del senso dell'esistere;

– il pensiero *poetico*, che incomincia a germinare nella mente laddove ci si avvede delle atmosfere di cui il giardino vive: nascono immagini, figure, voci, richiami che dureranno una vita intera e riporteranno a quel luogo modesto o abbondante delle origini;

– il pensiero *magico e misterico*: ciò accade di conoscere attraverso i fruscii, i motomorti, i fragori e gli schianci, o anche grazie agli angoli più misteriosi e segreti, dove si nascondono esseri dei boschi, dove è possibile attribuire ad un *genius loci* un dispetto che ci rende così meno soli;



J. W. Waterhouse, *A Tale from The Decameron*, 1916.

– il pensiero *geometrico*, poiché la disposizione delle piante, i viali, i loro intrecci pensati, educano a dare forme simmetriche, ad ordinare, a disporre in gerarchie.

– il pensiero *simbolico*: ogni giardino – come vedremo tra breve – è metafora generale del vivere, della crescita e del declino, ed è, nella sua molteplice reinterpretazione nelle diverse culture e sensibilità, l'ambito in cui la psicologia individuale cerca se stessa rispecchiandosi in alcune forme del giardino e in alcune di esse più riconoscendosi.

Ed altri, altri ancora ammassamenti a pensare si avvicendano e intrecciano grazie a questo magistero naturale, a sua volta addestrato dall'uomo.

Ogni mente è spazio filosofico potenziale, è giardino e giardiniere, poiché esso è "espressione assoluta ed eterna, il giardino è disposizione spaziale in cui l'uomo depone, come in una struttura, la propria relazione con la natura"<sup>32</sup>. Dal momento che "il modo di concepire la relazione dell'uomo con la natura, (non) è nient'altro che filosofia, una filosofia il cui oggetto di meditazione è il paesaggio: mentre espiazione di essa in termini non concettuali ma esteticamente oggettualizzati è il giardino"<sup>33</sup>.



Henri Rousseau, *La giungla esotica*, 1909.

*Il tempo trasforma la natura del mondo, ed è legge che una nuova condizione s'avvicenda sempre alla precedente e imprints di sé l'universo: nulla rimane uguale a se stesso, tutto si trasforma, la natura costringe ogni cosa a modificare e a mutare. Una cosa si decompone e langue, spinta dal tempo, ma ecco un'altra ne sorge ed esce dal disgregio. Così dunque il tempo modifica la natura del mondo e la terra passa da uno stato all'altro, impotente a produrre ciò che prima poteva, ma capace di creare quel che prima non poteva.*

da Lucrezio,  
*La natura delle cose*

Nella musica di Michael Udov, *African Welcome Piece*.

## Le dimore indefinite Il giardino fluviale

Lenbo di erba lungo come una domenica amoiata, appendice di un giardino popolare, siete in attesa di un bagno svolgito. Acque in moto perpetuo, alfabeto cruciale di ogni trascorrere delle ore invidiando l'altra riva, dove si intravedono vere proprietà arboree, inserite nei loro confini incantati del fiume.

Immaginate fanciulle in fiore in quei parchi, sorbetti consumati nella calura estiva, rincorse. La pigrizia dell'essere è pari ad altre rive e verzure pendule sulle acque quasi ferme. Perché la bellezza del fiume è fatta di simoniti, di una segrete, di lievi scarpate a strapiombo. Un giardino prolungato, da percorrere non si sa ancora se verso la sorgente, se sognando il mare o un altro più importante fiume. Sì, è la lentezza che vi ha catturati osservando queste immagini, le ritrovate dentro di voi in una rivincita della meritata pigrizia, oppure, nel fastidio di una sensuale indolenza che vi si innagrovava. Ciò che è certo trauma nella quasi fangosa densità opaca delle gradazioni, delle sfumate e discrete umoralità dei vegetali e di molti pesci dolcissimi. Si specchiano in se stesse quanto voi, un poco ammalati di solitudine che preferite vivere non nei recinti di salici e pioppi, ma in cammino. Alla ricerca del rassicurante stagno, delle sue nomenclature camuffate usando i bianchi fiori delle ninfee a coprire colpe e delitti in attività sul fondo. Pure, vi si ritrova inteneriti quando il pre-fiume, il torrente, vi richiama ad altri sentieri e frescura. Troppa allegoria della vita adulta, ansiosità e deolata, vi ricorda il fiume: ricorrete allora ai suoi antecedenti, per ricordarvi che le acque in viaggio sono anche un passare e un attraversare. Un riprendere coraggio per trovarsi sull'altra sponda.



George Brown, *Attraversando il torrente*, 1877.



Massimo Recalcati

## LAW, SUBJECTS AND LEGACY

### LESSONS FROM VERONA IN PSYCHOANALYSIS

**PUBLISHED** – 2020

**EXTENT** – 388 pages

**SIZES** – 140 x 220 mm

## FOCUS POINTS

- **Recalcati is the preeminent psychoanalyst in Italy as well as author of numerous bestsellers that have been widely translated**
- **The most pressing themes of life: love, parenthood, the relationship between law and desire, failure, grief, the necessity of brotherhood**
- **A new and novel interpretation of Lacan**

This volume contains the majority of Massimo Recalcati's teachings at the University of Verona from 2016 to 2019. These lessons were open not only to students but also to the city. In them, Recalcati expounded upon Lacan, Freud, psychoanalysis, and Christianity to a large, loyal, and attentive public. Every now and then he checked his notes and read from passages from the many pages scattered across the lectern. Recalcati's passion for teaching comes through in his writing, which faithfully preserves his voice. In addition to a new introduction to Lacan's scientific thought, the reader will find the most current themes of Recalcati's research addressed with clarity and intensity: the secret of the child, heredity, and the influence of Christian doctrine on the fundamental themes of the law and behaviour.

**Massimo Recalcati** is a Lacanian psychoanalyst who trained in Paris under Jacques-Alain Miller. One of the foremost psychoanalysts in Italy, he is a member of the Italian Association of Lacanian Psychoanalysis and Director of the IRPA (Institute of Applied Psychoanalysis Research). He has taught at the Universities of Milan, Padua, Urbino, and Lausanne, and his books have been translated into numerous languages.

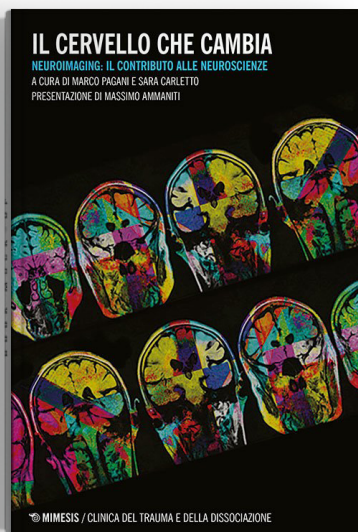
Marco Pagani  
Sara Carletto (eds.)

## THE CHANGING BRAIN NEUROIMAGING AND ITS CONTRIBUTION TO NEUROSCIENCE

**PUBLISHED** – 2019

**EXTENT** – 414 pages

**SIZES** – 140 x 210 mm



### FOCUS POINTS

- **An ambitious volume that investigates the relationship between the mind and the brain as well as the most prevalent syndromes of today**
- **The text addresses science with science and helps even the curious reader who lacks a scientific background to understand the amygdala, hippocampus, thalamus, and cerebellum**

This text aims to produce a synthesis of the main findings of scientific literature, particularly regarding pathologies of the limbic system. The text begins with an anatomical and functional description and a synthesis of the neuroimaging techniques used to examine this area of the brain. After this, the reader is guided through a discussion of the neurobiological processes underlying the most common psychiatric conditions and the neurophysiological effects of the principal psychotherapeutic treatments for these conditions.

**Marco Pagani** earned his PhD in cognitive neurophysiology at the Karolinska Institute of Stockholm. He is the Primary Researcher at the Institute of Cognition Sciences and Technologies at the National Research Council of Italy.

**Sara Carletto** is a psychologist and psychotherapist with a PhD in neuroscience. She is a research fellow at the Department of Clinical and Biological Sciences at the University of Torino.