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# Stories of ordinary discrimination.

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## Marco Aime The Stain of Race

Foreword by Marc Augé

Afterword by Guido Barbujani

In this open letter to Dragan, a Romani kid just like any other, Marco Aime invites us to reflect, without any fear, on what is currently happening to us, to our culture. If in the past, as any other culture, it used to be penciled with an eraser always able to modify its contour, nowadays it is becoming more and more close, rigid, like a weapon ready to hit. Or, even worst, **our culture is transforming itself into an iron cage, which is imprisoning more than protecting us**. From this cage, we observe, powerless, events that appear to us every time more unavoidable and less dangerous, at the point that they start to appear as normal. Just like dipping the finger of a kid into ink to affix the stain of race. Today, we are like those football fans who go to the stadium not to cheer their team but to insult the supporters of the other team. People who have made the color of a t-shirt the emblem of a homeland worth fighting, maiming or even killing for. An instrument of discrimination rather than solidarity.

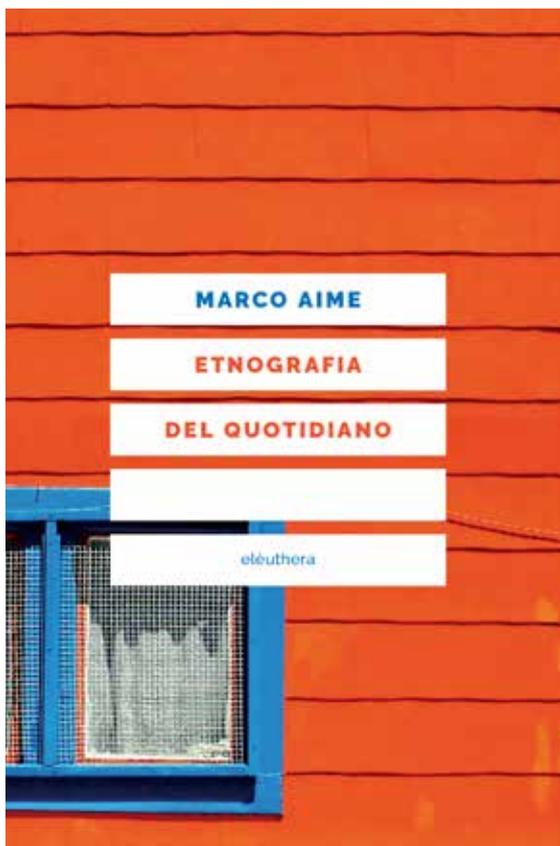
**MARCO AIME** teaches Cultural Anthropology at Università di Genova. He has conducted research in West Africa (Benin, Mali) and the Italian Alps. He authored numerous anthropological essays including *Eccessi di culture* (Einaudi, 2004), *Contro il razzismo. Quattro ragionamenti* (Einaudi, 2016), *L'isola del non arrivo. Voci da Lampedusa* (Bollati Boringhieri, 2018).



“ Good anthropology teaches us that the exotic is singularly close, and the great merit of Aime's book is to have confirmed it once again.

J.-L. Amselle

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## Marco Aime

# An Ethnography of Daily Life

foreword by Jean-Loup Amselle

A cultural anthropologist that chooses to use the tools of his trade to look at some aspects of his own society may be able to offer some valuable insight into its contradictions. And Italy has contradictions to spare; for one, it is a society whose members struggle to adhere to common principles; it is a country whose weak official structures are confronted with a strong yet fractured anti-structure. Hence the long lasting tensions that characterize the relationship between the Italian citizens and the State. In Italy the State still maintains to this day the typical features of an authoritarian institution. **Through the anthropologist's eyes, daily patterns of behavior and shared perceptions** (the representation of financial markets and their institutions as magic entities, for example), **public rituals** (such as the military parade celebrating the foundation of the Republic), **or even how railway network has developed, become precious metaphors that allow the reader to make sense of the Italian paradox.**

**MARCO AIME** teaches Cultural Anthropology at Università di Genova. He has conducted research in West Africa (Benin, Mali) and the Italian Alps. He authored numerous anthropological essays including *Eccessi di culture* (Einaudi, 2004), *Contro il razzismo. Quattro ragionamenti* (Einaudi, 2016), *L'isola del non arrivo. Voci da Lampedusa* (Bollati Boringhieri, 2018).



“ A journey across old and modern myths of the Italian imaginary (from bleeding hearts paraded mainly for the sake of appearances to a rampant evilism out on the hunt for any scapegoat available). ”



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**LUCA BORZANI** has been the president of Fondazione per la cultura Palazzo Ducale di Genova. He is also director of magazine «la Città», columnist for the newspaper «la Repubblica» and president of Medi, Research center on Mediterranean migrations.

## Marco Aime, Luca Borzani Italian Do-baddism for Dummies

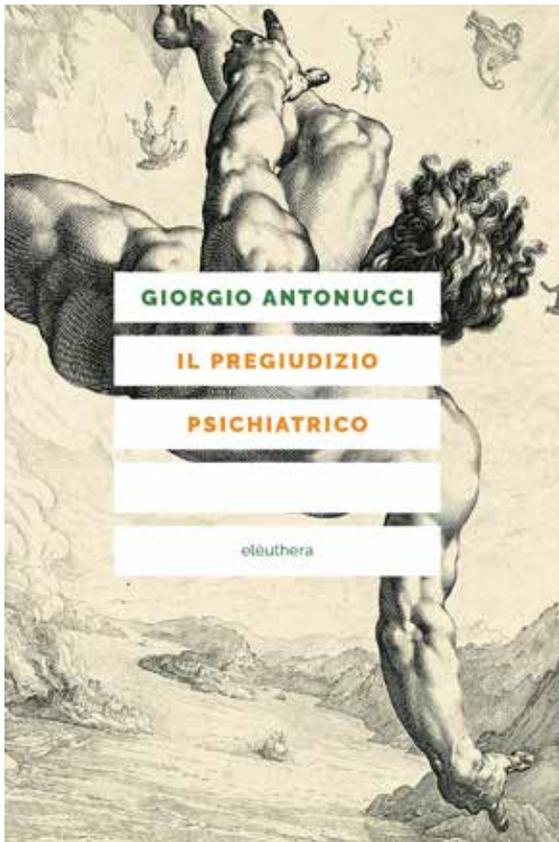
foreword by Donald Sassoon

That Italians have changed, and not quite for the best, is now a fact. The anthropological mutation foreseen by Pier Paolo Pasolini in the mid-1970s is today much too obvious, and perhaps took a turn for the worse. If democracies throughout the West are showing cracks and a frightened and consumerist individualism prevails, Italy has been at the forefront of the processes that today make us look with a worried and dismayed gaze at the involution of civil life that is taking place in the United States and large parts of Europe. This drift had a long way coming, namely from that 1989 which not only did not keep its promises but marked the start of a new and often ruthless globalization of the planet. In this sense, immigration is truly the phenomenon that most clearly allows us to read the change in Italian culture. Not the only one, of course. But immigration performs a «mirror function» capable of revealing the nature of the host society, bringing to light what is latent, a social unconscious left in the dark.

**MARCO AIME** teaches Cultural Anthropology at Università di Genova. He has conducted research in West Africa (Benin, Mali) and the Italian Alps. He authored numerous anthropological essays including *Eccessi di culture* (Einaudi, 2004), *Contro il razzismo. Quattro ragionamenti* (Einaudi, 2016), *L'isola del non arrivo. Voci da Lampedusa* (Bollati Boringhieri, 2018).



“ In this book, rich in ‘documentary evidence’, Antonucci can prove, rather than just theorise, what the ‘psychiatric prejudice’ leads to: a conviction without trial, defence or appeal. ”



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## Giorgio Antonucci

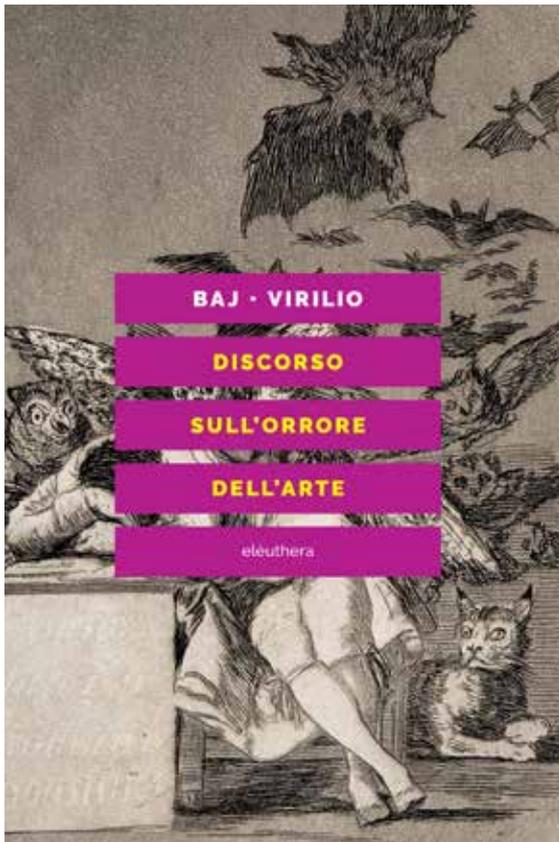
# The Psychiatric Prejudice

“It’s no use attacking the mental institution”, says Antonucci, “if the attack isn’t delivered to the psychiatric judgment which is at its foundation, showing its scientific insubstantiality. Until we abolish what is de facto a prejudice, the reality of psychiatric segregation will continue to flourish inside and outside the asylum’s walls”. From “the institution denied” to the negation of psychiatry. Indeed, this is the central thesis of Antonucci’s book: mental illness is not an illness and psychiatry is not a science. A strong, final claim that may sound incredible if it wasn’t based on 250 certainties, as many as Imola’s asylum patients that were freed from psychiatric segregation. **There is no alternative to psychiatry other than its abolition.** Antonucci’s use of personal experiences does not cater to a penchant for autobiography, but to invite the reader to look at the reality of things without prejudice, and to come and meet the men and women who’ve been subjected to psychiatric treatment; personal life experience is there to base criticism on real-life stories, on tangible and irrefutable facts.

**GIORGIO ANTONUCCI** (Lucca 1933-Firenze 2017), MD, worked at Gorizia’s Psychiatric Hospital under the direction of Franco Basaglia in 1969. Between 1970 and 1972 he directed the Centro di Igiene Mentale (Mental Health Center) in Castelnuovo ne’ Monti (Reggio Emilia). From 1973 onwards he devoted himself to the dismantling of long-term care asylum wards in Imola’s Psychiatric Institute, where he was responsible for the Reparto Autogestito (Self-managed Ward) for a long time.



“ Having become useless, not only is art horrified by itself but it also horrifies its audience who no longer understands it, ever since it became a business in the hands of experts. ”



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## Enrico Baj Paul Virilio Discourse on the Horror of Art

How does an abandoned bottle of gin on the floor of a pavilion of the Venice Biennale attract a small crowd of admirers whispering ecstatic comments? **Baj, a painter, and Virilio, and urbanist, question each other on the conditions and the perception of art and of the places that host and showcase it. The current destiny of art, its evolution, seem to be one of the privileged positions from where to understand the sign of the times.** having in fact the art market foretold the New Economy and many more virtualities. In the ways by which art is related to, a sort of added value was produced that has become so important as make a serious critique impossible. **Critique has become gossip and celebration, while the work of art becomes an icon of itself, devoid of an intrinsic meaning because reduced to a machine for producing pseudo-philosophies, pseudo-aesthetics, pseudo-problems.**

**ENRICO BAJ** (Milan 1924–Vergiate 2003), takes up painting at the age of fourteen. He exhibited in the most important galleries of the world and his works are on display in the most prestigious museums.

**PAUL VIRILIO** (Paris 1932–2018), was professor at the Ecole Spéciale d'Architecture of Paris, becoming its president in 1998. Urbanist and essayist, he was known as a theorist of speed and a specialist of new technologies.



“ A heart-felt inquiry exploring the prospect of autonomous and fair labour, capable of inspiring a political practice of freedom. ”



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## Lucia Bertell

### ECO-autonomous Work

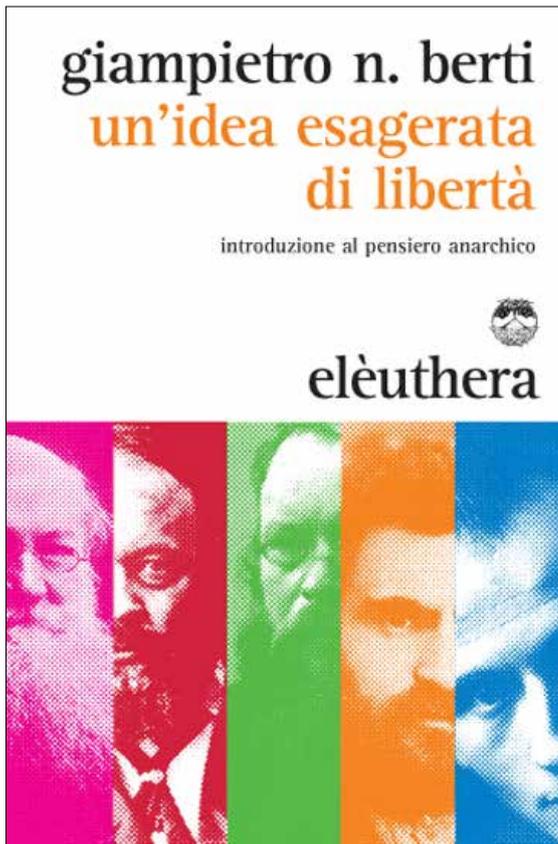
In a world where work dominates our day-to-day life and defines our social identity, new entities are emerging (such as ethical purchasing groups, self-managed markets and centres for experimental self-development) that base their activity on the self-organisation of production, social creation and on relationships of useful (not utilitarian) reciprocity between worker-producers and self-aware citizens. Thanks to these practices, labour/work is gaining values, emotions and quality of experience. An innovative approach, based on a strong application of autonomy, that each player expresses by creating a new language that allows them to express the new, different ways of working and living.

**LUCIA BERTELL** (Verona 1964-2018), he lived and worked in Verona, where she co-founded Studio Guglielma and TiLT/Territori in libera transizione, a cross-university group on new citizenship practices. She had a long standing interest in participatory design and social research on labour.



“Whoever is for freedom must tend to the absence of government, that means to anarchism.”

Karl Popper



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## Giampietro N. Berti

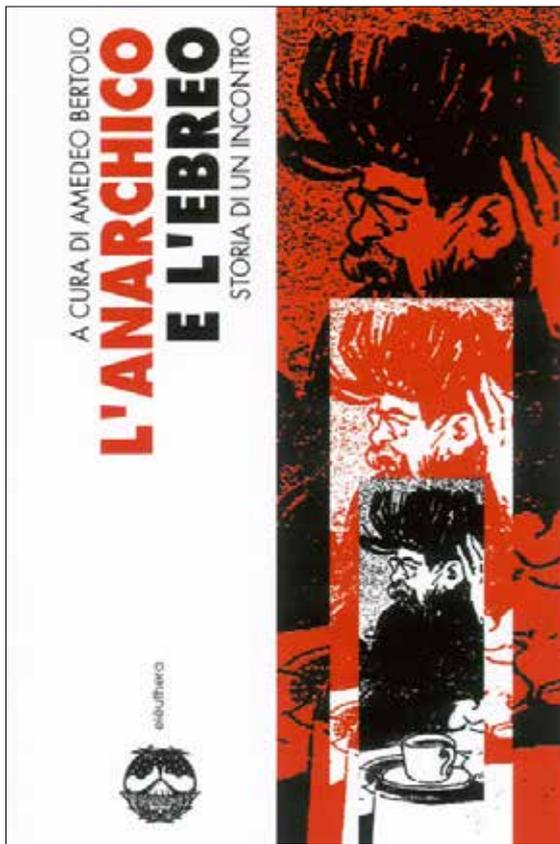
### An Exaggerated Idea of Freedom

“Freedom”, in the Western political thought, is a used and abused word. Perhaps because it lends itself to a thousand interpretations, including the weakest ones. **But there is also a strong concept, indeed a very strong one, of freedom, a concept that is even “exaggerated”.** According to Karl Popper, the exaggerated idea of freedom is anarchism. The anarchists do not think the same, rather considering it as its most complete and coherent expression. **In this essential text, Berti exposes the classical anarchist thought in all its theoretical-practical bonds and in all its richness of forms:** from the most radical individualism (Max Stirner, for example) to the most radical communism (Pëtr Kropotkin, for example). Just as it deserves an antidogmatic thought par excellence, precisely because it was born on the negation of the principle of authority.

**GIAMPIETRO 'NICO' BERTI** was a professor of contemporary history at Università di Padova, where he taught History of political parties and ideologies of the 20th century. His research interests revolve around the history of ideas between the 19th and 20th centuries. His main publications include *Francesco Saverio Merlino: From socialist anarchism to liberal socialism, 1856-1930* (1993); *Anarchist thinking: From the eighteenth to the twentieth century* (1998); *Errico Malatesta and the Italian and international anarchist movement 1872-1932* (2003); *Freedom without Revolution: Anarchism between the defeat of communism and the victory of capitalism* (2012). He was also the national coordinator of the *Biographical Dictionary of Italian Anarchists* (2003-2004).



“ The apparently incongruous meeting of two foreign traditions, the anarchist and the Jews. ”



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## Amedeo Bertolo

### The Anarchist and The Jew

Few people know that **between the end of the 19th century and the first half of the 20th century a phenomenon of great historical and cultural interest occurred: the apparently incongruous meeting of two foreign traditions, the anarchists and the Jews.** Nonetheless, that meeting happened, giving rise to a consistent Jews-libertarian movement, with tens of thousands of militants scattered along the Yiddish diaspora, between Russia and America... **The essays of this anthology testify to this curious meeting, of its size and importance.**

**TEXTS BY:** Amedeo Bertolo, Furio Biagini, Sylvain Boulouque, Rudolf De Jong, Enrico Ferri, Daniel Grinberg, Mina Graur, Eric Jacobson, Michael Löwy, Yaacov Oved, Gregorio Rawin, Chaim Seeligmann, Birgit Seemann, Francis Shor, Siegbert Wolf.

**AMEDEO BERTOLO** (Milan 1941-2016), was professor of agricultural economics at Università Statale di Milano, as well as publisher and founder of elèuthera in 1986, was not only a man of thought, as evidenced by the essays of this collection, but also a man of action, with a dense network of international contacts, from Noam Chomsky to Murray Bookchin and Kurt Vonnegut.



“ Only with a strong, widespread, proud sense of anarchist identity is it possible for anarchism to go through the profound transformation that I believe is necessary and urgent, without getting lost in the midst of this transformation, without losing what makes anarchism different, unique, without assimilating and being assimilated. Anarchism must mutate, yet remain a mutation, irreducible to the dominant cultures. ”



## Amedeo Bertolo

### Anarchist and Proud to Be So

The common thread that gives meaning and coherence to the essays that follow is a **wide-ranging reflection on what it means to be an anarchist today, in a here and now so profoundly different from the times of anarchism's classical era.** It is not its principles, its methods or its values that are called into question, but rather the historical forms that embodied them and that are ill-suited to today's social paradigms. **After all, as any social and imaginary construction (starting from the State itself), anarchism, in order to maintain its effectiveness, needs to change as the historical conditions change. And it is precisely the possible courses of this mutation that are investigated here, identifying the hundreds of ways of experiencing anarchism in this here and now. No longer is there a Winter Palace to storm, of course, but the need - and the desire - remains for a radical mutation that can confront the society of domination lurking in political institutions as much as in people's imagination.** So a renewed anarchism is outlined, capable of speaking to contemporary society, also thanks to its wise mixture of utopia and common sense, with the two being inseparable because "a utopia without common sense is Don Quixote and common sense without utopia is Sancho Panza".

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“ The story of this militant life, which stretches from the post-war period to the current day, is not just the existential journey of one of Italy's most important anarchist, but a highly unusual story of dissent in Italy. ”

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Amedeo Bertolo

**Pensiero e azione**

*L'anarchismo come logos,  
praxis, ethos e pathos*

Un racconto di vita  
militante, dal secondo  
dopoguerra ai giorni  
nostri, che traccia  
un'inedita storia del  
dissenso in Italia

euro 17,00 • pages 176 ill.  
EAN 9788833020075 • 2018

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## Amedeo Bertolo

# Thought and Action

Anarchism as *logos, praxis, ethos* and *pathos*

From the post-war first political kidnapping of a Francisco Franco's diplomat and the effective counter-information during the bloody time of the fascist bombs (supported by some seditious sections of the Italian State), up to the patient construction of that composite mosaic that is the anti-authoritarian culture, this biographical interview transcends the singularity of who it recounts to become a collective story. Far from official accounts, this "grassroots" story follows an existential course always against the current, one made of encounters and confrontations, of joyous libertarian creativity and resistance to "the world as is". **Full of irony and self-criticism, free of rhetoric and self-justification, this choral story appreciates with passion and disenchantment the rushed advances and dead-ends that have characterized Italian dissent over the last six decades.** The narrator, clearly aware of having "lost", of having failed to bring about his utopia, nonetheless succeeded in living an intense and coherent life that was capable of creating – as the editorial project *elèuthera* shows – as much anarchy is possible to realize here and now.

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“

An anthropology  
of daily subversion.

”



euro **12,00** • pages **144**

EAN **9788889490167** • **2006**

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## Stefano Boni

### Living Without Masters

A “live” narration of radical and libertarian culture. “The movement is its culture”, Boni says. A culture that is made up of basic values, shared imaginary, feelings and aversions. All this translates into everyday practices a special style of life. It is in everyday life that an antagonist identity is built up. This is the meaning of the title “WE”. Accordingly, the book is first intended to “US” – the libertarian and radical activists – to help them to become aware of their practice, but it is also addressed to all the people who want to understand better their sons and brothers, their neighbours or, more simply, a part of humanity.

**STEFANO BONI** obtained his PhD in anthropology at Oxford and has carried out field-researches first in Ghana, then in Venezuela and Italy. He is presently teaching Cultural Anthropology at the University of Modena and Reggio Emilia and he’s the author of numerous essays.



“ Scientific anthropology has shown that analysis of power can be successfully performed even in society that are not governed by prevailing Western institutions. ”



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## Stefano Boni

### Cultures and Powers

In his comprehensive research, the author analyses power distribution and pervasiveness by means of the theoretical innovations developed by the human sciences over the last decades. Thus, his anthropological vision leads us through all the essential passages, from egalitarian cultures to the centralization of power of the modern nation state. **Facing the gradual dispossession of the citizens of their decision-making power, the author invites us to spread the sociopower, that power, examined in depth in the text, which is expressed in ordinary cultural conditioning, throughout the social fabric.** If we start from our own daily life, it is in fact possible to escape from a domain which is as invisible as it is oppressive, established in the order of normality, and creatively affirm knowledge, practices and subversive values.

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“ To question comfort, identifying its mostly disregarded or silenced side effects, is something that shakes the foundations of what we consider our unrenounceable sensorial wellbeing. This questioning allows us to understand not just what we've gained but also what we have irremediably lost. ”



## Stefano Boni

# Homo Comfort

Everybody likes a comforting life, but is precisely this general and uncritical acceptance that should be investigated in order to understand the historical changes induced by an overpowering hyper-technology. Having arrogantly entered our daily routine, comfort has not just become a lifestyle but also a way of knowing that has moulded material culture, cognitive processes and the systems of evaluation themselves. **Comfort takes the form of a totally social affair that allows us to inquire into the anthropological caesura that has given birth – at least in the western and westernised world – to an unprecedented type of humanity: Homo comfort.** A humanity on the way of overcoming fatigue and pain, who at the same time however accepts an existential illness evermore widespread and the loss of sensual and cognitive abilities that were crafted over the course of centuries. This is a loss that makes humanity more and more dependant on an omnipresent technology of which humans have little or no awareness.

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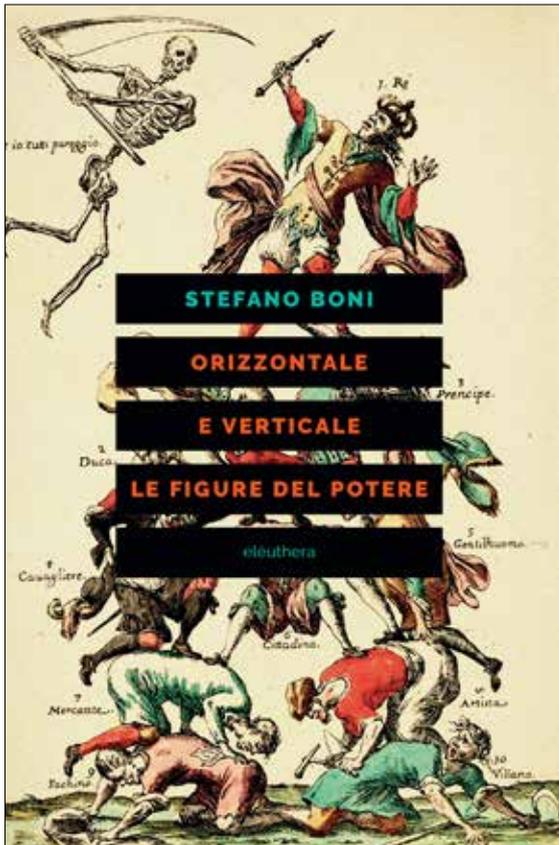
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“ A fascinating journey  
in the political symbology  
of power. ”



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**Stefano Boni**

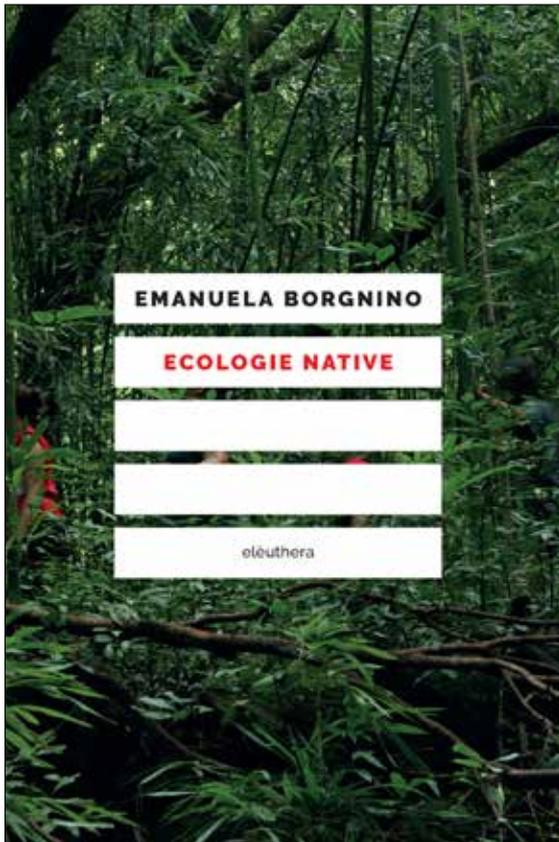
## Horizontal and vertical. The aspects of power

For centuries now, “horizontal” and “vertical” have ceased to be simple geometric concepts and have become the load-bearing axes around which our social imagination is constructed, the spatial layout that organises and makes power relations explicit, shaping the human geometries that establish everyone's place within a collective. Space is an inescapable cognitive dimension. It's therefore no coincidence that spatial representations are those that can immediately make the underlying power structure legible. As a vast iconography shows, the disposition of bodies in space – in the centre or at the margins, at the top or the bottom, up-scaled or downscaled – can in fact allow to grasp the evidence of the social relations typical of a given context. Boni, thanks to his anthropologist view, was able to assemble this original visual itinerary, which identifies, in time and space, the multiform shapes taken on by power, both in its hierarchical vocation and in an egalitarian principle which instead favours circularity. In this way, through an analysis of body postures, of ritual choreographies, of architectural structures and of the many devices associated to apical positions, **an original history of the counterpoint between high and low begins to take form. Such a history cuts across modernity and classical ethnography, only to reappear today in its original form, in the unexhausted tension between the horizontal line – experimented by social movements – and the hyper-verticality that characterises global and – most of all – financial powers.**

**STEFANO BONI** obtained his PhD in anthropology at Oxford and has carried out field-researches first in Ghana, then in Venezuela and Italy. He is presently teaching Cultural Anthropology at the University of Modena and Reggio Emilia and he's the author of numerous essays.



“ The innovative contribution that native ecologies can make is to imagine and plan our planet's future starting from a paradigm of the living that conceives the ecosystem as a community composed of humans and non-humans, crossed by a dense network of relationships based on interdependence. ”



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## Emanuela Borgnino

### Native Ecologies

preface by Adriano Favole

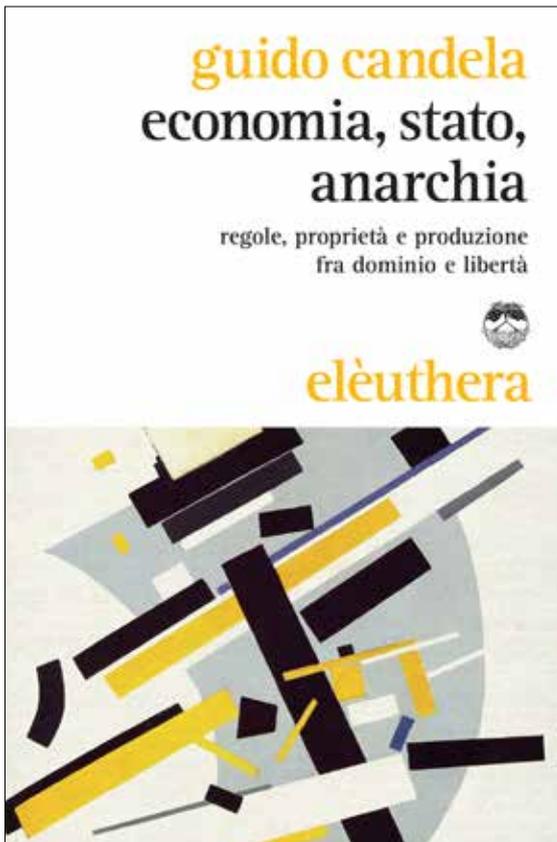
**We are all on board the same canoe and the only effective way to steer the boat, especially during the inevitable storms, is a close and conscious cooperation.**

**For native Hawaiian ecologies, every expression of nature – the other-than-human collective consisting of the atmosphere and its agents, water and land, plants, animals and spirits– is animated and aware, therefore capable of interacting with the other collectives including the human collective.** This web of connections and interdependencies is one of the reasons why in Oléolo Hawaii there is no term equivalent to "nature" in Western languages: **the human and the other-than-human** are not separated and opposed as in the Western conception, **they combine to form a single family, the living.** Within this cultural paradigm, Dr. Borgnino explores, in a perspective that is both ethnographic and historical, the forms of ecological responsibilities expressed by Kanaka Maoli culture, with its vocation to insular reciprocity. And it is precisely this vision of the world that is conveyed to us by native ecologies: **an island-planet surrounded by a cosmic sea in which individual and collective well-being depends on the propensity for cooperation** not only between humans but also between human and other-than-human.

**EMANUELA BORGNINO** teaches Pacific Islands Studies at the University of Turin and was a Visiting Scholar at the University of Hawaii in Mānoa. After obtaining a degree in Oriental Languages and a Doctorate in Cultural and Social Anthropology, she was involved in fieldwork in Japan first, and then in the Hawai'i archipelago, where she conducted extensive research on the topic of ecological responsibility. She has also collaborated with the Indigenous Terra Madre project of Slow Food International and with the UN Subcommittee on the Rights of Indigenous Peoples.



“ Is the rational individual, driven by a selfish desire for maximum profit, still capable of guaranteeing the efficiency inherent to economical action? Candela shows how within our new socio-economical configurations it is now social altruism that proves to be most convenient. ”



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## Guido Candela

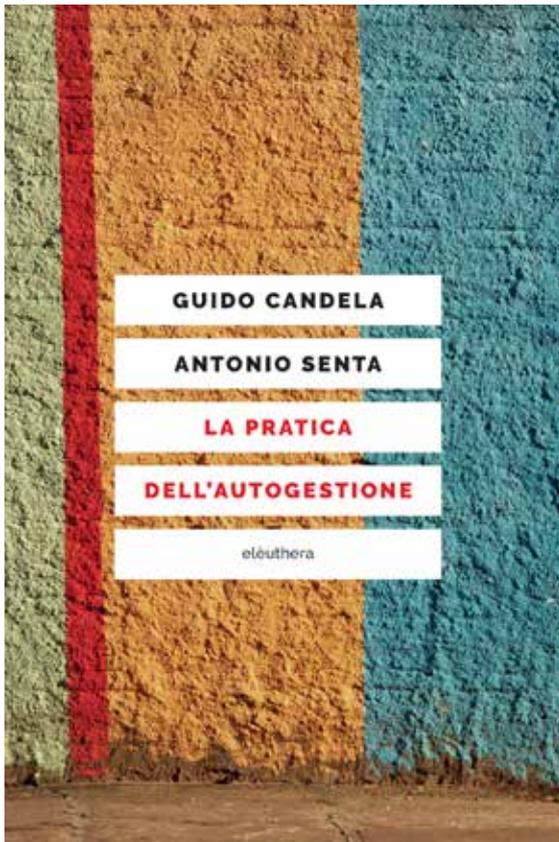
# Anarchy, Economy and State

Anarchism's relationship with economy is usually mediated by other disciplines. At the same time, **the few economists who approach anarchism do so by drawing from the mainstream paradigms of their discipline and they often seek to justify the role of the State.** The author, by discussing the cornerstone of economics, the rational individual, seeks to address both issues – anarchy and the State – at the same time. **In this book homo oeconomicus, which underpins all mainstream economic analyses is discussed in the context of the unprecedented processes that characterize today's world: the emergence of spontaneous organizations, the proliferation of experiences of socialized production, the relationship between economy and the environment.** These are all issues that have been at the center of anarchism: consensus decision-making, the redistribution of property rights, the difficult relationship between efficiency and equity, an environmental politics outside the control of the state. **Mainstream economics is increasingly unable to offer efficient solutions to our present socioeconomic predicament, which calls for people willing to fully recognize the role of altruism, that is the issue of social cooperation, which the homo oeconomicus paradigm is unable to conceive.**

**GUIDO CANDELA** is former professor of Political Economy and Alma mater Professor in the Department of Economic Sciences in Rimini branch of Bologna University. He published many books and essays on economics, the role of State, political economy, public choices.



“ Self-management is an aspect of social life free from authoritarianism and hierarchy, an antibody against selfishness and profit, seeking a way to product and project outside the State system. ”



## Guido Candela Antonio Senta Self-Management Practice

Self-management, meaning a system of social organization characterized by forms of non-hierarchical cooperation, if generalized is a transformation of the socio-economic structure immediately applicable in whatever time or space. **With an interdisciplinary approach, an economist and a historian demonstrate – by theory and also by means of experimental economics – how it is possible to substitute the I-rationality (which is based on competition and self-interest) with a more and more accepted we-rationality (which is based on solidarity and mutual aid)** This unusual historical and economic analysis of self-management confirms what libertarians have sustained for one hundred and fifty years, that is the idea of a cooperative and altruistic society is not mere utopia, but a feasible project. A project which might link the many self-managerial ideas of growing acceptance in modern society – libertarian practice, management of commons goods, de-growth, civil economy and so on – giving life to a vast movement capable to practise self-management in its thousand aspects, here and now.

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**ANTONIO SENTA** is a researcher of the humanistic Department of Trieste University and also a member of the scientific Committee of the Berneri-Chessa Archives. He wrote a number of books on the history of anarchist movement.

**GUIDO CANDELA** is former professor of Political Economy and Alma mater Professor in the Department of Economic Sciences in Rimini branch of Bologna University. He published many books and essays on economics, the role of State, political economy, public choices.



“ The true story and the unexpected results of the circle A. ”



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## AA.VV. Circle-A

After forty years from the libertarian explosion of 1968 this new and very original illustrated volume shows the worldwide diffusion of a symbol. Born with political connotations, it has become one of the most popular symbol to mean not only anarchism but also transgression in all its forms. **As a matter of fact the symbol has been and is written as graffiti on walls all over the world, scrawled on the youngsters' backpacks, printed on T-shirts, broaches, caps and even on male's underwear. What are the reasons of such a quick and full fortune?** Easiness mainly. This is the reason why the circle-A is one of the most impressive symbol (just as the cross, the hammer and the sickle, the swastika...) and with the advantage of being easily drawn on the wall in just a few seconds. So the circle-A travelled through the world full of libertarian passion, but quickly the punk culture got it as its own mark, by spreading it in other countries, particularly in North America, Asia and in the former Communist countries. The step from libertarian activism to artistic and musical imagery led to different interpretations and odd uses and abuses of the symbol, and even to commercial exploitation (i.e. the American company Eastpack produces a circle-A backpack's collection recorded as "Anarchy™"...). **So the circle-A had a worldwide success but on the other hand it lost its anarchical origin. Is there "a deflation" in the change of a strong symbol into a useful brand?** No, said one of its putative father, the circle-A still has a powerful rebellious communication characteristic which can live together with the political function. Unexpected effects of chaotic movement.



“ If the mental hospital was similar to a concentration camp, today SPDCs resemble factories. The head psychiatrist is the plant manager and has an assembly line to oversee. The psychiatrist is a technician who works at this human assembly line, and the patient is a biological machine that needs to be fixed. ”



euro 14,00 • pages 176  
EAN 9788896904411  
2013 • II edition 2021  
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## Piero Cipriano Mental Health Factory

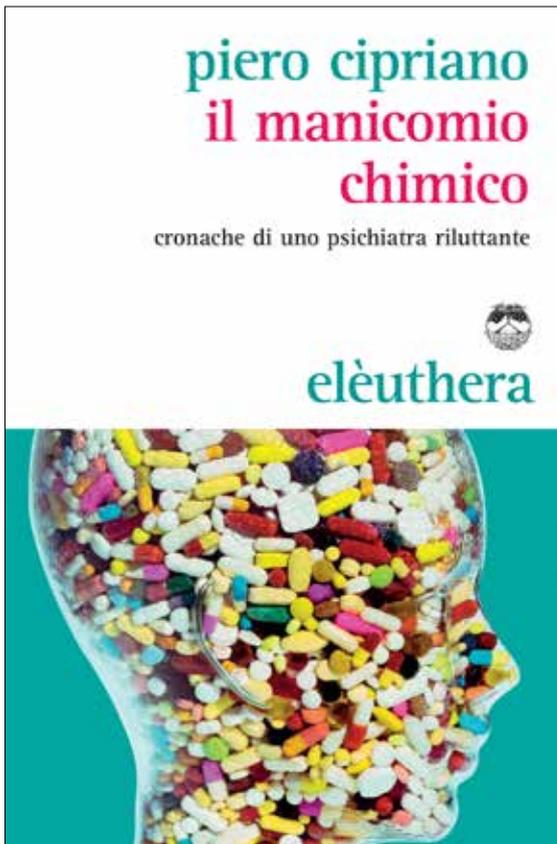
The Journal of a Reluctant Psychiatrist

Thirty five years ago the Italian parliament passed the law n. 180. Inspired by the psychiatrist Franco Basaglia, it was supposed to sanction the end of traditional mental institutions and of the barbaric therapeutic practices that took place in them. Piero Cipriano, our reluctant psychiatrist, works in a SPDC (Servizio Psichiatrico di Diagnosi e Cura), the sort of facility that was established by the new law. His journal has the evocative language of a literary work, and the informative content of a non-fiction book. Through his pitiless gaze we learn that the very facilities that were devised to ensure a humane treatment of psychiatric crises have ended up in reproducing the same flaws of the previous institutions. Drawing from a series of case-studies, Cipriano describes the arbitrary and bureaucratic procedures that still shape the relationship between mental health professionals and their mentally ill subjects. Such procedures, in turn, generate the paradoxical effect whereby the real *dangerous individuals* are those who are supposed to ensure a humane treatment of mental illness.

**PIERO CIPRIANO** is a medical doctor, a psychiatrist, a psychotherapist, and an ethnopsychiatric. After working in various mental health departments from Friuli to Campania, in the last few years he is working in Rome in a SPDC health centre.



“ Asylums are no longer made of walls and jail bars and have instead become abstract and invisible. They have now moved straight into the brains of people. The real asylum, nowadays, are psychiatric pharmaceuticals. ”



euro 15,00 • pages 256

EAN 9788896904701 • 2015

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## Piero Cipriano Psychotropic Asylums

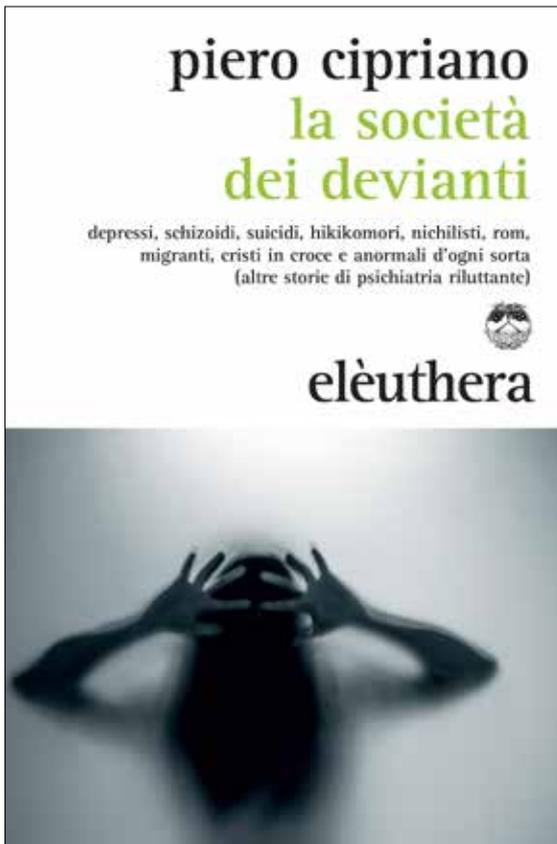
Chronicles of a Reluctant Psychiatrist

Today's mental hospital has no patient restraints, walls or bars; it is an abstract and invisible device. It is lodged in the head, it patrols the neurotransmitters that regulate thought. Today, psychotropic drugs are the real mental hospital. Indeed, we are currently witnessing a momentous anthropological mutation; for psychiatrists and pharmaceutical companies treating mental patients is not enough anymore, they are out to get healthy people too. Hence, mourning, sadness, anger, shyness, absentmindedness, are not conceived as normal states of mind anymore, but disorders that need to be treated with right drug. **Cipriano's book is a stern critique of all main dogmas of "modern" psychiatry:** from diagnostics, i.e. the bureaucratic obsession to define as "mental disorder" any psychological discomfort. If drugs are not effective, physical restraints and electro-shock will do the trick. **Today's mental hospital is a harder to perceive, more subtle place where diagnosis and psychotropic drugs rule.**

**PIERO CIPRIANO** is a medical doctor, a psychiatrist, a psychotherapist, and an ethnopsychiatric. After working in various mental health departments from Friuli to Campania, in the last few years he is working in Rome in a SPDC health centre.



“ I have lived for half of my life in places where unwanted madness and any possible deviation from the norm concentrate. And I saw, from this 'privileged' point of view, how humans, whether they are treating or deviant, are transformed. ”



euro 15,00 • pages 248  
EAN 9788898860104 • 2016  
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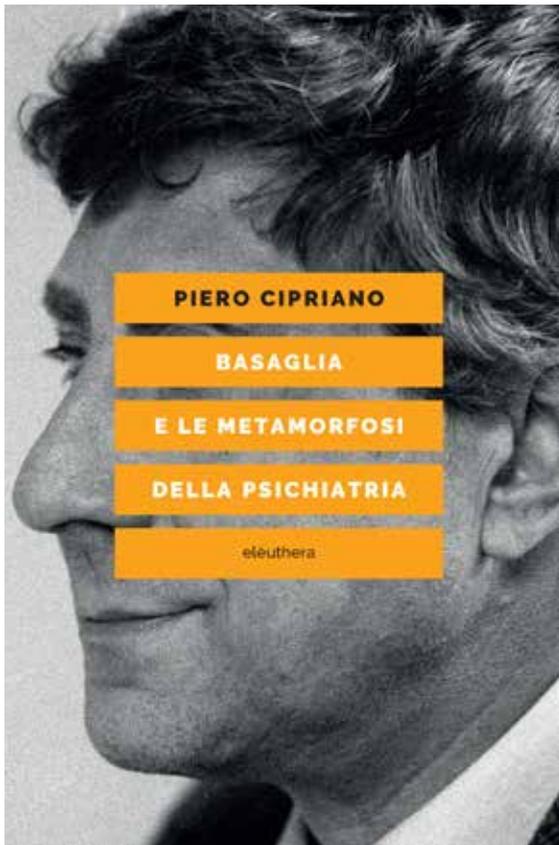
## Piero Cipriano

### The Deviant Society

With this book, the trilogy of reluctance which also includes *Mental Healt Factory* and *Psychotropic Asylums* comes to an end – it includes gruesome stories that tell the pain of living of our era. **Starting from his daily meeting with mental suffering, Cipriano confronts the existential fatigue, hastily called depression, that our anthropophagous society first feeds and then tries to tag along with its own diagnostic and rating folly.** It could be a medical or psychiatric label, but also a sociological or judicial label, and it becomes a kind of tattooed identity, an imposed destiny from which everything else comes: duties, paths, schools, care, medicines, prisons, whatever one may or may not do (and be) in his/her life.

**PIERO CIPRIANO** is a medical doctor, a psychiatrist, a psychotherapist, and an ethnopsychiatric. After working in various mental health departments from Friuli to Campania, in the last few years he is working in Rome in a SPDC health centre.

“Forty years after the application Law 180, which sanctioned the closure of mental hospitals in Italy, a wide-ranging reflection on the revolutionary vision of Basaglia and the new psychiatric dangers.”



## Piero Cipriano

# Basaglia and the Metamorphosis of Psychiatry

foreword by Pier Aldo Rovatti

Looking in perspective at the past four decades, **Cipriano compiles an agile history of psychiatry to show the metamorphosis of the asylum device**: starting from the mental hospital invented by Pinel in 1793, passing through the electric asylum (based on the electroshock) and the chemical one (the current psychotropic drugs), and arriving to the next coming digital asylum, where the network will become the perfect Panoptic from which it is not possible to escape. **With a narrative-essay style, Cipriano reconstructs the twenty-year fight against the mental concentration camp** as it was conducted by Basaglia and the meaning of the resulting Law 180, wondering why a new anti-asylum revolution, a new 180, still appears as necessary. **He then gives voice to the new mental health technicians and to the new patients**, who are less and less patient and more and more demanding. **And finally, he interrogates those who narrate mental care and patients to the general public, i.e. famous Italian directors, singers and storytellers like Paolo Virzi, Silvano Agosti, Nicola Lagioia, Pierpaolo Capovilla.**

**PIERO CIPRIANO** is a medical doctor, a psychiatrist, a psychotherapist, and an ethnopsychiatric. After working in various mental health departments from Friuli to Campania, in the last few years he is working in Rome in a SPDC health centre.

euro 18,00 • pages 328

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“ I therefore shall not be a competitor with you, for I do not desire either to rule or to be ruled.

*Otanes* ”



## Francesco Codello Neither Rule Not to Be Ruled. A Libertarian Lexicon

This revolutionary statement attributed by Herodotus to the Persian aristocrat Otanes anticipates by almost 2,500 years the basic principle of the anarchist worldview. The book is written for the young reader who, unfamiliar with political theory, may also have little patience for ideological debates. Using a set of key words, the author approaches anarchism from an existential perspective, stressing its pragmatic aspects. Anarchism is thus conceived as an ethical principle that can guide the daily lives of all those who seek to change themselves and the world.

**FRANCESCO CODELLO** is a pedagogue and has worked as teacher and headmaster. Editor of the magazine "Libertaria", he is member of the Democratic Education Network, the European Democratic Education Community and of the Rete dell'Educazione Libertaria.

euro **13,00** • pages **160**

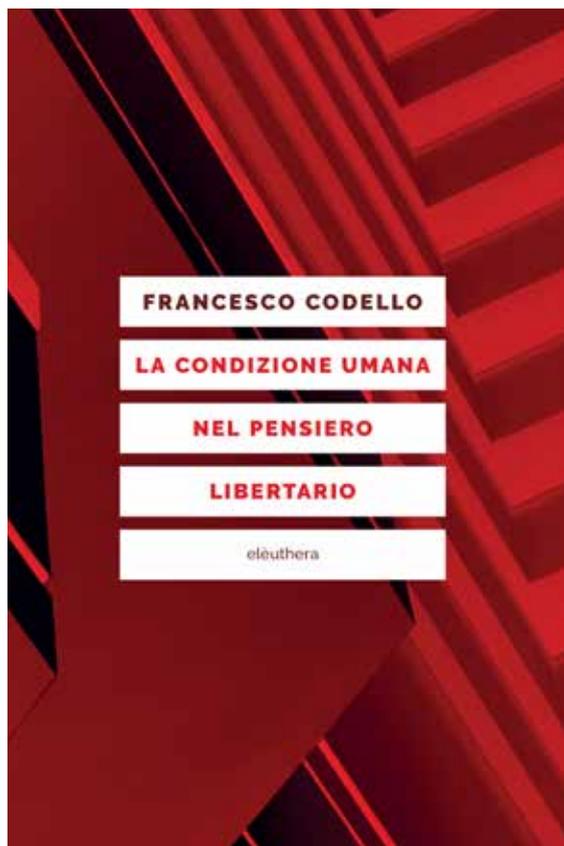
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“ There is not a human essence, but there is a human condition: the first is fixed and immutable, the second is malleable and adaptable; the first is the kingdom of the domain, the second is the kingdom of the possible freedom. ”



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## Francesco Codello

# The Human Condition in the Libertarian Thought

The totally Western idea of a perverse and wicked human nature has always dominated our social imaginary, fueling the belief that only strict social institutions, such as the State, can dominate it making coexistence possible. Furthermore this vision, beyond its hierarchical and unequal return, has placed a heavy burden on the future of humanity, claiming the existence of a human nature which is universal and whose full realization has therefore to be ensured. On the contrary, **the libertarian thought, from early classics to contemporary reflections, definitely rejects the idea of an unchanging, universal, founding human nature.** In front of the junction between nature and culture, naturalism and environmentalism, necessity and freedom, relativism and universalism, it consciously avoids resolving into a synthesis the tension between these opposites. Indeed, it explicitly recognizes its own legitimate uncertainty in a deliberately unstable balance. In other words, the libertarian thought, and anarchism in particular, is obliged, in order to be true to himself, to consider ontology.

**FRANCESCO CODELLO** is a pedagogue and has worked as teacher and headmaster. Editor of the magazine "Libertaria", he is member of the Democratic Education Network, the European Democratic Education Community and of the Rete dell' Educazione Libertaria.



“

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euro **14,00** • pages **256**  
 EAN **9788885861091** • 1987  
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## Eduardo Colombo

# The Imaginary Overtaken

Over the last decades, a specific association has established itself between the imaginary and the social, and between imagination and politics. The study of anthropology and history has moved its focus towards the conceptual use of the products of the imaginary, of the symbolic and the ritualistic. On the other hand, psychology, which has always dealt with phantasy, studying the "spectre" and the symbols of the unconscious, now has to open up to the order of the symbolic, to the articulation of sign and desire in the social and institutional spheres. Much of the development of this new approach is owed to the studies of Cornelius Castoriadis, who extended the term "imaginary" to the language of philosophy. His essay on "The Imaginary Institution of Society" aptly opens this collection that offers a compendium of the meanings of the concept of imaginary and its wealth of applicative potential, as a means to analyse existing institutions and/or to overturn them.

**EDUARDO RAUL COLOMBO** (1929-2018), doctor and psychoanalyst, but also well-known anarchist militant, was professor of Social Psychology at the universities of La Plata first and then Buenos Aires. A militant of the Federación Obrera Regional Argentina (FORA) and editor of the anarchist periodical "La Protesta" for almost twenty years, he was expelled from the university in 1966 following General Onganía's military coup. In 1967 he took over the direction of the journal "Psiquiatría Social", but was forced in 1970 to take refuge in France with his family. Having authored a number of books, about politics and psychoanalysis, he collaborated over the decades with various European publications, in particular "Noir et Rouge", "Volontà" and "Réfractations".



“ Architecture is too important to be left only to architects. ”

Giancarlo De Carlo



euro **16,00** • pages **256** ill.

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## Giancarlo De Carlo Franco Bunčuga Conversations on Architecture and Freedom

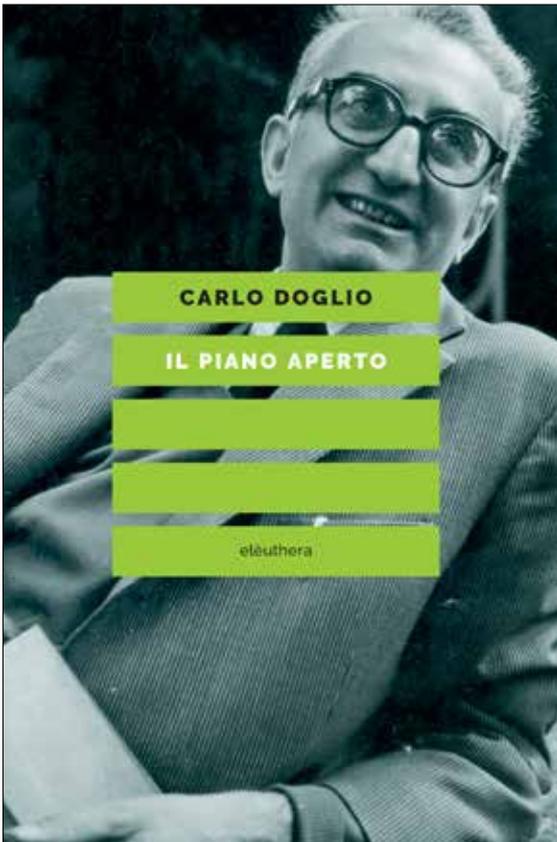
As one of the bigger protagonists of the Italian architectural and urbanistic scene, in these deep conversations Giancarlo De Carlo (1919-2005) speaks with passion and competence about his non-hierarchical idea of space, an idea he has put into practice through the projects he has realized inside and outside Italy. Moreover, he gives shape to that «attempted» approach, as he himself defines it, that has allowed him to deconstruct all those dogmatic languages and bureaucratic regulations which often curb the urban planning. A friend and a supporter of many of those intellectuals stranger to all the dogmatic approaches of the second half of the Nineties – Elio Vittorini, Italo Calvino, Vittorio Sereni, Cesare Pavese among others – De Carlo has been the first one to experiment participation as a preminent element in urban planning, that means the attention for the freedom of choice of citizens and, as a consequence, for the requests coming "from below", which has today become an important part of the more aware urban planning programs.

**FRANCO BUNČUGA** (Brescia 1949), after having studied as an architect in Venice with Giancarlo De Carlo, in the Eighties he has been professor at the Ecole Polytechnique d'Architecture et d'Urbanisme of Algeri. Now back to Brescia, he currently teaches Art History in high school.

**GIANCARLO DE CARLO** (1919-2005), after having participated in the Resistance, in the post-war period he became one of the protagonists of the Modern Movement. In the Seventies he founded the International Architecture Laboratory (ILAUD) and the magazine "Spazio e società", which he directed until 2000.



“ Selected writings by one of the forefathers of participatory planning. ”



## Carlo Doglio

# The open plan

edited by Stefania Proli

Dissenting with “Authorship” presumptions, Doglio sees urban planning as a collective and pluralistic process that is to be built through the social interaction of residents, and the territory as an open system in which disorder is allowed and where domination is denied, in order encourage solidarity and sharing.

What kind of society do we want? There is on the one hand a rigid plan typical of a society which is pre-organised according to abstract schemes and which only expects self-confirmation from observations carried out on the field. On the other hand, there is an open plan, flexible and exposed to reality's verification, constantly rearranged by the mutual interaction between human beings and the environment. Starting from this vision, Doglio elaborates a biting critique of the official disciplinary culture, grasping with great foresight the importance of issues that will be tackled only a few decades later: the necessary interaction between plural and often divergent interests: deliberation as an argumentative dialogue between opposing views; the chance of learning thanks to negotiations and argumentations. The society that emerges out this vision recalls the one that first in some medieval cities, and then in the flow of revolutionary turmoil, came about spontaneously, with no need for a pre-established plan imposed from above: and open and vital society, where the social element is what unites inhabitants, in a continuous and creative participation of everyone towards a collective opus.

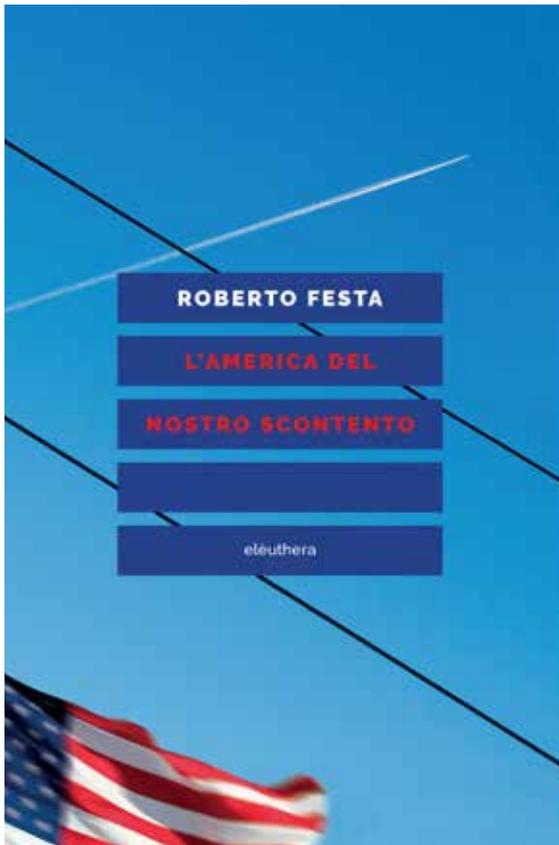
**CARLO DOGLIO** (1941-1995) was a multifaceted personality with vast cultural interests and a friend of famous intellectuals such as Elio Vittorini, Aldo Capitini and Giancarlo De Carlo. Inspired by the works of Kropotkin, Geddes and Mumford, his interests moved towards urban studies. After working for Olivetti he went to England where he also collaborated with Rai and the BBC. Having returned to Italy, he started a career as university professor and in the early seventies in Bologna he obtained a seat as Professor of regional planning. Besides teaching he worked as a urban planner.

euro 17,00 • pages 200  
EAN 9788833021331 • 2021

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“As demonstrated by Trump, Orbán, Farage, Grillo and Erdoğan, there is a lot of space in the populist house: just undo the differences and lead all back to the gray and indistinct notion of ‘people’.”



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## Roberto Festa

# The America of Our Discontentment

The never-closed story of three young guys killed by Ku Klux Klan in Mississippi at the time of the Civil Rights Movement. The epidemic of heroin deaths in the former industrial areas devastated by the lack of work and hope. The murder of doctors, the fear and anger spread by the war against abortion. Moreover, the expectations and rage of Donald Trump's settlement days and the new lifestyles, sexual habits and affections introduced into the gay community by the PrEP, the prophylactic pill that protects against AIDS. **These are the stories recorded by Roberto Festa during his travels from North to South, from East Coast to Midwest across a divided America, marked by extraordinary leaks that sometimes appear to be the last dance on the Titanic bridge, and by a return to a past that was believed to have ended and instead reappears with arrogance to remind us that conquests and rights are never to be given for granted.** With the style of non-fiction narrative, Roberto Festa tells stories, records words, ideas, emotions; this is an "all-live" journey but through the gaze of History and long thoughts. What comes out is the portrait of a place that has lost the blaze of the "city on the hill", painfully suspended and uncertain about its own identity, mission, future.

**ROBERTO FESTA** is a journalist; he is correspondent from the US and collaborates with the Italian newspaper "Il Fatto Quotidiano", the Milanese radio station Radio Popolare and the Italian Swiss Radio.



“ This book is not – and does not want to be – another antispeciesist manifesto, but, more modestly, a contribution for laying the foundations of a political thought able to listen to what the immense animal pain has to say. ”



## Massimo Filippi

### Questions of Species

Facing the spreading popularity of a mediatized animalism in fact incapable of influencing the existing, this book argues a very clear thesis: **our relationship with animals is an integral part of the ideology and practice of the domain.** Today society uses non-human flesh as a material to build its hierarchical architectures. From this perspective, this book advocates the politicization of antispecism, which should on the one side hybridize itself with the theoretical acquisitions and political experiences of the liberation movements of the longest course and, on the other, gain enough credibility to expose the "anthropocentric unspoken" that still lurks in those acquisitions and experiences. **The antispeciesist movement is therefore no longer called to prove the unquestionable, i.e. the suffering of animals, but to reflect on how to change the state of things. From here can take shape that political movement without which the liberation instances hitherto proclaimed would easily be reabsorbed into the system belly.**

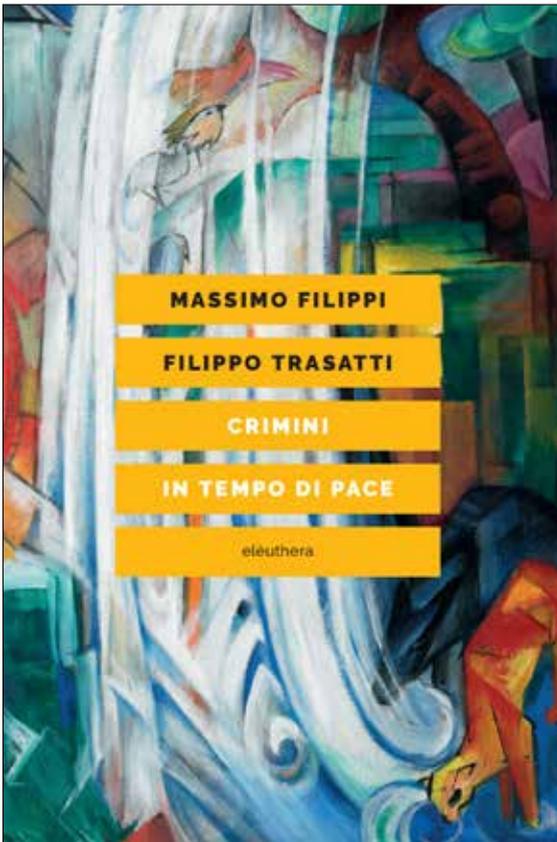
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**MASSIMO FILIPPI** is a neurology professor, he is particularly interested in the philosophical and political aspects of animal oppression.



“ A masterful, philosophical inquiry tackling the connections between animal rights and the ideology of dominion. This is a book for animals rather than about them, written in the face of the horror that surrounds them, as well as powerful and liberating joy of their desire.

”



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## Massimo Filippi Filippo Trasatti Peace-Time Crimes

The animal question and the ideology of domination

A cat (maybe a female cat) is jumping out of a room. This room is our world that hide the dark side of oppression and extermination of billions of animals and humans under a seemingly comfortable and reasonable surface. The same cat - along with Laika and Foucault, Pierre le Rouge and Derrida, Giu and Deleuze - prowls between these pages **to open our eyes to the madness and the horror of normality (slaughterhouses, laboratories and extermination camps), to make us recognize the living foundation of domain structures, to guide us in the dangerous crossing of supposed impassable borders, and to show us the unsustainable difference between 'Human' and 'Animal'.** After having drawn into the flow of life, Angel - this is called the enigmatic cat who, with passion, has showed us the incredible suffering of all the nameless - will vanish slowly, leaving us with her smile at the doorway from which you can glimpse the light of liberation.

**FILIPPO TRASATTI** teaches philosophy and history. His interests include libertarian pedagogy and animalism.

**MASSIMO FILIPPI** is a neurology professor, he is particularly interested in the philosophical and political aspects of animal oppression.



“ The life story of one of the protagonist of radical publishing and of the most famous Italian anarchist magazine. ”

QUADERNI DEL CENTRO STUDI LIBERTARI

Paolo Finzi

## La pratica (imperfetta) dell'anarchia

Non mi sono mai illuso di poter cambiare il mondo. A me interessa come si fanno le cose, interessa il mezzo, non il fine. Il mezzo che si usa è già il fine da realizzare. "A rivista anarchica" è stata questo.

euro 16,00 • pages 160 ill.  
EAN 9788833021485 • 2021  
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**Contributions by:** Franco Bertolucci, Furio Biagini, Andrea Breda, Aurora Failla, Alba Finzi, Adriano Paolella, Mimmo Pucciarelli.

## Paolo Finzi The (imperfect) practice of anarchy

**I never deluded myself into thinking I could change the world. I'm interested in how things get done, interested in the means, not the end.** The means that is used is already the end to accomplish. This is what the anarchist magazine "A rivista anarchica" has been. Co-founder, in February 1971, of the most widespread anarchist magazine in Italy, Paolo Finzi has been one of the protagonists of Italian radical journalism, working for almost fifty years as editorial director of the monthly publication "A rivista anarchica" (1971-2020). **In these five decades the magazine – the first to internationally adopt the circle-A as a symbol – will touch upon an endless amount of topics balancing between history and current affairs, action and reflection and giving voice to a multitude of opinions, often discordant but always united by a powerful underlying libertarian sensibility.** And this is perhaps the greatest value of an editorial experience that is both collective and individual: giving sense and coherence to the composite libertarian universe that has emerged over the last century and half, still safeguarding its intrinsic multiplicity. Paolo committed suicide in July 2020, and unsurprisingly, given their indissoluble connection, even "A" discontinued its publication in the summer of that same year. This Quaderno [Notebook] tells their story.

**PAOLO FINZI** (28 November 1951-20 July 2020) was born into a family of Jewish origin who fought against Italian fascism in first person. His family history brought him almost naturally to social activism, which starts – as it did for many others – in 1968. Close to the anarchist group of which Giuseppe Pinelli was a member, he'll receive his "baptism of fire" on 12 December 1969, when he was the youngest among those arrested after the explosion of a bomb in Piazza Fontana. The completely "non-accidental" death of Pinelli will leave a mark on him for the rest of his life, as it will mark the life of "A rivista". From that moment, the connection between the two protagonists of this story will almost become symbiotic, so much so that Paolo's existential account is at the same time the story of an editorial experience lasting half a century.



“ Today more than ever, art has to be anarchist, otherwise it is cowardly or servile. ”



euro 10,00 • pages 112

EAN 9788896904756 • 2015

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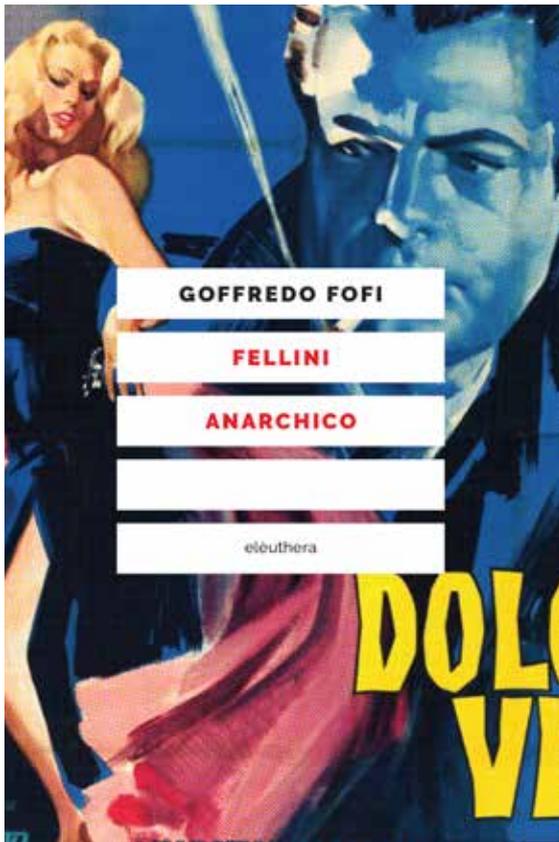
## Goffredo Fofi

### Cinema and Anarchy

While the power imposes globally a unique model of social organization, while media and new technologies emerge as primary means of control, even art is forced to reconsider its means and ends, its very reason for existing. And if it is true that great art has always shown an anarchist flair and a critique of the existent, questioning – directly or indirectly – the “rationality” of social order, **the cinema always had two souls: one is that of peaceful consolation and the other is that of provocative questioning. And it is the latter which Fofi considers, showing how cinema has always explored neither trivial nor comforting territories and languages.** In this pamphlet great examples are suggested of direct or indirect relationship between cinema and anarchy, that can be traced both in the cinema of the past – in particular in the figures of two masters like Jean Vigo and Luis Buñuel – and in recent movies, insisting first on the works by Aki Kaurismaki and Daniele Cipri and Franco Maresco, but also highlighting other authors and works of different countries.

**GOFFREDO FOFI** has worked in film and literary criticism and founded cultural and political publications “Quaderni Piacentini”, “Lo straniero”, “Linea d’ombra”, “Asini”. He has also taken part in many projects of social and educational intervention from the 1950s until today, in particular in Palermo, Rome, Turin, Milan and Naples. He is author of many books and pamphlets.

“ The author's expert analysis retraces Fellini's uniqueness, restoring the director's anarchist vision of society, which emerges as by a colour contrast across the whole of his opus. ”



## Goffredo Fofi

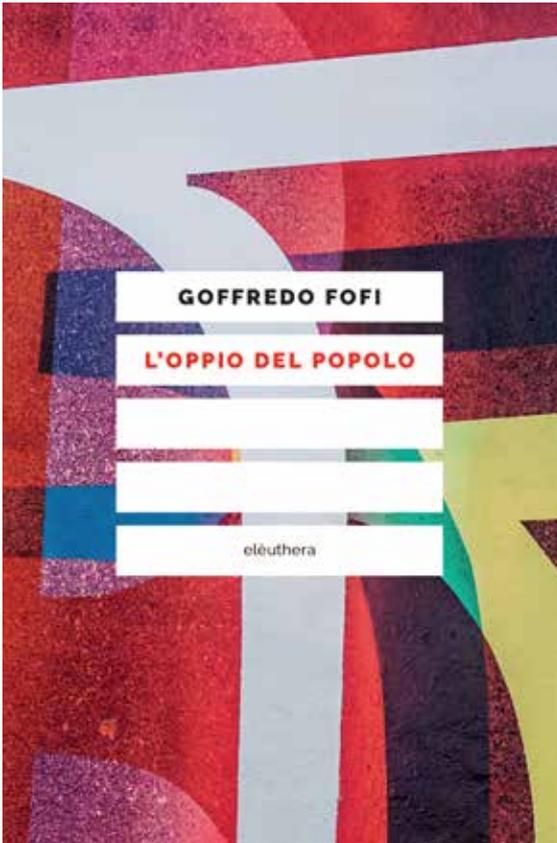
### Fellini's Anarchism

It was two Frenchmen, the critic André Bazin and later the writer Daniel Pennac, who first spoke of Fellini as an anarchist - and a willful one. After all, his cinema - always attentive to the marginalized, recounting their clouded attempts at revolt and living toil - made use of brilliant screenwriters such as Ennio Flaiano, Tonino Guerra or Bernardino Zapponi, some of whom openly identify as anarchists. And there is no doubt that Romagna's environment and the confrontation with fascism as a young man also influenced his vision of society - as is evident in *Amarcord*, his most autobiographical film. But Fellini's divergence is equally evident in masterpieces such as *Otto e mezzo* or *La dolce vita*, in which the director foreshadows the anthropological mutation taking place in Italy, at the same time sanctioning his irreclaimability as an artist by any bourgeois order. However, it's in his latest works - *Satyricon*, *Casanova* and *La voce della luna* - those in which the narrative becomes metaphor and judgment, that Fellini's irreducible distance from a society of festive and consumerist degeneration is finally made clear, as he purposefully shows us the consumerist euphoria of the "gnocco festival"...

euro 13,00 • pages 120  
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**GOFFREDO FOFI** has worked in film and literary criticism and founded cultural and political publications "Quaderni Piacentini", "Lo straniero", "Linea d'ombra", "Asini". He has also taken part in many projects of social and educational intervention from the 1950s until today, in particular in Palermo, Rome, Turin, Milan and Naples. He is author of many books and pamphlets.

“ Culture, as the Power understands it and as we have accepted it, is no longer knowledge, but instead a refined tool that dulls our awareness and makes us complacent with the world as it appears. And this is the new “opium of the people”, bestowed upon us in abundance to make of us light-hearted lotus-eaters. ”



## Goffredo Fofi

### The Opium of the People

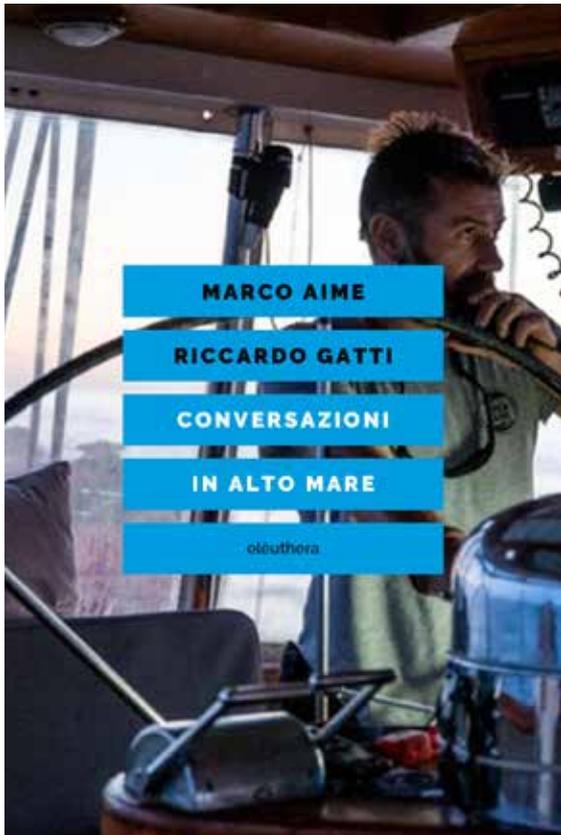
How many Italians make a living out of “culture”? They – nay, we – are millions, well positioned in schools of every order and grade, in newspapers, in publishing, in entertainment, in television, on radios, on blogs, in museums, festivals, in departments of culture, of tourism, in advertising... we are the greatest “factory” in the country, albeit completely devoid of whatsoever collective identity. A massive cash trail and a massive trail of waffle. But aside from its financial relevance, **is not perhaps that the system which we are a part of, that we are complicit with, uses this same excess of culture also to distract us from concrete collective action, numbing us with words, images and sounds? We certainly have no need for this type of culture that is glitzy and manipulative. What we need is a critical culture able to look at the world in clearness and more importantly with the ambition of becoming a body, of becoming action.** A culture, or better a plurality of cultures, that is able to detox from the blackmail and flattery of power, so as to understand and consequently to act.

**GOFFREDO FOFI** has worked in film and literary criticism and founded cultural and political publications “Quaderni Piacentini”, “Lo straniero”, “Linea d’ombra”, “Asini”. He has also taken part in many projects of social and educational intervention from the 1950s until today, in particular in Palermo, Rome, Turin, Milan and Naples. He is author of many books and pamphlets.

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“ The tragic saga of maritime rescue in the Mediterranean Sea recorded live and beyond clichés. ”



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## Riccardo Gatti, Marco Aime

# Conversations on the High Seas

afterword by Duccio Facchini  
illustrations by Gianluca Costantini

Against the backdrop of the institutional hypocrisy that characterizes Europe, formally defender of human rights but in fact evermore isolated in itself, Riccardo Gatti, who for years has been active in sea rescues, tells us about the job of rescuer, in a dialogue with Marco Aime. In these conversations exchanged "on the field", while sailing across central Mediterranean Sea, an "Anarchist Captain" and an anthropologist of migrations, try to analyze the complexity of maritime rescue and their implications, not exclusively human, together with the cultural settings and the narrative that have come to surround them. A live account that helps us to understand how, in little time, those who were once called "Sea Angels" have suddenly become "human traffickers". Against the prevailing rhetoric, rowdy on one side and simplistic on the other, and most of all against the indifference of the majority. These reflections grant us access into the reality of one of the most significant phenomena of the last twenty years. One that is far from over and which is engaging some of our deepest values.





*Riccardo Gatti during a rescue.*

**MARCO AIME** teaches Cultural Anthropology at Università di Genova. He has conducted research in West Africa (Benin, Mali) and the Italian Alps. He authored numerous anthropological essays including *Eccessi di culture* (Einaudi, 2004), *Contro il razzismo. Quattro ragionamenti* (Einaudi, 2016), *L'isola del non arrivo. Voci da Lampedusa* (Bollati Boringhieri, 2018). With elèuthera he also published *La macchia della razza* (2013) and *Guida minima al cattivismo italiano*.

**GIANLUCA COSTANTINI** is an activist and artist who fights his battles through drawing. He actively collaborates with many NGO's such as Amnesty and Emergency. His drawings mapped, among others, the story of the HRW Film Festival in London and of the FIF-DH Human Rights Festival in Geneva. In 2017 he was nominated for the European Citizenship Awards. In 2019 he received the Art and Human Rights award from Amnesty International. He has published comic stories on many magazines all over the world including "Le-Man" in Turkey, "Courrier International" and "Le Monde Diplomatique" in France, "World War Illustrated" in the United States as well as on multiple major Italian publications.

**RICCARDO GATTI** (Lecco, 1978) had just turned twenty when he moved to Palma de Majorca, where he started his career as a social worker in areas of social-professional marginalisation and as youth educator. On the island he also learned the art of sailing, a skill that allowed him to pay for studies in Psychology. Thanks to the experience and abilities acquired in these first endeavors, in 2015 he begins working for Médecins sans Frontières in the Aegean Sea as a pilot on rescue ships. In May 2016 he starts working in the central Mediterranean Sea on the ships of the Spanish NGO Open Arms, first as captain and later as head of mission, taking on the position of president of Open Arms Italy at the same time. In September 2021, having completed his experience with Open Arms Italy, he continues to collaborate with several NGOs that carry out rescue operations in the central Mediterranean Sea.

*Anabel Montes*



“ A biographical narrative in memory of the famous Italian anarchist Errico Malatesta. ”



euro 14,00 • pages 176 ill.  
EAN 9788896904114 • 2012  
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## Vittorio Giacopini

# I Don't Need to Calm Down

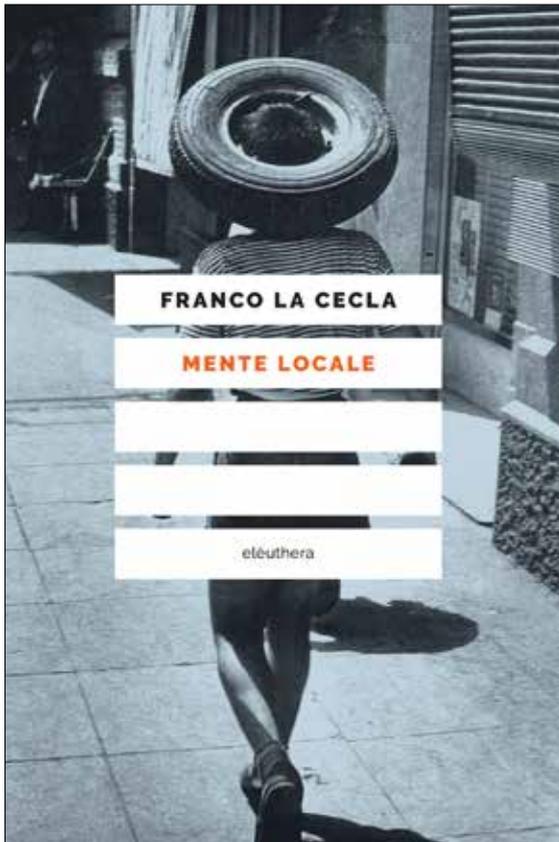
illustrations by Paolo Cossi

Rome November 10, 1931. In his apartment in via Andrea Doria in Rome's Trionfale district an old man is under house arrest - an oxygen cylinder next to his bed, two policemen outside his door. As he thinks back to his long and adventurous life of plots, escapes, strikes and insurrections, he has neither nostalgia nor regrets. His memories become a sort of theatre of memory, a political weapon. As a deceiving clock counts away the hours, the man who was once acclaimed as the "Lenin of Italy" looks back at his existence: when he lead his first insurrection attempt in the province of Benevento, his subsequent imprisonment, his years of exile in London, his adventurous activism in Argentina, his secret return to Italy and finally the factories occupation during the Biennio rosso between 1919 and 1920. Sixty years of anarchism, revolts and revolutions intertwine with the history of Italy and and the struggles of labor movement all over the world. Though exhausted and haunted by the fascists, the old man looks back at his past and is at peace with himself. He never won, yet he does not feel vanquished nor has he any intention to abandon the fight. He doesn't need to keep calm.

**VITTORIO GIACOPINI** works at Radio Rai and is a contributor for the political and cultural magazine "Gli Asini", directed by Goffredo Fofi. Always combining his scholarship in political science with literature and social commitment, he has published many books and pamphlets.



“ For an anthropology of dwelling. ”



euro 16,00 • pages 256 ill.  
EAN 9788896904800  
fourth edition 2021  
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## Franco La Cecla

### Mente locale [Local Mind]

Foreword by Paul K. Feyerabend

*Mente locale*, a very peculiar Italian expression, literally “Local mind”, is the common ability in all cultures and individuals to make sense of space, to create mental maps that allow humans to meaningfully live within space. It is a skill that we acquire, just like language, movement or music, which allows us to imagine and change the space we live in, to make “use” it. Today, such continuous interaction between us and the environment is often reduced to mere consumption. And this is in turn further alienated by “experts of space”: architects, politicians, bureaucrats. Though latent, the “local mind” is always ready to take advantage of any crack in the bureaucratic system to express itself. For instance, in Palermo (Sicily) with the “revolts of the courtyards”, or in Terrasini where fishermen project their vital space even across the Atlantic. But it is also an expression of the dreams of ubiquity we all today seem to share.



“

# How does a man become a male?

”



euro 16,00 • pages 240  
EAN 9788833021669 • 2022  
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## Franco La Cecla

### Blunt ways. Anthropology of masculinity

In his usual provocative style, La Cecla engages in such a daunting endeavour by looking at how the masculinity issue has been addressed in different cultures, societies and historical epochs. **Contrary to what queer and transgender theories maintain, the author argues that gender identity is not a matter of individual choice, but precedes the birth of the individual.** As well as rejecting male-chauvinism, the author offers the readers a view of masculinity, which is neither caricaturistic nor demonizing. **Masculinity is the outcome of a long-term process of cultural construction, which not only exists independently of the individual's sexual preferences, but also plays a fundamental role in the constitution of society as a whole.** By drawing from the recent debate within anthropology, and from the great tradition of Foucault and Levinas, Franco La Cecla takes issue with the politically correct depictions that consider masculinity inherently evil, violent and oppressive.



“ Franco La Cecla takes through the intellectual heritage of Illich, a thinker who has questioned the very idea of progress, development and even modernity, anticipating the criticism of total institutions. ”



## Franco La Cecla

### Ivan Illich and The Art of Living

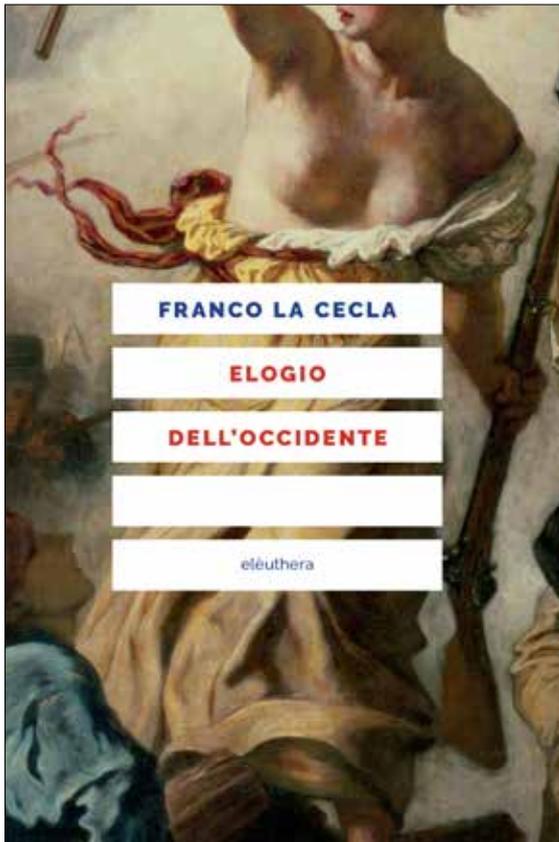
The legacy that Illich has left behind is that of a **radical and as timely as ever critique of the existing** even if it has often been distorted, misrepresented and misused by those who were potentially its enemies. This book represents **the only biography of Illich written by someone, like La Cecla, who knew him directly and intimately as a student and a friend.** A difficult relationship, surely, that of a disobedient disciple, a counterpart, converser and debater for twenty years, without ever becoming a follower. **Through the events of a life that isn't ordinary at all, La Cecla proposes an essential reading of Illich's thought to highlight the extreme importance of systematic doubt and to understand the richness of his contribution** in the field of critique of total institutions, of ecological thought, of the new economy, of sexuality ...

euro **15,00** • pages **176** ill.  
EAN **9788833020259** • 2018  
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**FRANCO LA CECLA**, anthropologist and urban planner, has taught Cultural Anthropology in Berkeley, Paris, Venice, Bologna, and Milan. Among his most translated works are *Contro l'architettura* (2008) [*Contre l'Architecture*, Arléa (2011)]; *Against Architecture*, PM Press (2012); *Contra a Arquitetura*, Caleidoscópio (2011); *Εναντία στην αρχιτεκτονική, Το Δοντι* (2009); *Modi bruschi. Antropologia del maschio* (2010) [*Machos: sin animo de ofender*, Siglo XXI (2003)]; *Ce qui fait un homme, anthropologie de la masculinité*, Liana Levi (2004); *Αποτομοί Τρόποι Η Ανθρωπολογία Του Αρσενικου, Κεδροσ* (2004); *Szorstkim być. Antropologia mężczyzn*, Siel (2013)].



“ Europe is not just a geographical area of economic opportunities. It is a cultural, human area, sedimented for centuries, a difficult experiment, an ‘exception’. ”



## Franco La Cecla In Praise of the West

It is said that the West (led by Europe) is in crisis. And there's plenty of reasons to support this claim by its multitude of critics, including those who want to blame it for every bad thing happening in the world. Nevertheless, **La Cecla warns us not to throw the baby out with the bathwater**, because in this overwhelming disenchantment we are losing track of the difference that the West still represents and that external observers seem to grasp more than insiders. **Despite capitalism, the world wars, colonialism, neo-liberalism (and the list can go on and on), the West is in fact seen by the rest of the world as the place where there is an enviable coexistence.** A place where the individual and women and children can exercise their rights against all forms of religious, ethnic, clan, and familial bonds. A place where you practice a citizenship that allows you to establish free and revocable bonds, an idea born with the democracy of Pericles and then reformulated in light of the concepts of equality and fraternity. **It is this extraordinary difference that we risk to throw away, when in fact, we must not only assert it but re-possess and radicalize it; that is, unless we want a masochistic consciousness of one's own place in the world and an exoticism that is now completely out of place..**

euro 15,00 • pages 176

EAN 9788833020198 • 2018

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# “ A Moral for Everyday Life ”



euro 12,00 • pages 120  
EAN 9788898860272 •

II edition 2016

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## Franco La Cecla Piero Zanini The Culture of Ethics

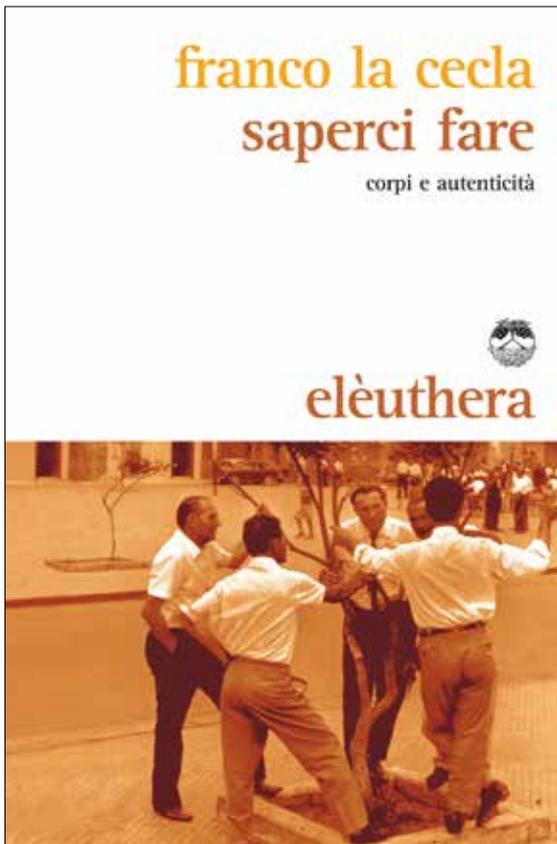
With its attention to the differences of customs and the importance of culture as a shared horizon of meaning, anthropology better grasps the richness of different approaches to the everyday life. The anthropological approach makes it possible to see how individuals and communities, including the most remote and conservative tribes, are constantly trying to transform their moral horizons. And even where it is dominated by religious or political "big ethics", there is often a far more flexible ethic of everyday life that takes into account the body's needs and mind's desires. In short, the "everyday" moral looks more like an aesthetic than ethics, or rather an art of living in which the whole is as important as its articulation.

**FRANCO LA CECLA** has taught Cultural Anthropology at Berkeley, Paris, Venice, Bologna and Milan. He is the author of several essays about everyday culture – his previous books published by elèuthera are: *Mente locale*, *Non è cosa*, *L'Ape*, *Saperci fare* and *Modi bruschi*.

**PIERO ZANINI** is researcher at the Laboratoire d'Architecture/ Anthropologie – Ecole Nationale Supérieure d'Architecture, Paris-La-Villette. His works include, *I significati del confine*, *Lo stretto indispensabile* (with Franco La Cecla) and a recent research on mountain culture – *Rilievi alpini* – presented and awarded at the Venice Architecture Biennale.



“ Through the gestures of the most common human practices, such as sleeping or flirting, La Cecla introduces us to an anthropology of the body. ”



## Franco La Cecla Savoir Faire. Talking Bodies

A photograph by Enzo Sellerio shows four men next to a tree, in the piazza of a Sicilian town. What are they saying? Nothing. However, their bodies are talking. They do not exchange information, but in some way rehearse and reaffirm their male identity. **“Saperci fare” (savoir faire), it’s the knowledge of the world, is a term which describes that mastery of gestures, postures, attitudes that gives an “authentic” form to our bodies..**

euro 10,00 • pages 96 ill.  
EAN 9788889490549 • 2009  
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“ A short ethical guide for farewells in the time of liquid love and social media. ”



euro 15,00 • pages 168  
EAN 9788896904688 • 2014  
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## Franco La Cecla Breaking up. The Rituals of Leaving

**It seems that our society is unable to make relationships last.** In Europe “eternal love” lasts less than three years, by now. To leave or to be left by someone should therefore be a completely trivial fact, but still today it puts us in a dramatic situation that often we are not able to deal with. **There's a widespread ignorance of the art of farewell, even more obvious now at a time when goodbyes are mediated by smartphones, emails, texts.** And the tragic perspective of the end of a love story lies in the estrangement between real love and the metaphysics of the eternal love (and of a happy marriage), typical of the catholic order and of Hollywood, that still pushes us to look for the woman or the man of our life. **For this reason, every farewell has to be immediately erased, it has to be swift and cruel, often unleashing the “barbaric within us” so to be able to start over and convince ourselves and the others that the next one will be the right one...**



# “The Only Pop Way to Traffic.”

”



## Franco La Cecla Melo Minnella The Ape Car. Three- wheeled Anthropology

The three-wheeled Ape – or the Lapa, as it is commonly known in Sicily – is the ultimate democratic vehicle. It accommodates popular creativity, and the notion that objects can be put to use in all kinds of different ways. The Lapa is like a doll whose dresses can be changed at will. This is why it can be turned into an ice cream van, a cab; it can transport vegetables or take your cousins for a ride... From Italy to India, from Vietnam to China the Ape has been constantly reinterpreted and reinvented to match local transport traditions. It is the vehicle that allows people to inhabit the streets in all kinds of different ways, and thus blend into their specific culture. Just like in Sicily, it has become the updated version of the traditional carretto, in India, it has substituted the elephant, but it has also become the altar where the Bollywood versions of ancient sagas are depicted. No other vehicle best represents soft globalization, which does not ruin people's lives but makes it easier while respecting and adapting to the endless diversity of their customs. Indeed, the Lapa manage to blend into the most exotic contexts and to become an integral part of the cityscape and rural environment of any country and does not have the idiotic pretension of other cars to take precedence over the environment. The playful approach the text and the images adopt to narrate the Lapa prompts the reader to go beyond the surface of familiar things. With its anthropological approach to everyday life, the book also urges the readers to look at themselves as the primeval anthropological subjects, as "primitives", so to speak.

euro 15,00 • pages 96 ill.  
EAN 9788898860241 • 2009  
colored photo-book  
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MELO MINNELLA (Mussomeli, 1937) first published his photos in the 1950s in the most important Italian progressive weekly of the time, "Il Mondo" edited by Mario Pannunzio. He has managed as few have done, to document the rich artistic, folkloric and human heritage of Sicily.



“ Carmelo Bene said that ‘we need to make our life complicated’. And La Cecla has done precisely so. ”



euro 15,00 • pages 176 ill.  
EAN 9788833020747 • 2020  
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**LEONARDO CAFFO**, teaches Theoretical Philosophy at Politecnico di Torino and Phenomenology of the Visual Arts at NABA Milan. Author and radio host for Rai Radio 3, he's a regular contributor to periodicals "Corriere della Sera", "Domus" and "Flash Art".

## Franco La Cecla Leonardo Caffo Intruding

Intruding means crossing boundaries, invading fields, digging up the soil... For about a year La Cecla, anthropologist, has been meeting up with Caffo, philosopher, to re-examine a personal experience which is most of all an excuse to recount circumstances and environments. So, from Sicily in the nineteen seventies and anti-militaristic and environmental activism, we get to the present times, marked with the debates with international starchitects and academic establishments locked in a disciplinary order that does not allow any form of exception, admixture, let alone intrusion. It is precisely these violations of the established order that mark a seventy-year-long existential path made of encounters with extraordinary people, like Doglio and Illich, Feyerabend and Augé, Foucault and Piano, and of similarly extraordinary places, like Berkeley, Istanbul or Bombay, which lose their geographical aspect to become living landscapes. What results of this is an existential trajectory full of turns, reversals and deviations, a movement which at the same time is capable of drafting a truly open map for the next generations of 'impertinent' thinkers.

**FRANCO LA CECLA**, anthropologist and urban planner, has taught Cultural Anthropology in Berkeley, Paris, Venice, Bologna, and Milan. Among his most translated works are *Contro l'architettura* (2008) [*Contre l'Architecture*, Arléa (2011)]; *Against Architecture*, PM Press (2012); *Contra a Arqitetura*, Caleidoscópio (2011); *Εναντία στην αρχιτεκτονική*, Το Δοντι (2009); *Modi bruschi. Antropologia del maschio* (2010) [*Machos: sin animo de ofender*, Siglo XXI (2003)]; *Ce qui fait un homme, anthropologie de la masculinité*, Liana Levi (2004); *Αποτομοί Τρόποι Η Ανθρωπολογία Του Αρσενικου*, Κεδρος (2004); *Szorstkim być. Antropologia mężczyzn*, Siel (2013)].



“ *No mere thing* is a lively essay on the comparative anthropology of the mundane, urging us to rediscover the emotional life of objects, underrated if not outright denied by our exasperatingly materialist system of values. ”



euro **12,00** • pages **128** ill.  
EAN **9788896904398** • 2013

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## Franco La Cecla

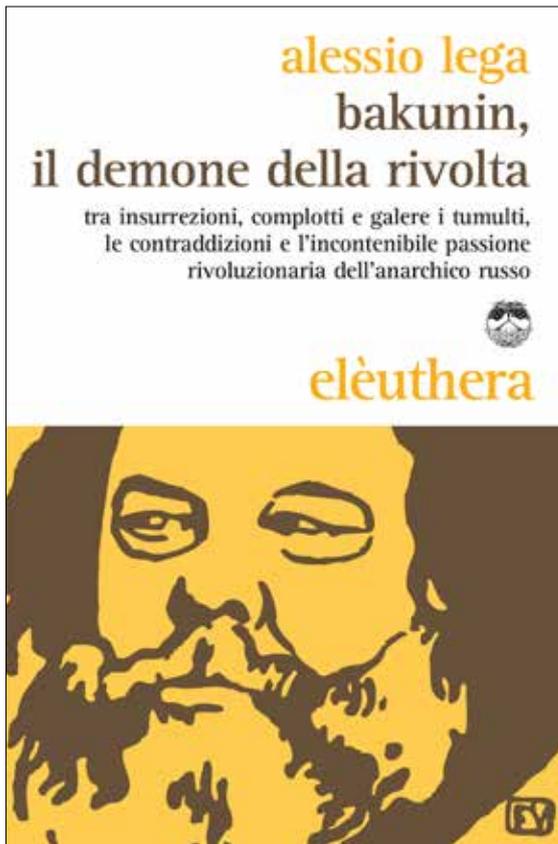
# No Mere Thing. The Emotional Life of Objects

As argued by Claude Lévi-Strauss, our society, which proclaims itself as materialistic, is actually far removed from an empathetic relationship with objects, especially those of everyday life. If we are spiritually poorer today, if we have dismissed our kinship with things, we owe it to the oblivion of that intimate relationship that had often bound us to objects before we reduced them to trivial consumer goods. Yet the world, in its immanence, speaks to us precisely through the tangible things – slippers and jumpers, but also gifts, inheritances, pledges – that we use and exchange. In order to restore meaning to the world, an anthropology of the present and of ourselves, so rarely practised today despite all its proclamations, should indeed start from the rediscovery of this humble, daily companionship with objects.

**FRANCO LA CECLA**, anthropologist and urban planner, has taught Cultural Anthropology in Berkeley, Paris, Venice, Bologna, and Milan. Among his most translated works are *Contro l'architettura* (2008) [*Contre l'Architecture*, Arléa (2011); *Against Architecture*, PM Press (2012); *Contra a Arquitetura*, Caleidoscópio (2011); *Εναντία στην αρχιτεκτονική*, Το Δοντι (2009);], *Modi bruschi. Antropologia del maschio* (2010) [*Machos: sin animo de ofender*, Siglo XXI (2003); *Ce qui fait un homme, anthropologie de la masculinité*, Liana Levi (2004); *Αποτομοί Τροποι Η Ανθρωπολογία Του Αρσενικου*, Κεδροσ (2004); *Szorstkim być. Antropologia mężczyzny*, Siel (2013)].



“ The revolutionary life of a passionate freedom-lover between insurrections, conspiracies and prisons. ”



euro 14,00 • pages 192  
EAN 9788896904893 • 2015  
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## Alessio Lega Bakunin the Demon of Revolt

Michail Bakunin travelled vehemently through his century fighting for an 'excessive ideal of freedom' which irreversibly changed the political imagery of his and our époque. A revolutionary thinker who rooted his ideals in action, he soon became the worst nightmare of policemen worldwide. Incarcerated in many European jails, trialled to death in two empires, imprisoned in Saint Petersburg's Fortress (where all his teeth fell out but he got to have a piano in his cell) he was finally exiled to Siberia. But nothing could stop that huge man, two meters tall and as big as a house, who fled on horseback, sledges, trains and ships to return to Europe and its revolutionary turmoil. There he lived through the First International and confrontations with Marx, the Paris Commune and the Lyon barricades, he then spent some time in Italy where he became known as 'the devil at Pontelungo'. As with all biographies, there is no happy ending: Bakunin died in Bern in 1876. He was ill and tired, but died dreaming of new revolutions and new worlds.

**ALESSIO LEGA** was born in Lecce in 1972, he moved to Milan in the Nineties and became one of the most well known singer-songwriters of his generation. He staged hundreds of shows, performances and concerts on politically and socially engaged popular and folk music worldwide.



“

Anarchism is not something one learns. It is understood via direct contagion of those who every day embody its ideals of freedom.

”



AA.VV.

## LESSONS IN ANARCHY

Chronicles of encounters that actually took place at Edicola 518, Perugia

Works by Francesco Codello, Stefano Boni, Antonio Senta e Lorenzo Pezzica  
Drawings by Beppe Giacobbe

euros **20,00** • pages **176/ill. duotone**  
ISBN **9788833020631**

- Four simple lessons for those who want to discover and study anarchist and libertarian theory
- An original project born of the public lessons held in Perugia by Edicola 518 in collaboration with elèuthera



# To Find Out More

Anarchy is a polyphonic knowledge, pluralistic, rich and above all extremely current. A dense set of practices and theories that may contain the tools to face the urgent issues of a present time which is ever-more diffusely felt as unsatisfying. We live in a present that is rich in licensing and poor in freedom, in which everything can be bought, including the right of 'being against' as long as one abdicates from the start the pretension of putting into question our way of thinking and living with others. The piazza in Perugia where Edicola 518 is located- a beautiful open air garden with an exquisite fountain – has been re-discovered as the right place to retreat from the accelerated pace of the contemporary world and stop for a moment to reflect on and debate these topics, renouncing any assumed knowledge and trying to go

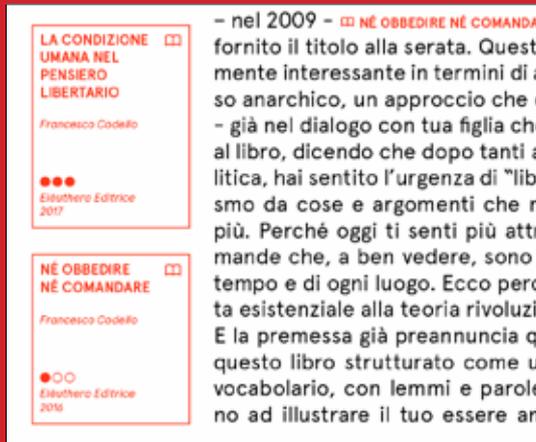


back to the roots: to understand the historical processes and question them again. Four lessons aimed at four great issues that regard our lives and torment our daily existence, each of them assigned to a different 'professor': Stefano Boni has spoken about work, Francesco Codello of education, Antonio Senta of organisational self-management and Lorenzo Pezzica about democracy. The text is lavished with paratext, comments, bibliographies and annotations added over the following months. For over a year this has been our workbook. We now want to share it, for you to add your own annotations.



## NOTEBOOK FORMAT (23 x 29,5 cm)

The notebook format is broad enough for the reader to be able to embrace the publication with pride and have enough space to take her own journeys.



## SYSTEM OF COMMENTS

The personalities and salient facts which are referred to in the texts are examined in short texts. The aim is to invite the reader to become aware and read about the intellectual from the anarchic and libertarian panorama, often unknown to the public.

## BIG TEXT

The font is very large because this is a publication for 'children', for real children and for those who want to feel as such so as to reach back to the root of issues.



## ELASTIC BAND BINDING

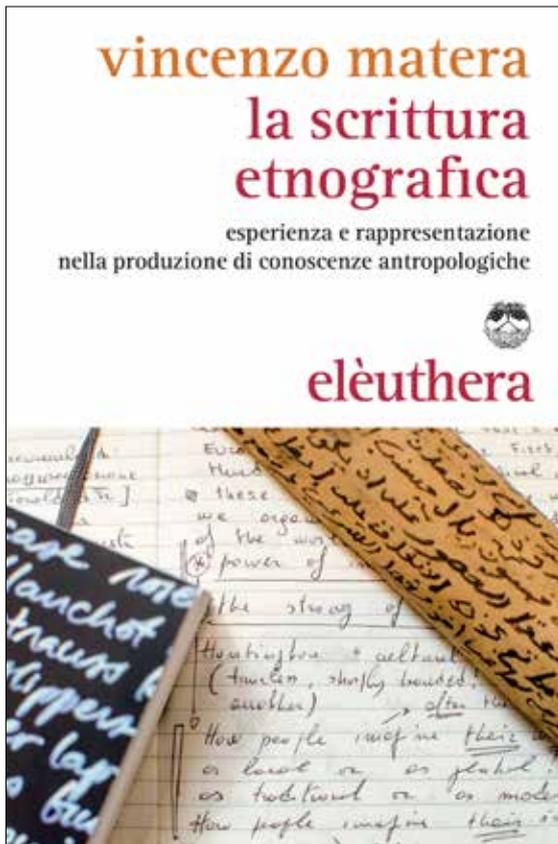
The pages are interleaved and folded, set together by a rubber band, so that they can be taken out and remounted. Carried around and handed back to the publication. Separated and integrated by more annotations.

## TWO COLOURS

Black stands for the direct transcription of what was said during the meetings; red is for everything that was subsequently added in the form of notes, bibliography or comment.



# “ Experience and representation in anthropologic knowledge- production. ”



## Vincenzo Matera Ethnographic writing

What kind of narrative entity is an ethnographic report? What are its linguistic and epistemological characteristics? What kind of knowledge does it impart? An ethnographer's work, according to its canonical conception, is structured in three phases: field data collection, data analysis and interpretation, report writing. Critical concerns surrounding the ethnographical practice have often excluded the writing aspect due to its supposed neutrality in relation to its object. Writing, however, is not an unbiased tool: it is impregnated with ideological, political and cultural meanings. Posing that individual worldviews and understandings of knowledge underpin each ethnographer's writing, this book explores the connections between cognitive structuring (knowledge production), linguistic formulation (text production) and external reality (the empirical context of the ethnographical practice).

euro **14,00** • pages **176**  
EAN **9788896904886** • 2015  
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**VINCENZO MATERA** is associate professor in Anthropology at the Department of Sociology of the Università di Milano Bicocca. His research interests focus on the anthropology of communication, cultural processes, identity and imagination. Matera is the author of numerous scientific papers and he recently completed a project on immigrant artists working in Milan ([www.etnografiadellaperformance.it](http://www.etnografiadellaperformance.it)).



“ An original research that explores for the first time an odd Italian geography by tracking the sites of ‘builders of dreams and imagination’. ”



euro 18,00 • pages 232 ill.

EAN 9788898860586

2011 - II° edition 2017

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**GABRIELE MINA**, anthropology researcher and professor, has studied in particular the ritual of Mediterranean tarantism, and the representation of the other.

## Gabriele Mina

### Building Babel

A retired railroad worker who for fifty years has built on a hill in the Cinque Terre great figures using recycled materials, and created a huge nativity scene illuminated by thousands of bulbs. A builder from Messina, which transformed a shack in a dream home, including mosaics and concrete elephants, then dismantled by strong economic powers of his own town. A cathedral of rock, the result of forty years of research on the bank of the Adige. A farmer and a forty-five feet Sardinian woman made of plastic and chicken-wire fences. A craftsman of the Marche that created a wooden globe with thirty feet in circumference.

**These and others are the builders of Babel ... Here, for the first time, there is an attempt to reconstruct a visionary geography: an anarchist geography is always hovering between accumulation and collapse, driven by self-taught artists who have devoted decades of their lives to a total work, although often surrounded by indifference and hostility.**

The book includes unusual anthropological studies by researchers who describe little-known enterprises to give back their full value, while questioning the fate of these fragile outside-the-rules worlds.

**With essays by:** Cristina Calicelli (irregular art – creative workshops in mental hospitals); Luisa Del Giudice (anthropologist -director of the Italian Oral History Institute at the University of California Los Angeles); Eva Di Stefano (professor of Contemporary History of Art at the University of Palermo and director of Osservatorio Outsider Art); Bruno Montpied (an expert of outside-of-rules sites in France); Daniela Rosi (coordinates the Outsider Art Centre for Accademia di Belle Arti, Verona); Bianca Tosatti (a leading international expert of irregular art); Roberta Trapani (a founding member of Art Brut collective).

# “ The african diary of an Emergency's architect. ”



euro 12,00 • pages 136 ill.  
EAN 9788889490990  
2007 - II° edition 2011  
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## Raul Pantaleo Beware of the White Man

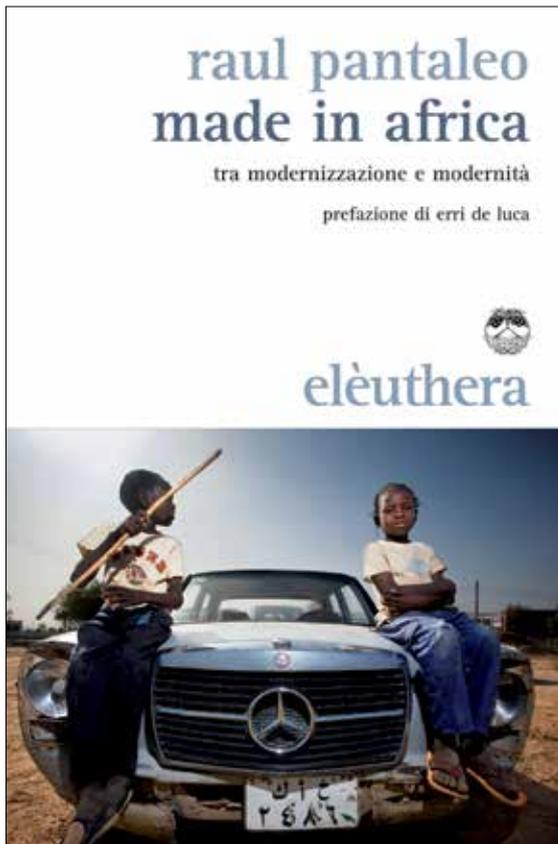
foreword by Gino Strada

A diary in progress – which is partly written in Sudan and partly in Italy – by which the author rethink his experience of architect who has designed on behalf of Emergency the sole heart surgery centre existing today in Africa. This centre offer free health care within an area of millions sq.km. and to people of ten nations. Pantaleo explains how a planner can design on a background of hunger, death, war and inhospitable nature. Working in a desert area that has been tormented for decades by civil war, demanded innovating design concepts, both from a practical and a theoretical point of view, and a reconsideration of ethical principles that should be the foundation of architectural design. Emergency's "Salam Centre" – as it is shown in the set of illustrations included in the book – becomes an evidence of another world possible, where, in spite of war, suffering, and misery, one can claim the right for everybody to free health care in comfortable and "outrageously beautiful" facilities – a sign of hope for today and an utopia suggested for tomorrow.

**RAUL PANTALEO**, architect, has devised several medical centres for Emergency ONG from Sudan to Sierra Leone, from Iraq to Afghanistan. Pantaleo and the architecture studio he co-founded, TAMassociati, have recently been awarded a number of prestigious prizes (Aga Khan Award for Architecture, Curry Stone Design, Architetti dell'anno 2014, Zumtobel Group Award) and, in 2016 he is also a member of the curatorial team in charge of the Italian Pavilion at the 15th International Architecture Exhibition of the Venice Biennale.



“ Starting from his work on the construction of hospitals for the NGO Emergency and crossing the whole of the African continent, Pantaleo reflects on modernity and modernisation, marginalisation and displacement. ”



euro **13,00** • pages **168** ill.  
EAN **9788889490853** • 2010

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“Through these pages we find an honest account of the journey across Africa taken by a man who for his life wants to share the advantage and the gift of having been born in a favourable spot on the planet”

– Erri De Luca

## Raul Pantaleo Made in Africa

Between Modernity and Modernization

foreword by Erri De Luca

Africa is changing, at times it rushes forward, sometimes it recoils, but seldom plays by our rules. Though it may be viewed to be constantly torn between modernity and catastrophe, Africa refuses to be represented through the words and images of others. Raul Pantaleo is an architect who while working for Emergency has travelled extensively throughout the continent. In this book he narrates Africa's desire to build a future that may well be different from the one envisioned by humanitarian organizations. Informed by a logic that defies the linear logic of time and space, this African journey takes the reader to Sudan, Darfur, Sierra Leone, Central African Republic, Uganda and Libya. It narrates a non holographic reality made up of sweat and dust. The narrative is an intentionally non chronological stream of thoughts and perceptions that focuses on the issue of modernity – the true protagonist of the book – by investigating the origins of processes of modernizations that in Africa (and elsewhere) have often transformed the promise of progress into a reality of marginalization, displacement, poverty and war.

**RAUL PANTALEO**, architect, has devised several medical centres for Emergency ONG from Sudan to Sierra Leone, from Iraq to Afghanistan. Pantaleo and the architecture studio he co-founded, TAMassociati, have recently been awarded a number of prestigious prizes (Aga Khan Award for Architecture, Curry Stone Design, Architetti dell'anno 2014, Zumtobel Group Award) and, in 2016 he is also a member of the curatorial team in charge of the Italian Pavilion at the 15th International Architecture Exhibition of the Venice Biennale.



“ A journey in the depths of Italy, looking for ordinary markings full of symbolism which reveal our subconscious. ”



euro **12,00** • pages **120 ill.**  
EAN **9788896904879** • 2015  
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## Raul Pantaleo

### A Sleepy in the Garden

Signs, dreams, symbols in the outskirts/suburbs

Daily life in the Italian suburbs is characterized by gnomes, fairies, monsters, birds of pray and figures showing us the symbolic childhood in which the contemporary man is still lost/immerse. It is in these suburbs, with its little houses and warehouses all the same from the north to the south of Italy, where the author brings us to discover those handmade objects often labeled as cheesy, that at the same time are the expression of the common archetype. There is a universe behind something insignificant, and as consequence the ordinary house in the suburbs show us the dream of those who live there, his conscious desires and unconscious ones.

**RAUL PANTALEO**, architect, has devised several medical centres for Emergency ONG from Sudan to Sierra Leone, from Iraq to Afghanistan. Pantaleo and the architecture studio he co-founded, TAMassociati, have recently been awarded a number of prestigious prizes (Aga Khan Award for Architecture, Curry Stone Design, Architetti dell'anno 2014, Zumtobel Group Award) and, in 2016 he is also a member of the curatorial team in charge of the Italian Pavilion at the 15th International Architecture Exhibition of the Venice Biennale.



“ More than brave leaders, the world needs valiant and genial artisans. Raul Pantaleo, Emergency's master builder, is one of such kind. ”

Erri De Luca



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## Raul Pantaleo

### Dirty Beauty

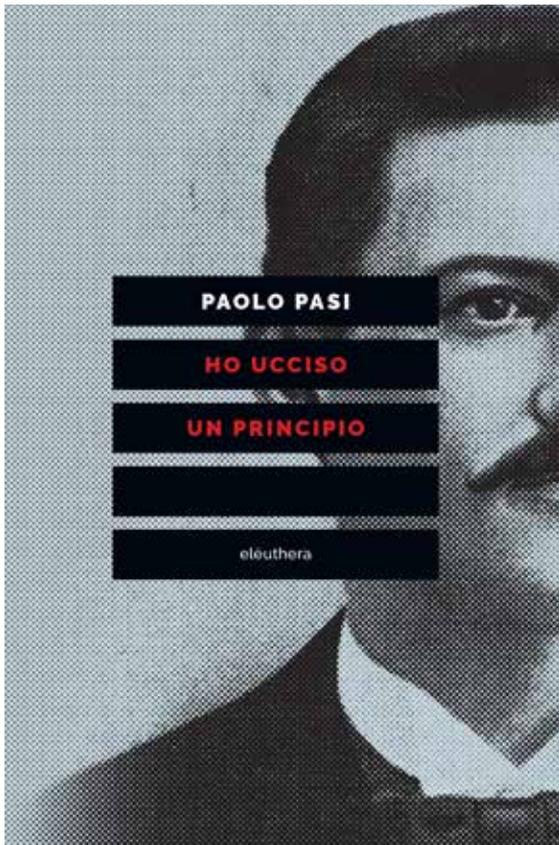
foreword by Erri De Luca

These 'chronicles from another world' are a first-hand account of the challenges architecture must face when operating within our planet's most destitute areas. It is in the very places where war, poverty, illness or social degradation seem to mould appearances that Pantaleo aims to erect buildings that are not merely functional but also 'outrageously' beautiful. Of a beauty foreign to the dubaification of our collective unconscious currently being exported to the corners of the world. Instead, these buildings are deliberately simple and frugal but rooted in skilful and creative craftsmanship. They are the epitome of beautiful, sturdy architecture which interacts with its surroundings without suffering from their tormented reality and thus becoming a tangible indicator of a better future.

**RAUL PANTALEO**, architect, has devised several medical centres for Emergency ONG from Sudan to Sierra Leone, from Iraq to Afghanistan. Pantaleo and the architecture studio he co-founded, TAMassociati, have recently been awarded a number of prestigious prizes (Aga Khan Award for Architecture, Curry Stone Design, Architetti dell'anno 2014, Zumtobel Group Award) and, in 2016 he is also a member of the curatorial team in charge of the Italian Pavilion at the 15th International Architecture Exhibition of the Venice Biennale.



“ 29 July 1900. The three gunshots that have changed the history of Italy. ”



## Paolo Pasi

### I killed a Principle

In the sultriness of a Milan still numb by the cannon shots that General Bava Beccaris had fired on the unarmed crowd, a thirty years old anarchist weaver is waiting for his moment to come. He is just back from America, where he emigrated to escape poverty and persecution, and is carrying a revolver just bought in New York. His goal is the chest of Umberto I di Savoia, who the royalist rhetoric calls the Good King and the people have instead renamed Mitraglia King (Gun King) after the deaths of Milan, and Sicily, and Lunigiana... The three gunshots that Gaetano Bresci shoots to the king's heart not only hit the individual but also the sanctity of his power. And the fourth shot, that did not explode, Bresci knows he has shot it to himself. Beatings, isolation, deprivation are what he expects. Maybe even murder disguised as suicide. But that evening of July, in Monza, the hand of the anarchist weaver does not tremble.

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**PAOLO PASI** is a journalist and a novelist. In 1995 he won the first edition of the Ilaria Alpi prize for investigative journalism. He has been working for the third channel the Italian national television (RAI 3) since 1996. Pasi is also a guitar player and a composer.



“ There is always a country to regret and one to fight for. This is perhaps the only homeland. An inner place that does not need to be written in capital letters, and there is no flag that has the same power to shake the emotions. ”



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## Paolo Pasi

# Anti-Fascists without Homeland

Summer 1943. In the aftermath of the fall of Mussolini, the anti-Fascists confined in the island of Ventotene claim and obtain liberation to join the resistance against the Nazi-Fascists. However, some of them are still considered to be enemies. The most of them are anarchists and foreigners. For them, the Badoglio's government orders the transfer to the concentration camp of Renicci d'Anghiari, not far from Arezzo. This is how begins the story of a journey that, between various attempts to escape and memories of struggle, will lead the group of anti-fascists «without homeland» to face the hardest trial: internment in a place where thousands of prisoners of war already suffered really hard conditions of life. The only hope: escape from the field. In the background, the forty-five days between the end of Fascism and the armistice. A story that really happened, told through the lives of nine characters, formerly confined because of their rebellious past and with an uncertain future. Among them a futurist writer, Alberto Colini, a Catalan who escaped the Francoist repression, anarchists such as Alfonso Failla and Giovanni Domaschi, and a woman, Emilia Buonacosa, at length persecuted by the fascists.

**PAOLO PASI** is a journalist and a novelist. In 1995 he won the first edition of the Ilaria Alpi prize for investigative journalism. He has been working for the third channel the Italian national television (RAI 3) since 1996. Pasi is also a guitar player and a composer.



“ Through the personal history of the anarchist Giuseppe Pinelli, Pasi tells us another story, one about the bombing of Piazza Fontana and the beginning of Italian right-wing terrorism. A story which has yet to be concluded that tells the tale of one of the darkest moments of the Italian Republic. ”



## Paolo Pasi

### Pinelli, A History

The life of the Italian anarchist Giuseppe Pinelli is tightly bound to that of Milan, a place of political commitment and profound affections. Pino was born in 1928 in one of the most popular and historically rich areas of Milan, Porta Ticinese. Rows of courtyard houses and balconies that look onto noisy arguments between neighbours, of taverns for factory workers and bars for boaters that carry gravel along the canals. Pinelli had already decided which side to take, when, at the age of sixteen, he became partisan dispatch rider of a libertarian brigade. This is his story, which is not just the story of the seventeenth victim of the bombing of Piazza Fontana, but of a man who loved his family and was proud of his job, who read poetry and flew kites, a man who lived his time with passion, fighting for a better future. Till the very end. His life events were 'accidentally' interrupted on the night between the 15th and 16th December 1969, in the thick of the strategy of tension and of darkest plots. But below the open window Pinelli's individual history became collective. A history that concerns all of us. A history still in the making.

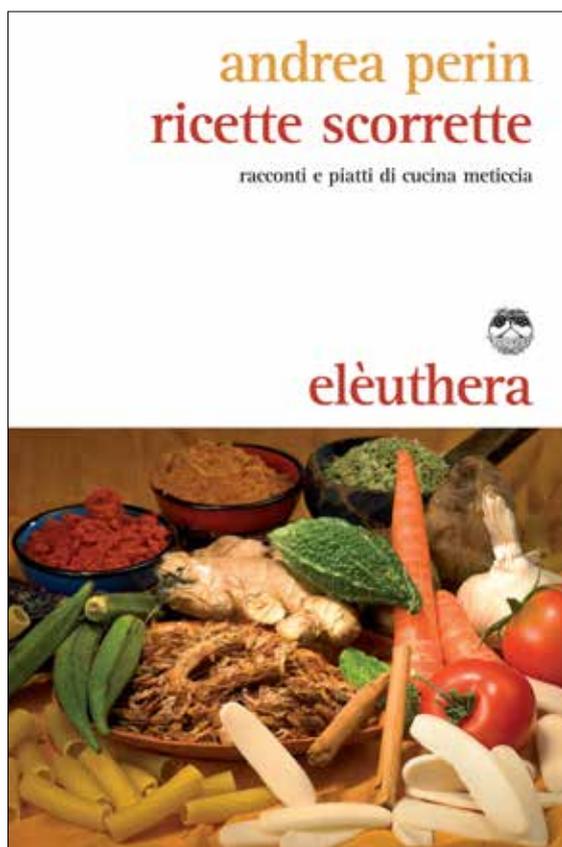
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**PAOLO PASI** is a journalist and a novelist. In 1995 he won the first edition of the Ilaria Alpi prize for investigative journalism. He has been working for the third channel the Italian national television (RAI 3) since 1996. Pasi is also a guitar player and a composer.



“ A cook book that is also a puzzle of nationalities and tastes, of stories and memories, of gastronomic secrets coming from far away and of dreams for the future. ”

La Repubblica



## Andrea Perin Incorrect Recipes

Tales and dishes of métissage cookery

There are few things that distinguish a people more than its cooking: food is not only taste, but also identity and deep relationship with one's community. Who decides or is forced to live in a foreign country is forced to change his habits and language, but always tries to maintain something of his traditional cooking. In Italy, a country the identity of which is most due to its cooking tradition, immigration is a quite recent phenomena and the cooking habits of newcomers are often marginalized. However, in spite of the domination of spaghetti and pizza, there are many curious people who, in the shadow of their kitchens, are beginning to mix tastes and traditions, to create new dishes. The result is a series of incorrect recipes that you cannot find neither in the Italian nor in the ethnic recipe books: with unconventional tastes, new ingredients, flavours that contaminate the correctness of original recipes.

ANDREA PERIN, is an architect and a museums curator based in Milan. He curates archaeology, art and anthropology exhibitions. As a hobby he studies food traditions, especially the ones of the past.

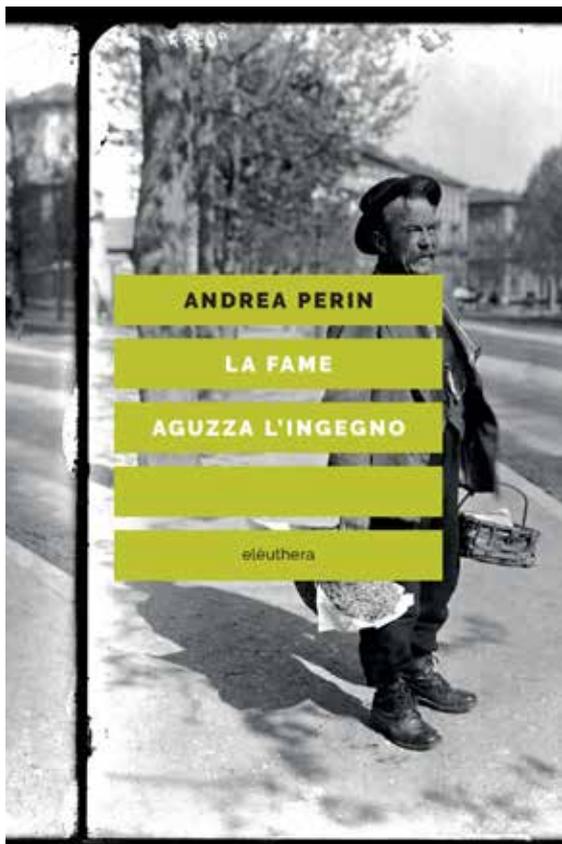
euro 13,00 • pages 144

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“ Among forgotten dishes and unpublished anecdotes, a narration of the flavors and imagination of a gastronomy invented with poor food, far from the cloying mythology of the ‘good cuisine’ of the past. ”



## Andrea Perin

### Hunger Sharpens Wits

Food and cooking are no more confined in women's magazines or recipes books for single: their cultural and symbolic value added is now widely recognised. From cinema to literature, from television to dailies and reviews, anywhere food and cooking are a key topics. Most of all, food and cooking have now become a metaphor of life, the symbolic language through which any aspect of life can be seen. Who says that only rich cuisine is good? After a careful historical research Andrea Perin has collected more than 50 dishes taken from recipes books of the First World War. Each recipe is thoroughly commented and reveal the culture and tastes of the lower classes at the beginning of 20th century, showing how even cooking reflected the distance from the power. Between dishes and stories we discover the imaginative richness of a fancy gastronomy, invented with poor food, far from the pathetic mythology of "the genuine cuisine of the past".

euro **13,00** • pages **144 ill.**

EAN **9788833020211**

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**ANDREA PERIN** is an architect and a museums curator based in Milan. He curates archaeology, art and anthropology exhibitions. As a hobby he studies food traditions, especially the ones of the past.



“ One hundred years after the Russian Revolution, the critical gaze of a group of women reveals the evidence of the degeneration of one of the greatest subversive experiments of the nineteenth century. ”



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## Lorenzo Pezzica

### The Magnificent Rebels

Within the rhetorical flurry that either exalts or uncritically condemns a crucial event of the twentieth century, Pezzica invites us to follow the actions and thoughts of a handful of revolutionary women whose stories have been overshadowed by History. Instead, the stories of militants like Emma Goldman, Ida Mett, Mollie Steimer, Maria Spiridonova, Maria Nikiforova, Zenl Mühsam and Fanja Baro are fundamental to rebuild the parable undertaken by the Revolution in the five years from 1917 to 1921. Despite all their differences, all of these women have enthusiastically taken part in the revolutionary beginnings, driven by the same idea: to subvert the established power, even at the cost to put their lives and their loved ones in danger. But soon, they understand the drift taken by the Bolshevism, becoming opponents, witnesses and victims of its authoritarian turn. Through their experiences, often dramatic, the author offers us the portraits of these "magnificent rebels" who were the protagonists, also in the name of women's emancipation, of another and far deeper libertarian revolution.

**LORENZO PEZZICA**, archivist and historian, he lives and works in Milan. He collaborates with the Centro studi libertari/Archivio G. Pinelli and teaches Public History at the University of Modena and Reggio Emilia.

“ ITALIANS! The events precipitate, the bankruptcy of the State is approaching on the one hand and on the other the revolution proceeds inexorably. Accept its program: justice, that is, equality, that is, freedom. Accept this sacred word; for those who refuse it there is another that has been buzzing for centuries in the ear of the people: Revenge. ”



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## Lorenzo Pezzica Bakunin in Italy

Wandering all over Europe either to take part in an insurrection or to avoid arrest, in the 1860s Michail Bakunin has often so-journed in Italy. While he was not interested in its monuments or the beauty of the countryside, his main concern was to excite the imagination of the disenfranchised masses to establish a society of free and equal individuals. Yet, as he was hatching plots, Bakunin was also a keen observer of the contradictions that plagued the recently unified country: inefficient and abusive taxation, corrupted politicians, the stifling bureaucracy, the invasive role of the Catholic church... in short, Italy's enduring vices which remain unresolved to this day.

**LORENZO PEZZICA**, archivist and historian, he lives and works in Milan. He collaborates with the Centro studi libertari/Archivio G. Pinelli and teaches Public History at the University of Modena and Reggio Emilia.



“ A manual that provides the tools needed to analyze, break down and rework the messages that we are bombarded with every day. ”



euro **20,00** • pages **144** ill.  
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## Ferro Piludu Free Hand

with a new critical essay by **Riccardo Falcinelli**

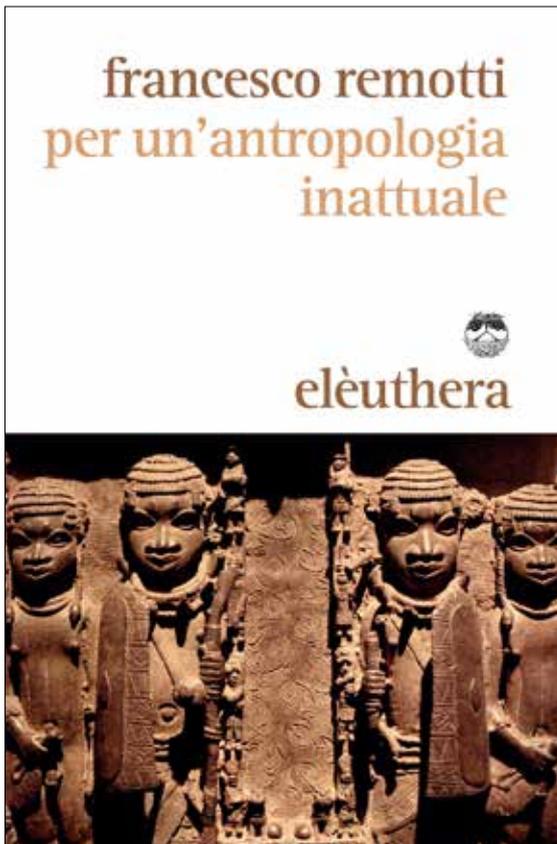
Segno libero, as the author defines it, is not a book, rather it is a screwdriver, a brush, an instrument to learn how to communicate. It was first published in 1981, the result of about a decade of work, and discussions and endless notes on the analysis of communication messages and how to break them down, layout design and low-cost techniques to reproduce at home. A cult book that has become a favorite in communication and design courses. The new edition is enriched with a historical and critical preface and sixteen new color pages, where Riccardo Falcinelli chronicles the life and work of Ferro Piludu and the Gruppo Artigiano Ricerche Visive: from the work on large commissions to political involvement, from design methods to the collaboration with libertarian publishers (starting with Eleuthera, since the beginning). It sees the return of key text that will appeal to enthusiasts of Italian graphic design history, but also a practical tool - especially today, thanks to the rise of digital auto-production - for those who have things to say and stories to tell.

**FERRO PILUDU**, graphic designer and illustrator, has worked with many companies and institutions since the sixties, including: RAI, Radiotelevisione Della Svizzera Italiana, Alitalia, Olivetti, FIAT, Pfizer, RCA, Vallardi, European Community, IFAD and numerous collaborative learning projects in collaboration with the municipalities of Rome and Turin. He has designed opening titles, animations and experimental films, including the iconic dove for "Lunedifilm" RAI, which has indelibly marked the imagination of at least three generations. In 1970, he founded the Gruppo Artigiano Ricerche Visive that would become an influential graphic studio for almost three decades and a melting pot for the Roman cultural scene. Some of his work has been presented at the museum of Modern Art in New York, Triennale in Milan, International Design Zentrum in Berlin and at major film festivals.



“

”



## Francesco Remotti

### Untimely Anthropology

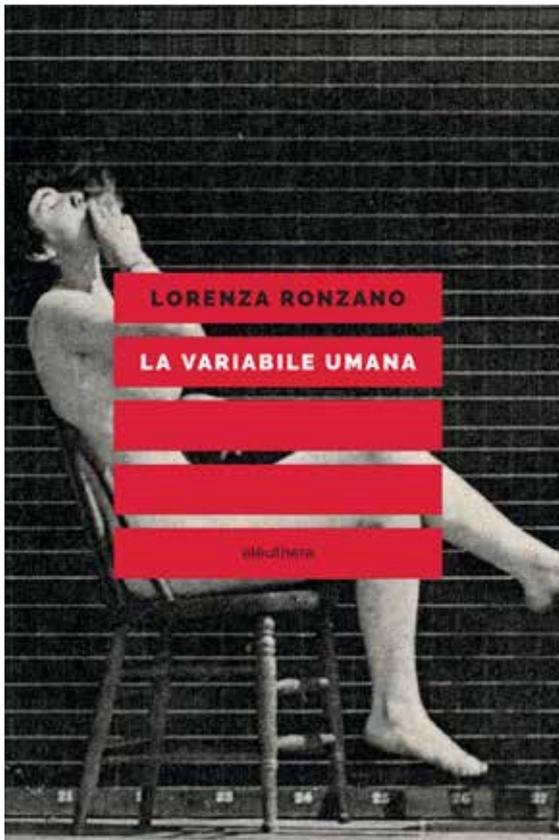
Contrary to what some may presume the kind of anthropology Francesco Remotti espouses is not a consoling representation of the exotic, that brackets off the injustice and the messiness of the world we live in. Remotti's "untimely" anthropology is inspired by Nietzsche's *Untimely Meditations*, he argues that it is only by looking at other cultures that we can develop a critical stance towards our own culture, and hence adopt an untimely stance towards our present moment and act to change it, to bring about a better future. Untimeliness then implies a necessary act of distancing to avoid being caught into our present to better grasp its limitations and contribute to fully develop its alternative possibilities.

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**FRANCESCO REMOTTI** taught cultural anthropology at the university of Turin. He has conducted fieldwork in among the Banande (Democratic Republic of Congo) and from 1979 to 2004 he was head of the Italian ethological Mission in Equatorial Africa. His most important books include *Contro l'identità* (Laterza, 1996), *Contro natura. Una lettera al Papa* (Laterza, 2008), *Fare umanità* (Laterza, 2013).



“ Starting from the everyday experience of a day hospital, these reflections account for a new extratherapeutic profession whose purpose is to give voice to the humanity of those that go through psychiatric wards. ”



## Lorenza Ronzano

# The Human Factor

Preface by Piero Cipriano

More and more often, people turn to psychology as a cure-all that can solve problems that we don't know who else could solve. Yet there's huge distance between the diagnostic classifications of psychiatry and the single individual with his/her very peculiar history. Starting from the everyday experience of a day hospital, these reflections account for a new extra-therapeutic profession whose purpose is to give voice to the humanity of those that go through psychiatric wards. And most times this is what so called 'patients' need: to express an intimate affliction that is not always necessarily synonymous with a psychiatric condition and on the contrary refers to very specific social problems such as unemployment, financial restrictions, loneliness, lack of assistance. All issues that psychiatry in no way can solve, even if it insists of dispensing diagnostic labels and pharmaceutical treatment to whoever sets foot in a psychiatric ward. An approach which is believed to be scientific and that is nonetheless inadequate in handling the extreme irreducible human variability.

**LORENZA RONZANO**, having completed a master in Philosophy and Psychology, taught literature in various public and private schools, to then start working as a clinical philosopher in the psychiatric ward of Alessandria's hospital. In 2014 she made her debut with the novel Zolfo (selected for Campiello's debut novel literary prize in 2014; shortlisted for the Alvaro award in 2015). Some extracts of her work have been published in "World Literature Today", "Wall Street International" and "Minima&Moralia".

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“ The egosauruses have now become our world's inhabitants and have quietly taken residence in everyone's lives and showered them with selfishness. ”



## Pier Aldo Rovatti

### The Egosauri

Starting from a series of events that have recently characterised the Italian scenario, these quick chronicles try to show us how these egosauruses behave, think and do politics and how they have quietly penetrated our public world but also the lives of each and every one of us. And they do so mainly by the words they use most – “the people” first of all – and other such terms which are by now devoid of any meaning, and filled with anger, fear and resentment. Words that sound like warnings, but are already hard facts, threatening behaviours, despotic practices. Words that are slowly dulling our ability to perceive. It's no coincidence that the knowledge that now circulates is saturated aggressiveness, and is mostly mediocre, based on the barbaric idea that one must always “win”, that is, dominate others. This clearly describes the cultural recession we have hit, which is undermining the practice of reflection and making it almost anachronistic. And we are not just talking of critical thinking (of which there is a great need) but of the simple habit of thinking, i.e. taking a minute to think things over.

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**PIER ALDO ROVATTI** was educated in Milan at the school of Enzo Paci, who also gave him the direction of the magazine “aut aut” that he still maintains. At the end of the Seventies he moved to Trieste, where he has taught Contemporary Philosophy until 2012. With Gianni Vattimo he theorized, in 1983, the so-called *Pensiero Debole* (weak thought). In Trieste he has also collaborated with the world of anti-institutional psychiatry, dedicating a book to Franco Basaglia (*Restituire la soggettività*, 2013). Author of numerous texts, he has carried out a considerable journalistic activity on “la Repubblica”, “Il Piccolo” and “L'Espresso”. Currently, still in Trieste, he directs a School of Philosophy with annual courses accessible to all.



“ A critical, worried, doubtful gaze. If it has a goal, it is to introduce a minimum reserve of ethics into things with the intent, first of all, of activating a reflection instead of the complaint or the simple acknowledgment. ”



## Pier Aldo Rovatti

### The Reluctant Intellectual

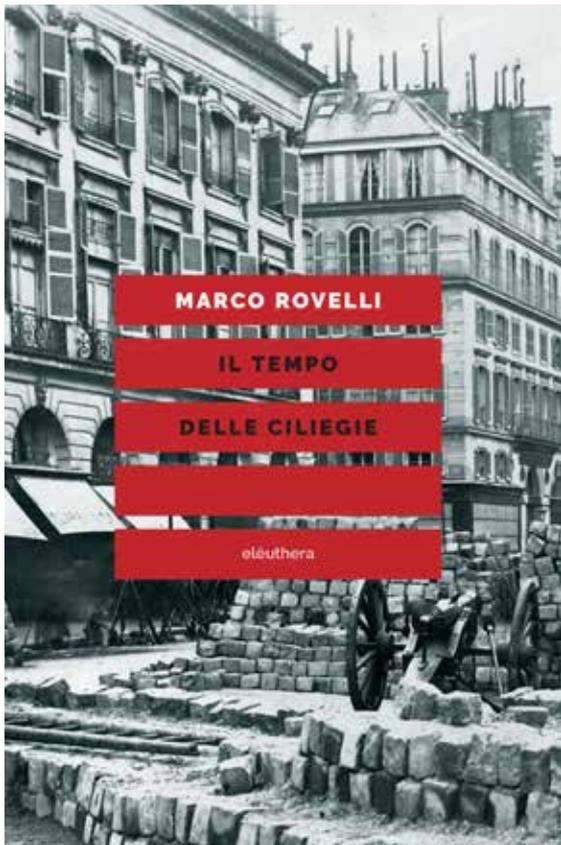
Through rapid scenes, initially conceived as editorials, Rovatti elaborates the chronicle of a year of Italian life, looking at it from the point of view of a minimum ethics. What emerges is a sharp reading of today's Italy, which nevertheless never situates itself above but inside things and which in fact turns into a denunciation of the undertaken cultural drift. What emerges is also the image of a "reluctant" intellectual, who does not make a discount even to himself and who does not conform to the current situation, whether in the school or in the health care sector, to the actual ways of communication or political speech. Critical arrows that can produce in the reader pauses of authentic reflection, also thanks to the clarity and incisiveness of the adopted linguistic form.

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“ Through a coral tale Marco Rovelli tell us the fascinating history of the great french revolutionist Louise Michel. ”



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## Marco Rovelli

### The Time of the Cherries

Consecrated as the symbol of the Paris Commune by Victor Hugo, who dedicated to her the poem Viro Major, Louise Michel always took side with the humble, whether humans or animals, and did so with such complete abnegation as to gain the name of «Anarchic Saint». This polyphonic tale about the woman who became the most famous Parisian «arsonist», narrates at the same time of those epic days, made of hope and barricades. And it was for those same barricades that this libertarian governess, after training at funfairs to learn how to shoot, left her service in ambulances (the traditional role given to women during revolutionary events) to become a strenuous warrior who Paul Verlain also celebrated. She paid bitterly of course, with prison and deportation, but Louise knew that the time of cherries, the spring of emancipation, would have come sooner or later. And this is what she lived for.

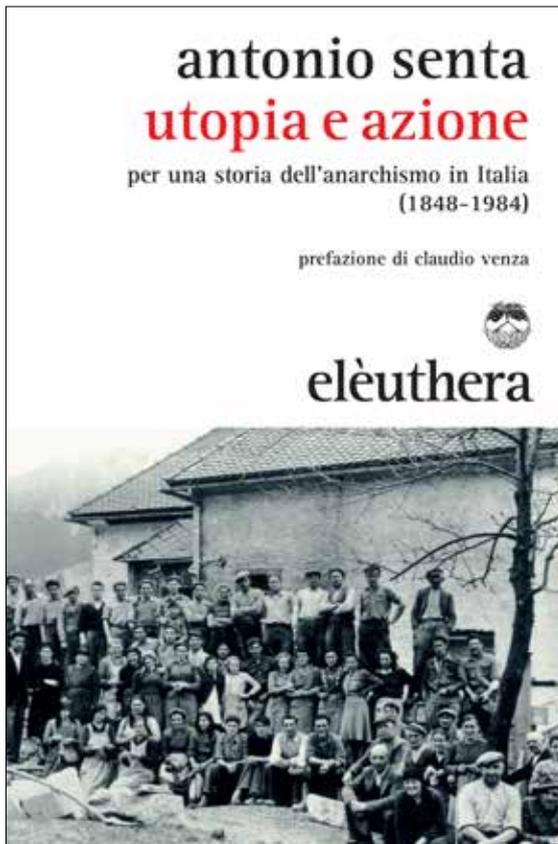
**MARCO ROVELLI**, writer and musician, has published narrative news stories, among which *Lavorare uccide* (Bur, 2008), *Il contro in testa* (Laterza 2012), *La meravigliosa vita di Jovica Jovic* (Feltrinelli 2013), as well as novels, such as *La guerriera dagli occhi verdi* (Giunti 2016). He has collaborated with the *Nuovo Canzoniere Italiano* as well as deploying his skills in theatrical performances as *Homo migrans* (with the participation of Moni Ovadia) and *The marvellous life of Jovica Jovic* (with Moni Ovadia and Jovica Jovic).



“

# A History of Anarchism In Italy (1848-1984).

”



euro **15,00** • pages **256** ill.  
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## Antonio Senta Utopia in Action

Antonio Senta sketches an original history of Italian anarchism from 1848 to 1984. The author weaves into the big canvas of national and European history the minute lives of the men and women who gave living substance to anarchism's unique mixture of freedom and equality. His compact and compelling narrative draws the reader directly into the midst of the turbulent flow of events that have characterized, influenced and often changed the course of Italian history. Utopia In Action narrates the history of the numerous unknown activists who have been the flesh and blood of the Italian anarchist movement. It is the history of the political ideals and passions that lead generations of anarchists into action. This book is the history of a non-dogmatic and open-ended ideal whose practice transcends the merely political and reaches into the ethical and social domains of historical existence.

**ANTONIO SENTA** is a researcher of the humanistic Department of Trieste University and also a member of the scientific Committee of the Berneri-Chessa Archives. He wrote a number of books on the history of anarchist movement.



# “ Homosexuality, the Church and bio-politics. ”



## Filippo Trasatti Against Nature

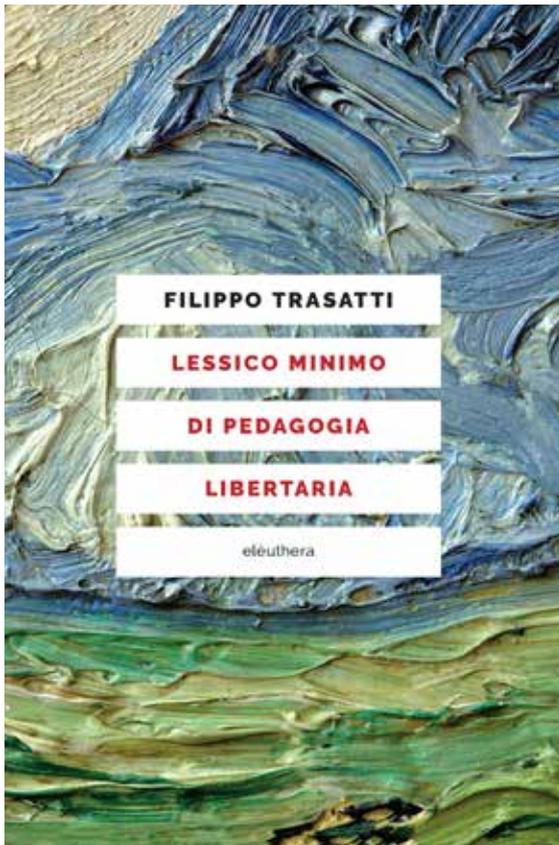
In Catholic countries, and for the Vatican, the cause of the scandal, apparently, is not homosexuality but rather the problem of the couples of homosexuals that are accused of shattering the traditional family based on one Father and one Mother, joined by official marriage with the aim to generate children, according to a divine design. But at a less apparent level, the key question is different – is that of Nature and natural right, with its social, political and ethical appendages. More in depth again, the question of power is at stake is such a regulation of sex and, more in general, in what is general described as “bio-politics”. In short, starting from the reject and repression of homosexuality, other themes emerges, about the control of individual life, death, sexuality, reproduction, involving religious institutions as well as governments and technological and scientific bodies.

**FILIPPO TRASATTI**, professor of history and philosophy in a high school of Milan, has written several publications on libertarian thought and on animal issues..

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EAN **9788889490440** • 2008  
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“ A book about social change and in the foundation of a non-coercive society achievable through a strategy that starts from everyone daily life, here and now. ”



euro **16,00** • pages **184**  
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## Filippo Trasatti

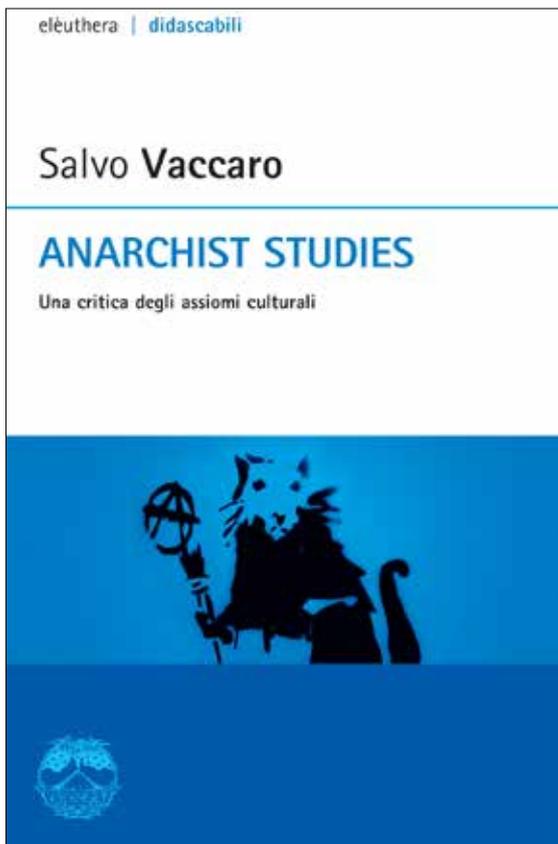
# Minimal Lexicon of Libertarian Pedagogy

Any educational relationship is a power struggle. So how can we educate someone at being free without imposing authority, but also without getting lost in some sort of distracted pessimism? More than forty entries compose this minimal lexicon and lead us, across time and space, through the reflections and experiments created by libertarian pedagogy in order to educate to freedom and by means of freedom. It is precisely the strong ideas of this approach based on methodological plurality and on doubt as a resource that have allowed the rising of the most advanced pedagogical experiments. This lexicon offers itself as a simple and functional 'tool box' intended for whoever wants to experiment in person educational (and self-educational) routes based on freedom understood as a means and an end.

**FILIPPO TRASATTI** professor of history and philosophy in a high school of Milan, has written several publications on libertarian thought and on animal issues.



“ The current aim of anarchism is that of enabling a viable future with no domination that can be effectively realized for significant portions of society, if not for everyone. ”



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## Salvo Vaccaro

# Anarchist Studies

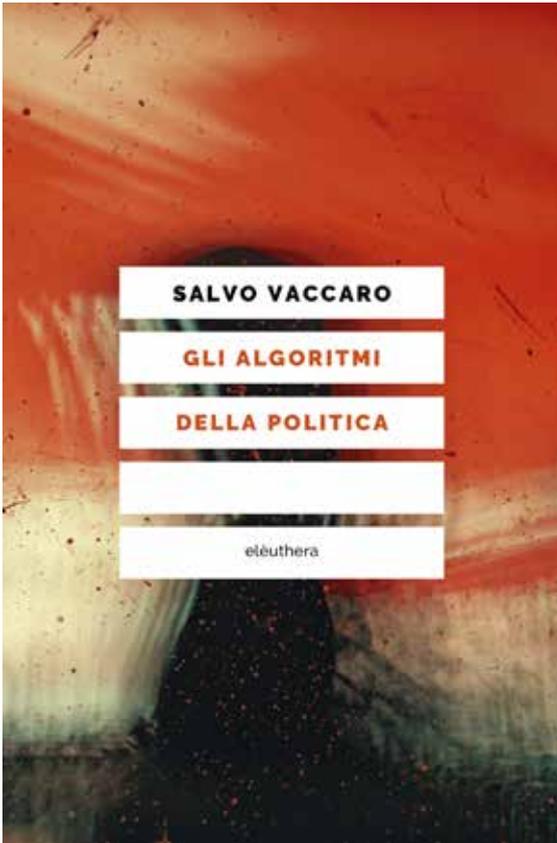
A critique of cultural axioms

The author presents us with a critique of those implicit categories that, quiet and unperceived, implicate the most common postulates that lay at the basis of our thinking, focusing on such key themes as: authority, power and its visibility; western philosophy and anarchist thought; the presentation and representation of unity; knowledge and consciousness. He zones in on the political realm, the place where we can imagine a new way of life, beyond centuries of domination, exploitations and lack of freedom. Criticizing and critiquing key contemporary cultural axioms, anarchist thought and practice flourish by establishing productive links with other segments of twentieth century critical thought, with the aim to promote a renewed anarchist proposal, able to rise to the challenges that await us in the twenty-first century.

**SALVO VACCARO** teaches Political Philosophy at Università di Palermo. His lines of research focus on articulating the critical thinking of the twentieth century - especially from the French area (Foucault, Deleuze, Derrida) - and contemporary anarchist theory, in order to offer a thorough analysis of the present, as well as a libertarian narrative strengthened by heterogeneous philosophical and political inputs. He is author of numerous essays translated into various languages, among which: *Horror Vacui: between anomie and anarchy* (Autonome media 2004); *Vigiar e expelir: bio-fronteiras da individualização e dispositivos de captura social* (PUC-SP 2005); *Critique de la grammaire politique* (ACL 2017) and *La pensée politique de Foucault* (Kimé 2017).



“ Total surveillance, brought about by the triumph of the digital paradigm, is no longer perceived as a threat to freedom, but as a service done to improve the lives and fulfil the desires of citizen-come-users. A power takeover both in the public and private spheres based on an unprecedented wilful servitude, where we ourselves give up data to the algorithm so for it to better profile and manipulate us. ”



## Salvo Vaccaro

### The Algorithms of Politics

When we surf the web, talk on our smartphones, carry out online transactions or use social networks, we inevitably leave traces of our activity in the hands of the companies that control the web. This immense amount of data is constantly collected, processed and recombined in order to allow Big Tech and their public and private customers to profile us with ever greater precision. The algorithm is the operational function that presides over these profiling techniques. But it's not just about commercial marketing - it's so much more. In fact, the algorithm enables them to develop, from our online behavior, a forecast of our future conduct, activating - even in the political sphere - forms of induction and attraction towards positions that we wouldn't otherwise consider. The public sphere thus lends itself to a kind of propaganda conditioning that the citizen is not yet equipped to critically analyze and that affects freedom itself, both as a singular and social imaginary, and as an individual and collective practice.

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“ Out of the four classical elements, air is what we're most tightly bound to, the element that pervades us, following the pace of our breath. And it inevitably also permeates our imagery. ”



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## Mauro Van Aken

### Dwelling on the Air

The climate crisis emerges as an intense cultural issue, both menacing and intimate to a surprising degree, and capable of urging a new age in atmospheric as well as social terms. In fact, there are cultural consequences to these atmospheric mutations; just as cultural is the western notion of nature as something distant and untouched by the crisis of contemporary society. Cultural are also the obstacles to framing this change as historic, and to taking action towards it; all this due to a social denial process that makes this accelerated change appear as unthinkable, feeding into a sense of impotence and fear owed to the essentially emotional nature of our environmental engagement. Yet, human cultures have always looked upon the sky in order to make sense of their life on earth, drawing upon ritual practices, symbolic structures, productive systems and local forms of knowledge able to turn 'changes in the weather' into something familiar and meaningful. Now that the atmosphere has become the fundamental greater good, and carbon monoxide the greatest evil, we need - more than ever - to rediscover generative and creative environmental relationships that can allow us to re-signify the "climate" we are immersed in.

**MAURO VAN AKEN** is an associate professor in Cultural Anthropology at Università Milano-Bicocca. He's mainly involved in research and teaching on the topics of environmental cultures, the relationship and flux of meaning among society, water and atmosphere, and cultural dynamics in the climate crisis. Among his published essays in languages other than Italian are *The hierarchy and experience of migration: Egyptian labourers in the Jordan Valley* (2006), *Anthropologie et eau(x): affaires globales, eaux locales et fluxes de cultures* (2013) and *Gender and water in the Middle East* with A. De Donato (in *Water security across the gender divide*, Springer, 2017).



“Retracing the practical and at times contradictory attempts of the anarchists who tried to create a society of free and equal people in the midst of a civil war, Claudio Venza tackles a central issue for libertarians of all eras: the discordance between anarchy and the management of power.”



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## Claudio Venza

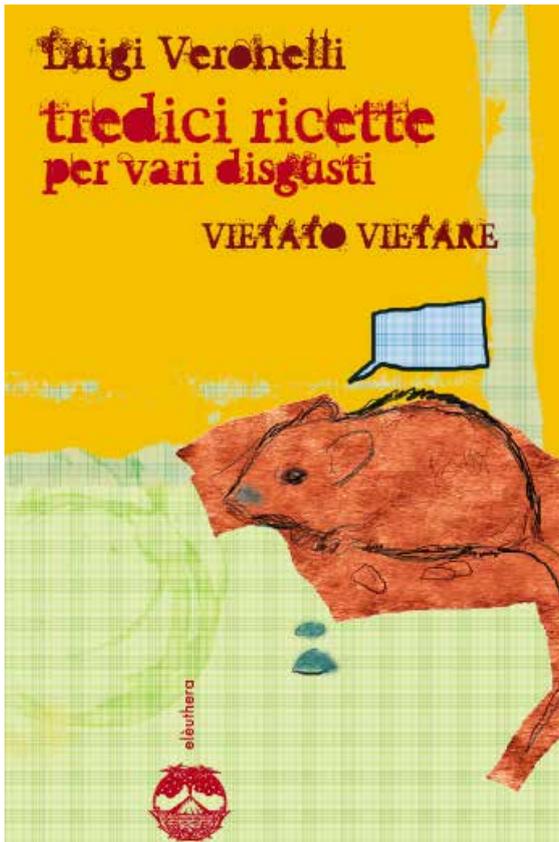
# Anarchy and Power in Spanish Civil War (1936-1939)

In March 1939 General Franco's troops entered Madrid, thus putting an end to a three-year long civil war, which was also inextricably connected with an Anarchist's inspired social revolution. For three years, the whole world participated either ideally or directly to the Spanish tragedy. Franco's victory has long been an open wound in the history of democratic Europe, the more so when one considers the internal bloody conflicts between antiauthoritarian and totalitarian tendencies that tore the antifascist camp. Decades had to pass before historical rigor could overcome the intense emotions these events had engendered. Only recently can the complex scenario of war and revolution intertwined be investigated critically, so to finally redeem the «history of the defeated» from the «dustbin of History» and restore it to the great tradition of historical utopias.

**CLAUDIO VENZA** teaches Spanish history at the University of Trieste. He is also the co-editor of the academic magazine "Spagna contemporanea".

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## Luigi Veronelli Forbidding is Forbidden

Thirteen recipes for different disgusts

Luigi Veronelli – the world-famous expert on food and wine, also well-known for his 1968 libertarian motto «Forbidding is Forbidden» – has here collected some recipes that, while considered real delicacies in some countries, are more or less disgusting according to the Western culinary culture. After a serio-comic introduction focused on anthropophagy – the forbidden alimentary practice par excellence – the book presents a number of real recipes based on unusual ingredients, such as mice, locusts, silkworms, dogs, cats, camels and dromedaries... This peculiar booklet, which has been sold out for years, is now republished in a new edition with original illustrations and an afterword by Andrea Perin concerning the new tastes and distastes of our globalised era.

**LUIGI VERONELLI** (1926 - 2004) was internationally well known as a gastronome and wine critic. Nonetheless, he was also a libertarian intellectual and one of the main protagonists in the struggle for the preservation of diversity in the agriculture and food production fields.

