

Dispositivo Da Foucault Al Gadget

Questa raccolta di saggi inediti cerca di mostrare la complessità concettuale dell'estetica e dell'arte contemporanea, a partire dai temi più dibattuti e controversi che l'arte degli ultimi trent'anni suggerisce. Il testo propone un percorso di riflessione che si articola a partire da singole coordinate estetologiche: Gusto, Bello, Brutto, Percezione, Mimesi, Forma, Tecnica, Media, Immaginazione, Tempo. Coordinate che vengono arricchite mettendo in evidenza la linea di continuità tra passato e presente, e le problematicità all'interno di una lunga e complessa storia del pensiero artistico filosofico.

Il documentario torna oggi a interessare gli autori, la produzione e il pubblico perché in esso è possibile trovare un laboratorio di sperimentazione del linguaggio dei nuovi media. Registi, tra gli altri, come Delbono, Di Costanzo, Marazzi, Marcello, Minervini, Quatriglio, Rosi tra gli italiani, o Oppenheimer e Panh tra gli stranieri, non si limitano a raccontare la realtà, ma ci mostrano gli usi possibili delle nuove tecnologie intermediali e interattive, nella misura in cui queste non ci allontanano, bensì ci rimettono in contatto in modo rinnovato con il mondo che ci circonda. Il documentario contemporaneo – per il quale l'autore propone la definizione di "cinema di testimonianza", più adatta a descrivere il documentario contemporaneo di quella classica di "cinema del reale" – ci insegna a incontrare il mondo attraverso la mediazione digitale, che definisce ormai l'orizzonte di ogni nostra esperienza. A tale scopo, il saggio mette a lavoro alcune ipotesi filosofiche novecentesche sull'immagine (tra le altre, quelle di Ricoeur, Gadamer, Merleau-Ponty, Lyotard) riferendone in modo originale i risultati ai nuovi usi dell'audiovisivo che qui sono trattati. Ai capitoli teorici si affiancano analisi di sequenze o di immagini, definite "iconologie", tratte da film di alcuni degli autori sopra menzionati.

What distinguishes history as a discipline from other fields of study? That's the animating question of Sarah Maza's *Thinking About History*, a general introduction to the field of history that revels in its eclecticism and highlights the inherent tensions and controversies that shape it. Designed for the classroom, *Thinking About History* is organized around big questions: Whose history do we write, and how does that affect what stories get told and how they are told? How did we come to view the nation as the inevitable context for history, and what happens when we move outside those boundaries? What is the relation among popular, academic, and public history, and how should we evaluate sources? What is the difference between description and interpretation, and how do we balance them? Maza provides choice examples in place of definitive answers, and the result is a book that will spark classroom discussion and offer students a view of history as a vibrant, ever-changing field of inquiry that is thoroughly relevant to our daily lives.

Examines the interrelationships between art, politics, and visual culture post-9/11.

Age of discrepancies

Serial Pinboarding in Contemporary Television

La macchina del sentire

Il non-tutto in immagine. Sulla risonanza tra Differenza e ripetizione e L'immagine-tempo

Beyond Foucault

Città e architettura in Paulo Mendes da Rocha

The Government of Self and Others II

Examining questions of statehood, biopolitics, sovereignty, neoliberal reason and the economy, Governmentality explores the advantages and limitations of adopting Michel Foucault's concept of governmentality as an analytical framework. Contributors highlight the differences as well as possible convergences with alternative theoretical frameworks. By assembling authors with a wide range of different disciplinary backgrounds, from philosophy, literature, political science, sociology to medical anthropology, the book offers a fresh perspective on studies of governmentality.

Il volume raccoglie una serie di studi dedicati al pensiero critico. Società della merce, spettacolo e biopolitica neoliberale sono i tre assi tematici intorno ai quali questi scritti sono raccolti e organizzati, con un approccio critico e genealogico alla teoria politica. L'assunto marxiano per il quale sotto il capitalismo gli uomini sono governati da astrazioni che mirano a plasmare tutti i luoghi della produzione e della riproduzione sociale, oltre che le forme e i contenuti della coscienza sociale generalizzata, costituisce lo sfondo teorico della riflessione chiarito nel saggio introduttivo. La costituzione e il consolidamento della moderna società della merce, che ha come corollario l'assoggettamento dei viventi al feticismo del valore astratto; la genesi, lo sviluppo e le metamorfosi dello spettacolo, inteso come rapporto sociale e come dispositivo di potere; la nascita, l'ascesa e la crisi (dagli esiti incerti) della governamentalità e della biopolitica neoliberale: sono questi i temi trattati nel libro attraverso il confronto con autori anche molto eterogenei tra loro, come Jean Baudrillard, Walter Benjamin, Guy Debord, Franco Fortini, Michel Foucault, Jacques Lacan, Walter Lippmann, Pier Paolo Pasolini, Andy Warhol.

Pontius Pilate is one of the most enigmatic figures in Christian theology. The only non-Christian to be named in the Nicene Creed, he is presented as a cruel colonial overseer in secular accounts, as a conflicted judge convinced of Jesus's innocence in the Gospels, and as either a pious Christian or a virtual demon in later Christian writings. This book takes Pilate's role in the trial of Jesus as a starting point for investigating the function of legal judgment in Western society and the ways that such judgment requires us to adjudicate the competing claims of the eternal and the historical. Coming just as Agamben is bringing his decades-long *Homo Sacer* project to an end, *Pilate and Jesus* sheds considerable light on what is at stake in that series as a whole. At the same time, it stands on its own, perhaps more than any of the author's recent works. It thus serves as a perfect starting place for readers who are curious about Agamben's approach but do not know where to begin.

This book is open access under a CC BY 4.0 license. This book sheds new light on a selection of big data scenarios from an interdisciplinary perspective. It features legal, sociological and economic approaches to fundamental big data topics such as privacy, data quality and the ECJ's Safe Harbor decision on the one hand, and practical applications such as smart cars, wearables and web tracking on the other. Addressing the interests of researchers and practitioners alike, it provides a comprehensive overview of and introduction to the emerging challenges regarding big data. All contributions are based on papers submitted in connection with ABIDA (Assessing Big Data), an interdisciplinary research project exploring the societal aspects of big

data and funded by the German Federal Ministry of Education and Research. This volume was produced as a part of the ABIDA project (Assessing Big Data, 01IS15016A-F). ABIDA is a four-year collaborative project funded by the Federal Ministry of Education and Research. However the views and opinions expressed in this book reflect only the authors' point of view and not necessarily those of all members of the ABIDA project or the Federal Ministry of Education and Research.

His Thought, His Character

Confessions of the Flesh

Pilate and Jesus

Cosa si nasconde dietro il bullismo

Art, Politics, and Visual Culture

Ricordare il futuro

Pedagogia, filosofia e scienza

La parola inglese matter rimanda in italiano a un significato bivalente: oltre che materia, significa questione. L'ipotesi di fondo di questo lavoro di ricerca è di trattare l'argomento della materia spazio nelle sue accezioni alle scale dell'architettura e della città. All'interno del tragitto tra teoria e prassi viene trattato il tema dello spazio architettonico e urbano nella città contemporanea a partire da un'esperienza di formazione dell'autore presso lo studio del Premio Pritzker brasiliano Paulo Mendes da Rocha, una delle figure più interessanti ed enigmatiche del panorama architettonico internazionale attuale. All'esperienza pratica si innesta un ricco apparato di ricostruzioni progettuali e di questioni teoriche che forniscono al lettore una densa serie di spunti di riflessione utili alla pratica progettuale. Il carattere personale del volume, che si basa sulla premessa secondo cui ogni edificio comporta un articolato sistema di relazioni tra parti tettoniche e spazi interni ed esterni, rileva il ruolo specifico che l'architettura ricopre, nella contemporaneità, nella costruzione dello spazio architettonico e urbano. I riferimenti al mondo dell'arte, del cinema e della letteratura, diffusi in modo omogeneo in tutta l'opera, non la espongono, tuttavia, secondo Carlos Martí Arís, al rischio di «eccessiva sofisticazione, poiché sostenuta da uno sguardo in cui l'attualità degli strumenti analitici, non impedisce di considerare l'architettura come un grande compito, antico come il mondo».

Ubiquitous music is an interdisciplinary area of research that lies at the intersection of music and computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical activities have radically changed the cultural and social landscape of music composition and performance. This volume explores how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically grounded perspectives on ubiquitous music that share the concept of ecosystem as a central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies.

Sentire è "disporre delle facoltà dei sensi". È qui che comincia l'estetica: prima di contrassegnare, nella modernità, l'oggetto di una specifica disciplina filosofica, estetico è l'aggettivo che descrive uno stato di sensibilità primaria del vivente, una potenza del corpo in attesa del contatto con l'esterno. Ma oggi "chi" sente? Il sentire contemporaneo è innervato, embricato, articolato dalla comunicazione. Il nostro privato - la nostra soggettività - non è mai interamente nostro. L'interiorità è lavorata dalle agencies mediali, ostaggio del marketing, oggetto di contesa nell'economia delle esperienze. Questo libro elabora un'ipotesi: il sentire non appartiene più a un soggetto ma è prodotto da una macchina. Si può estendere al sociale la nozione moderna di macchina, che appare già nell'opera di Marx, alla metà dell'Ottocento? Di conseguenza, che cosa può essere o diventare un soggetto-del-sentire, dunque un soggetto propriamente estetico, se usciamo dalle coordinate del senso comune: interiorità, immediatezza, spontaneità, scelta? E come funziona oggi questa macchina che fa-sentire, e che è insieme estetica ed economica? Com'è un desiderio embricato, coinvolto inestricabilmente nei dispositivi che pre-dispongono del sentire, oggi? E come chiamare il prodotto esemplare della macchina?

This is the first monograph dedicated to this interdisciplinary research area, combining the views of music, computer science, education, creativity studies, psychology, and engineering. The contributions include introductions to ubiquitous music research, featuring theory, applications, and technological development, and descriptions of permanent community initiatives such as virtual forums, multi-institutional research projects, and collaborative publications. The book will be of value to researchers and educators in all domains engaged with creativity, computing, music, and digital arts.

Legal, Social and Technological Insights

Governmentality

Foucault

Culture and Politics After Neoliberalism

Studi per il pensiero critico

Asmara dream. Ediz. italiana e inglese

Estetica dell'arte contemporanea

I contributi raccolti in questo e-book si innescano all'interno della discussione avviata intorno ai termini "educazione" e "formazione" contenuta in un recente e fortunato volume collettaneo che ha saputo riunire alcune delle più autorevoli voci della pedagogia contemporanea (G. Bertagna (a cura di), *Educazione e Formazione. Sinonimie, analogie, differenze*, Edizioni Studium, Roma 2018). Questo volume si configura come la continuazione del dibattito lì avviato: accanto a contributi di pedagogisti già affermati si trovano interventi anche di giovani ricercatori che si interrogano e si inseriscono

nella discussione da un lato facendo proprie alcune letture dei precedenti e più autorevoli testi, dall'altro provando a fornire proprie personali sfumature (se non inedite chiavi di lettura autonome) con cui rileggere i due termini della questione. Contributi di: Andrea Bobbio, Cristina Casaschi, Franco Cambi, Cosimo Costa, Vasco d'Agnese, Cosimo Di Bari, Maria Antonella Galanti, Paolo Levrero, Elena Luciano, Francesco Magni, Alessandro Mariani, Sara Nosari, Stefano Oliverio, Riccardo Pagano, Furio Pesci, Andrea Porcarelli, Andrea Potestio, Carla Roverselli, Adriana Schiedi, Maura Striano, Fabio Togni.

Il problème che l'immagine del cinema moderno pone è lo stesso di fronte a cui si trova la filosofia della differenza del grande libro del 1968, *Differenza e ripetizione*: uscire dalla tutela del Tutto-Uno, sottrarsi al percorso verticale e gerarchico della rappresentazione, produrre un differente rapporto tra "io, pensare, essere". La filosofia deve pensare con i propri strumenti, i concetti, un essere che è un terreno di differenze senza gerarchia, un io che esce dai canoni del soggetto trascendentale, un mondo che non è un tutto-uno e che il pensiero non è più in grado di pensare nemmeno come il proprio orizzonte. L'arte (il cinema come arte) affronta lo stesso problema: la frattura del tempo narrativo tradizionale, la singolarità non integrabile in un intero, l'interstizio reso visibile, la dissociazione tra il visivo e il sonoro. Allora, che cosa può pensare il pensiero nelle sue differenti forme? In che cosa consiste la sua potenza, se non può pretendere l'onni-potenza e se l'idea del tutto non può nemmeno più essere il suo orizzonte?

A collection of 27 Spanish and Latin American science fiction stories, dating from 1862 to 2001.

With Americans paying more than \$200 billion each year for prescription pills, the pharmaceutical business is the most profitable in the nation. The popularity of prescription drugs in recent decades has remade the doctor/patient relationship, instituting prescription-writing and pill-taking as an integral part of medical practice and everyday life. *Medicating Modern America* examines the meanings behind this pharmaceutical revolution through the interconnected histories of eight of the most influential and important drugs: antibiotics, mood stabilizers, hormone replacement therapy, oral contraceptives, tranquilizers, stimulants, statins, and Viagra. All of these drugs have been popular, profitable, influential, and controversial, and the authors take a historical approach to studying their development, prescription, and consumption. This perspective locates the histories of prescription medicines in specific cultural contexts while revealing the extent to which contemporary debates about pharmaceutical drugs echo concerns voiced by Americans in the past. Exploring the rich and multi-faceted history of pharmaceutical drugs in the United States, *Medicating Modern America* unveils the untold stories behind America's pharmaceutical obsession.

Contributors include: Robert Bud, Jennifer R. Fishman, Jeremy A. Greene, David Healy, Suzanne White Junod, Ilina Singh, Andrea Tone, and Elizabeth Siegel Watkins.

Scientific Management

Current Issues and Future Challenges

Matter of space

Trends in Contemporary Italian Narrative 1980-2007

La nomina degli eventi nella stampa

Cosmos Latinos

Ubiquitous Music Ecologies

The fourth and final volume in Michel Foucault's acclaimed History of Sexuality, completed just before his death in 1984 and finally available to the public One of the most influential thinkers of the twentieth century, Michel Foucault made an indelible impact on Western thought. The first three volumes in his *History of Sexuality*—which trace cultural and intellectual notions of sexuality, arguing that it has been profoundly shaped by the power structures applied to it—constitute some of Foucault's most important work. This fourth volume posits that the origins of totalitarian self-surveillance began with the Christian practice of confession. The manuscript had long been secreted away, in accordance with Foucault's stated wish that there be no posthumous publication of his unpublished work. With the sale of the Foucault archives in 2013, Foucault's nephew felt that the time had come to publish this final volume in Foucault's seminal history. Philosophically, it is a chapter in his hermeneutics of the desiring subject. Historically, it focuses on the remodeling of subjectivity carried out by the early Christian Fathers, who set out to transform the classical Logos of truthful human discourse into a theologos—the divine Word of a pure sovereign. What did God will in the matter of righteous sexual practice? Foucault parses out the logic of the various responses proffered by theologians over the centuries, culminating with Saint Augustine's fascinating discussion of the libido. Sweeping and deeply personal, *Confessions of the Flesh* is a tour de force from a philosophical master

This book addresses contemporary discourses on a wide variety of topics related to the ideological and epistemological changes of the 19th, 20th and 21st centuries, and the ways in which they have shaped the

Spanish language and cultural manifestations in both Spain and Hispanic America. The majority of the chapters are concerned with 'otherness' in its various dimensions; the alien Other - foreign, immigrant, ethnically different, disempowered, female or minor - as well as the Other of different sexual orientation and/or ideology. Following Octavio Paz, otherness is expressed as the attempt to find the lost object of desire, the frustrating endeavour of the androgynous Plato wishing to embrace the other half of Zeus, who in his wrath, tore off from him. Otherness compels human beings to search for the complement from which they were severed. Thus a male joins a female, his other half, the only half that not only fills him but which allows him to return to the unity and reconciliation which is restored in its own perfection, formerly altered by divine will. As a result of this transformation, one can annul the distance that keeps us away from that which, not being our own, turns into a source of anguish. The clashing diversity of all things requires the human predisposition to accept that which is different. Such a predisposition is an expression of epistemological, ethical and political aperture. The disposition to co-exist with the different is imagined in the de-anthropocentricization of the bonds with all living realms. And otherness is, in some way, the reflection of sameness (mismidad). The other is closely related to the self, because the vision of the other implies a reflection about the self; it implies, consciously or not, a relationship with the self. These topics are addressed in this book from an interdisciplinary perspective, encompassing arts, humanities and social sciences.

Questo saggio di semantica discorsiva riassume l'insieme delle ricerche condotte da Marie Veniard sulla nominazione degli eventi in relazione al fatto che, come dice lei stessa in apertura del volume, l'«accadere di un evento perturba l'ordine naturale delle cose e impegna le comunità interessate a fare un lavoro semantico. Si cerca, infatti, di "dare un senso" a questa frattura, di annullarla, di ridurne la portata fino ad assorbirla in una nuova normalità di vita». A tal proposito, l'autrice analizza il lessico che si è diffuso nella stampa francese per nominare la guerra in Afghanistan del 2001 e le proteste dei lavoratori francesi dello spettacolo nel 2003-2004. Quanto viene detto a proposito di queste parole e della loro circolazione nello spazio mediatico ci aiuta a comprendere meglio non solo i discorsi esaminati nel libro ma anche le vicende mediatiche recenti legate a situazioni conflittuali come la guerra/lotta al Covid-19 o le proteste dei ristoratori e dei commercianti in reazione alle misure imposte dal governo italiano per far fronte alla pandemia.

Dopo la morte del Padre assistiamo ora all'ultimo colpo inferto all'autorità: lo sgretolamento del Maestro. È come se non avesse più forza quella legge simbolica attraverso la quale il giovane diventava un po' alla volta un essere umano responsabile, un adulto, un membro della comunità. A questa situazione sempre più insostenibile, aggravata da una sorta di "ideologia dell'emergenza", occorre rispondere innanzitutto svelando il clima sociale di prepotenza sempre più invasivo, nel quale bulli e vittime si trovano inconsapevolmente ad agire. Dopo aver preso atto del passaggio dal mondo rigido e istituzionalizzato di Edipo a quello spavaldo e fragile di Narciso, che accentua il carattere speculare della violenza, occorre ridare valore a un terzo dispositivo (Dioniso), in grado di annodare individuazione e socializzazione e di promuovere un apprendimento realmente creativo, attraverso cui i figli potranno affermare, per la gioia dei nuovi padri e delle nuove madri, il mondo che intendono creare.

*La pedagogia tra educazione e formazione. Contributi per la continuazione di un dibattito
Società della merce, spettacolo e biopolitica neoliberale*

Big Data in Context

Saggio sulla formazione complessa

Saggio di semantica discorsiva

Ubiquitous Music

Deleuze

This book provides an in-depth study of pinboards in contemporary television series and develops the interdisciplinary and innovative concept of Serial Pinboarding. Pinboards are character attributes; they visualize thought processes; are used for conspiracy theories, as murder walls, or for complex cases in any genre. They significantly condition, and are conditioned by, seriality. This book discusses how the pinboards in Castle, Homeland, Flash Forward, and Heroes connect evidence, knowledge, and seriality and how through transmediality and fan practices an "age of pinboarding" has formed. Serial Pinboarding in Contemporary Television will appeal to TV enthusiasts, professionals and researchers, and students of TV and production studies, fan studies, media studies, and art theory.

Il volume promuove il dialogo fra settori di studio eterogenei (in particolare pedagogia, filosofia, letteratura, sociologia, etologia), al fine di proporre una riflessione transdisciplinare su come le prospettive postumaniste possono contribuire a riarticolare in profondità i differenti campi del sapere, modificandone logiche, linguaggi, criteri epistemologici, unità di analisi, metodologie di indagine, immaginari. L'obiettivo del testo è di riflettere criticamente sull'emersione di un nuovo paradigma culturale che si pone come alternativo sia a quello umanista sia a quello scienziato e tecnocratico. Nello specifico, il volume ambisce a rendere conto della svolta postumanista e postantropocentrica che sta avvenendo tanto in filosofia quanto nelle scienze umane e della natura e di come questa svolta possa aiutare a interpretare le metamorfosi che caratterizzano lo scenario contemporaneo.

'The Courage of the Truth' is the last course that Michel Foucault delivered at the College de France before his death in 1984. In this course, he explores the notion of 'truth-telling' in politics to establish a number of ethically irreducible conditions based on courage and conviction."

Se c'è oggi un'esperienza condivisa è un senso di impotenza, di mancata presa sugli eventi, di inibizione alla prassi. Non si dubita più se la realtà esista o se sia costruita. La dominante è pratica: la realtà esiste e io ne avverto il peso, solo non riesco a farci nulla, col dubbio se non sia io a non esistere davvero, a non esistere in modo significativo. Che io ci sia o non ci sia è ininfluyente. Altri agiscono, altri decidono. In un esperimento descritto da Henri Laborit ci sono tre gabbie e tre topi. Alle povere bestie vengono somministrate scosse elettriche. Il primo topo ha la possibilità di

uscire dalla gabbia. Il secondo non può, ma gli è stato affiancato un suo simile su cui sfogare rabbia e frustrazione. Al terzo entrambe le alternative sono precluse. Sottoposti a controlli, i primi due non accusano sintomi. Al terzo vengono invece diagnosticate perdita di pelo, ipertensione arteriosa e ulcera gastrica: l'impossibilità di agire fa ammalare. L'esperimento ci turba perché ci rappresenta. Quali sintomi si manifestano in una società in cui l'azione politica è sentita come impossibile non perché proibita ma perché ineffettuale, senza esito, svuotata di ogni concretezza? Dicono i filosofi che l'umano è davvero tale solo se ha la facoltà di agire politicamente in mezzo agli altri, altrimenti è puro metabolismo, biologia, animalità. Si può discutere se questo sia vero. Non si può discutere su quanto sia diventato difficile verificarlo. Certo è che l'impossibilità di agire ci rende meno umani.

Corpus Linguistics at Work

Dialoghi sul postumano

Why Voice Matters

Cyberculture at the End of the Century

Spectacle Pedagogy

Leggere oggi Differenza e ripetizione

Medicating Modern America

Foucault's late work on biopolitics and governmentality has established him as the fundamental thinker of contemporary continental political thought and as a privileged source for our current understanding of neoliberalism and its technologies of power. In this volume, an international and interdisciplinary group of Foucault scholars examines his ideas of biopower and biopolitics and their relation to his project of a history of governmentality and to a theory of the subject found in his last courses at the College de France. Many of the chapters engage critically with the Italian theoretical reception of Foucault. At the same time, the originality of this collection consists in the variety of perspectives and traditions of reception brought to bear upon the problematic connections between biopolitics and governmentality established by Foucault's last works.

The book offers a combined discussion of the main theoretical, methodological and application issues related to corpus work. Thus, starting from the definition of what is a corpus and why reading a corpus calls for a different methodology from reading a text, the underlying assumptions behind corpus work are discussed. The two main approaches to corpus work are discussed as the "corpus-based" and the "corpus-driven" approach and the theoretical positions underlying them explored in detail. The book adopts and exemplifies the parameters of the corpus-driven approach and posits a new unit of linguistic description defined systematically in the light of corpus evidence. The applications where the corpus-driven approach is exemplified are language teaching and contrastive linguistics. Alternating between practical examples and theoretical evaluation, the reader is led step-by-step to a detailed understanding of the issues involved in corpus work and, at the same time, tempted to explore for himself some of the major applications where a corpus-driven methodology can reveal unprecedented insights into linguistic patterning.

A cinquant'anni dalla sua pubblicazione, *Differenza e ripetizione* (1968), a differenza di altri testi di Gilles Deleuze, non ha ancora trovato la sua piena leggibilità. Al di là di una cerchia relativamente ristretta di studiosi, questa pietra miliare del pensiero filosofico novecentesco resta tutto sommato poco conosciuta, anche a causa della sua formidabile complessità. I cinque saggi qui raccolti mostrano come sia possibile incontrare oggi questo libro e farne uso a partire dall'esigenza filosofica di ripensare, con e attraverso Deleuze, le questioni dell'apprendimento, dell'ontologia, del pensiero, dell'eterno ritorno e del corpo. Si disegnano così cinque percorsi di lettura che offrono al lettore altrettanti fili di Arianna per perdersi e ritrovarsi in questo testo labirintico.

"One of the best books I have read in years about what it means to engage neoliberalism through a critical framework that highlights those narratives and stories that affirm both our humanity and our longing for justice. It should be read by everyone concerned with what it might mean to not only dream about democracy but to engage it as a lived experience and political possibility." - Henry Giroux, McMaster University "An important and original book that offers a fresh critique of neoliberalism and its contribution to the contemporary crisis of 'voice'. Couldry's own voice is clear and impassioned - an urgent must-read." - Rosalind Gill, King's College London For more than thirty years neoliberalism has declared that market functioning trumps all other social, political and economic values. In this book, Nick Couldry passionately argues for voice, the effective opportunity for people to speak and be heard on what affects their lives, as the only value that can truly challenge neoliberal politics. But having voice is not enough: we need to know our voice matters. Insisting that the answer goes much deeper than simply calling for 'more voices', whether on the streets or in the media, Couldry presents a dazzling range of analysis from the real world of Blair and Obama to the social theory of Judith Butler and Amartya Sen. *Why Voice Matters* breaks open the contradictions in neoliberal thought and shows how the mainstream media not only fails to provide the means for people to give an account of themselves, but also reinforces neoliberal values. Moving beyond the despair common to much of today's analysis, Couldry shows us a vision of a democracy based on social cooperation and offers the resources we need to build a new post-neoliberal politics.

Otherness in Hispanic Culture

The History of Sexuality, Volume 4

Immagini Mancanti. L'estetica del documentario nell'epoca dell'intermedialità

The Courage of Truth

Artists as Inventors, Inventors as Artists

Scritti sull'Eingedenken

An Anthology of Science Fiction from Latin America and Spain

Michel Foucault and Paul Veyne: the philosopher and the historian. Two major figures in the world of ideas, resisting all attempts at categorization. Two timeless thinkers who have long walked and fought together. In this short book Paul Veyne offers a fresh portrait of his friend and relaunches the debate about his ideas and legacy. 'Foucault is not who you think he is', writes Veyne; he stood neither on the left nor on the right and was frequently disowned by both. He was not so much a structuralist as a sceptic, an empiricist disciple of Montaigne, who never ceased in his work to reflect on 'truth games', on singular, constructed truths that belonged to their own time. A unique testimony by a scholar who knew Foucault well, this book succeeds brilliantly in grasping the core of his thought and in stripping away the confusions and misunderstandings that have so often characterized the interpretation of Foucault and his work. This volume comprises three works originally published separately as Shop Management (1903), The Principles of Scientific Management (1911) and Testimony Before the Special House Committee (1912). Taylor aimed at reducing conflict between managers and workers by using scientific thought to develop new principles and mechanisms of management. In contrast to ideas prevalent at the time, Taylor maintained that the workers' output could be increased by standardizing tasks and working conditions, with high pay for success and loss in case of failure. Scientific Management controversially suggested that almost every act of the worker would have to be preceded by one or more preparatory acts of management, thus separating the planning of an act from its execution.

"The first exhibition to offer a critical assessment of the artistic experimentation that took place in Mexico during the last three decades of the twentieth century. The exhibition carefully analyzes the origins and emergence of techniques, strategies, and modes of operation at a particularly significant moment of Mexican history, beginning with the 1968 Student Movement, until the Zapatista uprising in the State of Chiapas. The show includes work by a wide range of artists, including Francis Alys, Vicente Rojo, Jimmie Durham, Helen Escobedo, Julio Galán, Felipe Ehrenberg, José Bedia, Guillermo Gómez-Peña, Francisco Toledo, Carlos Amorales, Melanie Smith, and Alejandro Jodorowsky, among many others. The edition is illustrated with 612 full-color plates of the art produced during these last three decades of the twentieth century reflect the social, political and technical developments in Mexico and ranged from painting and photography to poster design, installation, performance, experimental theatre, super-8 cinema, video, music, poetry and popular culture like the films and ephemeral actions of 'Panic' by Alejandro Jodorowsky, Pedro Friedeberg's pop art, the conceptual art, infrarealists and urban independent photography, artists books, the development of contemporary political photography, the participation of Mexican artists in Fluxus in the seventies and the contribution of Ulises Carrión to the international artist book movement and popular rock music, the pictorial battles of the eighties and the emergence of a variant of neo-conceptual art in 1990. The exhibition is curated by Olivier Debrouse, Pilar García de Garmenos, Cuauhtémoc Medina, Álvaro Vázquez Mantecón"--Provided by vendor.

"Without a doubt the best guide I have read to the new computer culture . . . witty and provocative . . . sane and thoughtful" (J. G. Ballard). "A lively compendium of dispatches from the far reaches of today's computer savvy avant-garde", Escape Velocity explores the dawn of the Information Age, and the high-tech subcultures that celebrated, critiqued, and gave birth to our wired world and a counterculture digital underground (The New York Times Book Review). Poised between technological rapture and social rupture, Escape Velocity poses the fundamental question of our time: Is technology liberating or enslaving us in the twenty-first century? Mark Dery takes us on an electrifying tour of the high-tech underground. Investigating the shadowy byways of cyberculture, we meet would-be cyborgs who believe the body is obsolete and dream of downloading their minds into computers, cyberhippies who boost their brainpower with smart drugs and mind machines, techno-primitives who sport "biomechanical" tattoos of computer circuitry, and cyberpunk roboticists whose dystopian contraptions duel to the death before howling crowds. "Re-prov[ing] Dery an astute and trustworthy patrolman of the cultural and social borderland between science fiction and non-fiction", Escape Velocity stands alone as the first truly critical inquiry into cyberculture (Wired). Shifting the focus of our conversation about technology from the corridors of power to disparate voices on the cultural fringes, Dery wires it into the power politics and social issues of the moment. It is essential reading for everyone interested in computer culture and the shape of things to come.

Critical encounters between Giorgio Agamben and architecture

New Perspectives on Bentham's Panopticon

Lectures at the College de France, 1982-1983

Prescription Drugs in History

Escape Velocity

The Government of Self and Others

The 'new Italian narrative' that began to be spoken about in the 1980s was not associated with a single writer or movement but with an eclectic and varied production. The eight essays that make up this volume set out to give a flavour of the breadth and

range of recent trends and developments. The collection opens with two essays on crime fiction. In the first, Luca Somigli examines novels dealing with topical issues or recent history and which reveal a strong indigenous and regional tradition, while in the second, Nicoletta McGowan discusses the particular case of a noir by Claudia Salvatori. They are followed by essays on two of Italy's best-known contemporary writers: Marina Spunta's essay explores the representation of space, place and landscape in the work of Gianni Celati and photographer Luigi Ghirri, while Darrell O'Connell analyses the fiction of Vincenzo Consolo, and his struggle to find a means of representing an ethical stance within fiction. Two essays then examine the role of the anthology for young writers: Charlotte Ross and Derek Duncan in the context of lesbian and gay writing, looking at identity politics and the problematics of categorization; Monica Jansen and Inge Lanslots in that of the "Young Cannibals", and their often unsettling non-literary language and orientation towards cinema, pop music and slang. The penultimate essay, by Jennifer Burns, discusses the literature of migrants to Italy, focusing on questions of identity, memory, mobility and language, while the final contribution, by Gillian Ania, is a study of apocalypse and dystopia in contemporary writing, looking at novels by Vassalli, Capriolo, Avoledo and Pispisa. "This volume examines Italian narrative from the 1980s to the present, from the original viewpoint of genres, categories, trends, rather than author-based analyses. It highlights the innovations of the last twenty years, incorporating into the various themes well known writers like Consolo, Celati and Vassalli, with relative newcomers like Avoledo and Pispisa. The contributors to the volume, academics from the UK, Ireland, Canada, Belgium, cover a wide range of themes which have come to the fore during this period, ranging from detective stories (both the giallo and the noir) to lesbian and gay writing, to immigration literature in Italian, to the study of apocalypse and dystopia. The themes are contextualized in the socio-political and cultural changes taking place in Italy, and parallel to this the temporal moments of the narratives are in turn related to their historical realities. This is a richly woven account which presents post '80s Italian narrative from a new and stimulating angle, in eight lucid and informative essays which will be welcomed by all those interested in contemporary fiction in its cultural context."

—Professor Anna Laura Lepschy, Department of Italian, University College London

Il concetto benjaminiano di "Eingedenken", che compare in alcuni passaggi decisivi delle tesi Sul concetto di storia, ha alle spalle una storia misconosciuta che la presente antologia intende finalmente illuminare. Fu Ernst Bloch nello Spirito dell'utopia (1918) a insistere su un atto capace di portare alla luce le potenzialità inesprese che giacciono nel passato. Già in Bloch l'Eingedenken non è dunque mera rammemorazione dell'accaduto, ma paradossale "ricordo del futuro": irruzione nel presente di potenzialità inavute che attendono una redenzione. In una parola: immemorare.

The Ethics of a Potential Urbanism explores the possible and potential relevance of Giorgio Agamben's political thoughts and writings for the theory and the practice of architecture and urban design. It sketches out the potentiality of Agamben's politics, which can affect change in current architectural and design discourses. The book investigates the possibility of an inoperative architecture, as an ethical shift for a different practice, just a little bit different, but able to deactivate the sociospatial dispositive and mobilize a new theory and a new project for the urban now to come. This particular reading from Agamben's oeuvre suggests a destituent mode of both thinking and practicing of architecture and urbanism that could possibly redeem them from their social emptiness, cultural irrelevance, economic reductionism and proto-avant-garde extravagance, contributing to a renewed critical 'encounter' with architecture's aesthetic-political function.

This lecture, given by Michel Foucault at the Collège de France, launches an inquiry into the notion of parrhesia and continues his rereading of ancient philosophy. Through the study of this notion of truth-telling, of speaking out freely, Foucault re-examines Greek citizenship, showing how the courage of the truth forms the forgotten ethical basis of Athenian democracy. The figure of the philosopher king, the condemnation of writing, and Socrates' rejection of political involvement are some of the many topics of ancient philosophy revisited here.

Il mezzo secolo deleuziano

Dispositivo. Da Foucault al gadget

Essere e gadget

Stato di minorità

Foucault, Biopolitics, and Neoliberalism

The Government of Life

Thinking About History

In his hugely influential book *Discipline and Punish*, Foucault used the example of Jeremy Bentham's Panopticon prison as a means of representing the transition from the early modern monarchy to the late modern capitalist state. In the former, power is visibly exerted, for instance by the destruction of the body of the criminal, while in the latter power becomes invisible and focuses on the mind of the subject, in order to identify, marginalize, and 'treat' those who are regarded as incapable of participating in, or unwilling to submit to, the disciplines of production. The Panopticon links the worlds of Bentham and Foucault scholars yet they are often at cross-purposes; with Bentham scholars lamenting the ways in which Foucault is perceived to have misunderstood panopticon, and Foucauldians apparently unaware of the complexities of Bentham's thought. This book combines an appreciation of Bentham's broader project with an engagement of Foucault's insights on economic government to go beyond the received reading of panopticism as a dark disciplinary technology of power. Scholars here offer new ways of understanding the Panopticon projects through a wide variety of topics including Bentham's plural Panopticons and their elaboration of schemes of 'panoptic Utopia', the 'inverted Panopticon', 'panoptic governance', 'political panopticism' and 'legal panopticism'. French studies on the Panopticon are groundbreaking and this book brings this research to an English-speaking audience for the first time. It is essential reading, not only for those studying Bentham and Foucault, but also those with an interest in intellectual history of the eighteenth and nineteenth centuries, and those studying contemporary surveillance and society.

Using both historical and contemporary examples, this publication traces the complex relationships between art, technology, and science, focusing on technological and artistic media from the nineteenth

century to the present day. The interplay of technological invention and artistic innovation requires a variety of methods, ranging from the fine arts and cultural studies to the history of science and media archaeology. Among the key themes, which the contributions examine from a variety of perspectives, are: the status of technology as a shared feature of or "boundary object" between art and science; the conflicts among ethical, aesthetic, and economic values in the system of art versus that of technology; the paradox that inventions are regarded as achievements of individual geniuses but can actually only be made and successfully applied if they have been sanctioned by the sociohistorical zeitgeist.

The Ethics of a Potential Urbanism