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The mother-daughter relationship is a popular theme in contemporary Italian writing but has never before been analysed in a comprehensive book-length study. In *Corporeal Bonds*, Patrizia Sambuco analyses novels by authors such as Elsa Morante, Francesca Sanvitale, Mariateresa Di Lascia, and Elena Ferrante, each of which is narrated from the daughter's point of view and depicts the daughter's bond with the mother. Highlighting the recurrent images throughout these works, Sambuco traces these back to alternative forms of communication between mother and daughter, as well as to the female body. Sambuco also explores the attempts of the daughter-narrators to define a female self that is outside the constrictions of patriarchal society. Through these investigations, *Corporeal Bonds* identifies a strong connection between the ideas of post-Lacanian critical theorists, Italian feminist thinkers, and the stories within the novels.

Stillness in Motion brings together the writing of scholars, theorists, and artists on the uneasy relationship between Italian culture and photography. Highlighting the depth and complexity of the Italian contribution to the technology and practice of photography, this collection offers essays, interviews, and theoretical reflections at the intersection of comparative, visual, and cultural studies. Its chapters, illustrated with more than 130 black and white images and an eight-page colour section, explore how Italian literature, cinema, popular culture, and politics have engaged with the medium of photography over the course of time. The collection includes topics such as Futurism's ambivalent relationship to photography, the influence of American photography on Italian neorealist cinema, and the connection between the photograph and Duchamp's concept of the Readymade. With contributions from writer and theorist Umberto Eco, photographer Franco Vaccari, art historian Robert Valtorta, and cultural historian Robert Lumley, *Stillness in Motion* engages with crucial historical and cultural moments in Italian history, examining each one through particular photographic practices.

The author describes his twenty month ordeal in the Nazi death camp.

Networking means to create nets of relations, where the publisher and the reader, the artist and the audience, act on the same level. The book is a first tentative reconstruction of the history of artistic networking in Italy, through an analysis of

media and art projects which during the past twenty years have given way to a creative, shared and aware use of technologies, from video to computers, contributing to the creation of Italian hacker communities. The Italian network proposes a form of critical information, disseminated through independent and collective projects where the idea of freedom of expression is a central theme. In Italy, thanks to the alternative use of Internet, during the past twenty years a vast national network of people who share political, cultural and artistic views has been formed. The book describes the evolution of the Italian hacktivism and net culture from the 1980s till today. It builds a reflection on the new role of the artist and author who becomes a networker, operating in collective nets, reconnecting to Neoavant-garde practices of the 1960s (first and foremost Fluxus), but also Mail Art, Neoism and Luther Blissett. A path which began in BBSes, alternative web platforms spread in Italy through the 1980s even before the Internet even existed, and then moved on to Hackmeetings, to Telestreet and networking art by different artists such as 0100101110101101.ORG, [epidemiC], Jaromil, Giacomo Verde, Giovanotti Mondani Meccanici, Correnti Magnetiche, Candida TV, Tommaso Tozzi, Federico Bucalossi, Massimo Contrasto, Mariano Equizzi, Pigreca, Molleindustria, Guerriglia Marketing, Sexyshock, Phag Off and many others.

Investigates the political and financial forces that have shaped AIDS research, including the growing dissension within scientific ranks, the power politics among virologists, and other controversial issues

In his last book, Ronald Dworkin addresses timeless questions: What is religion and what is God's place in it? What are death and immortality? He joins a sense of cosmic mystery and beauty to the claim that value is objective, independent of mind, and immanent in the world. Belief in God is one manifestation of this view, but not the only one.

This is an expanded edition of Pier Paolo Pasolini's long out-of-print Heretical Empiricism. It includes a new Introduction by Ben Lawton that discusses the relevance of the book on the 30th anniversary of the author's death. It also features the first approved translation of "Repudiation of the 'Trilogy of Life'," one of Pasolini's most controversial final essays. While Pasolini is best known in the U.S. as a revolutionary film director, in Italy he was even better known as poet, novelist, playwright, political gadfly, and scholar of the semiotics of film. "New Academic Publishing should be commended for making this expanded version of Pier Paolo Pasolini's Hermetic Empiricism once again available to the English-speaking public, especially in the light of the fact that the important essay, "Repudiation of the Trilogy of Life," has been added to its contents. Thirty years after Pasolini's violent death on 2 November 1975, the appearance of this excellent translation and edition of his major writings on Italian film, literature, and language is most welcome. No figure has emerged in Italy since the writer/director's death that has aroused such passionate opinions from all sides of the political and cultural spectrum. The translations by Ben Lawton and Louise Barnett render Pasolini's sometimes complex prose accurately with ample explanatory notes to guide the reader without a firm grasp of the original essays in Italian. This book represents an

important work to have in every library devoted to cultural criticism, cinema, and literary theory." -- Peter Bondanella, Distinguished Professor of Comparative Literature and Italian, Indiana University "One of the greatest cultural figures of postwar Europe, Pier Paolo Pasolini (1922-1975), who is already widely known as a revolutionary filmmaker, was an equally important writer and poet. Pasolini's numerous works are published in some 50 volumes, which include poetry, novels, critical and theoretical essays, verse tragedies, screenplays, political journalism, and translations. With this successful and complete translation of *Empirismo eretico* (a collection of Pasolini's interventions on language, literature, and film written between 1964 and 1971), editors Barnett and Lawton have made a wide sample of Pasolini's most significant theoretical work available to the English-speaking reader. Essays on the screenplay, on the commercial and the art cinema, and on film semiotics make the collection of special interest to American film scholars and students. This volume is further enriched by an excellent introduction, carefully edited notes, a useful biographical glossary, and a thorough index. Given the contemporary interest in studying film, together with other cultural forms, within a broad social and historical context, Pasolini's "extravagantly interdisciplinary" writings beckon as a promising source of insight. A potentially seminal text that could contribute to the further evolution of interdisciplinary humanistic studies, *Heretical Empiricism* is highly recommended for university and college libraries." -- J. Welle, University of Notre Dame, CHOICE (1989)

In this important book, a well-known psychoanalyst and feminist makes a case for what she calls "gender heterodoxy"-a highly original view of the similarities and differences between the sexes-and, in the process, illuminates aspects of love, sexuality, aggression, and pornography.

This first systematic study of mother-daughter relationships as represented in Western European fiction during the second half of the 20th century provides a comparative study of works from England, France, Germany, Austria, Ireland, Italy, and Spain. For each individual body of texts, the authors identify characteristics arising from specific national literary traditions and from internal cultural diversities. The text suggests avenues for future investigation both within and across national boundaries. The featured writers include Steedman, Diski, Winterson, Tennant, de Beauvoir, Leduc, Djura, Wolf, Jelinek, Mitgutsch, Novak, Lavin, O'Brien, O'Faolin, Morante, Sanvitale, Ramondino, Chacel, Rodoreda, and Martin Gaité. The six contributing authors are scholars from New Zealand, England, Ireland, Italy and Wales. Annotation copyrighted by Book News, Inc., Portland, OR

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