

Introduction

This is the chronicle of the past 12 months experiences by the literary event “6inStoria”.

Here, we recount over thirty activities that were integral to our commitment. Technically speaking, we dedicated approximately 70% of our available time to presenting literary works, often through motivational gatherings, while the remaining 30% was devoted to theatrical and literary workshops. This second edition was marked by well-attended literary events, featuring new forms of audience engagement. Authors actively participated in a dedicated format designed for a maximum of 20 individuals under the age of 30, who played an active role in inclusive and motivational cultural exchanges.

This year as well, the entire event was held under the artistic direction of Marina Boetti and Lucia Cossu.

In addition to the activities described above, you will find the full and original script of *Poiesis*, which was performed in the Foyer of the Teatro Massimo as a collective work by young debuting artists.

For the second consecutive year, this cultural initiative received financial support from the Sardinian Regional Government - Department of Culture, with Imago Mundi OdV as the lead organization. It also benefited from collaborations with various public institutions and private cultural entities. We extend our special thanks to the Liceo Classico e Scientifico Euclide of Cagliari, the Convitto Vittorio Emanuele II of Cagliari, the Liceo Scientifico Antonio Segni of Pozzomaggiore, the Buccari-Marconi Nautica- Industrial Institute of Cagliari, the Academy of Art of Cagliari, the Ippocrate Center of Macchiareddu, the Edumondo Bookstore, the Isperas Intercommunal Cultural Association, the Raighinas and Frunzas Association, the La Pintadera Cooperative, Exma and publishing houses such as Il Maestrone, Arcadia, Camera Edizioni, Succedeoggi Libri, Metis Academic Press, Edizioni Abbà, and Edizioni Ensemble.

We also thank Maestro Alessandro Marongiu, illustrator Ilenia Loddo, actress Giulia Loglio, Luca Diliberto, Riccardo Casu, Dario Cadinu, Sara Lepori, Adriano Saba, and Edoardo Cossa, as well as Valeria and Monica Tronci Pau for their professionalism and kind cooperation.

Special thank to wordsmiths Stefania Maurizi, Fabio Marceau, Nicola Fano, Elisa Pilia, Valerio La Martire, Luca Foschi, Graziella Monni, Stefano Obino, Nicolò Migheli, Marilù Oliva, Barbara Schiavulli, and Michele Pipia.

We are grateful to Alessandra Fanti for her reading of her own poetry, and to Alessandra Meloni for her heartfelt recitation of Martin Remesha King's posthumous verses. Thanks also go to Dario Cosseddu.

A special thank you to Lucia Cossu, artistic coordinator alongside Marina Boetti.

Finally, 6inStoria comes to life thanks to the invaluable teamwork of skilled and dedicated individuals managing coordination, organization, administration, communication, and press activities. Our gratitude goes especially to the staff of Imago Mundi OdV and the team from Pamoja Association. Special thanks to Patrizia Tadone, Giorgio Delli Castelli, Beatrice and Nina Di Ciaula. Ad maiora!

One year later

We named our creation 6inStoria, and this year it celebrated its second anniversary.

Born out of the love of a diverse group united by their passion for history and the desire to share it, this small endeavor is nourished by words. We nurtured it among people, feeding it with stories and tales. It loves playing with books, dismantling them out of curiosity, proudly showing off a page or two to others. Last year, it braved the cold alongside us, traveling to schools and theaters, yet never “fell ill” - except for an insatiable desire to move forward. We protected it with a warm jacket made of printed thoughts, cherished by its friends at the Ippocrate Center, where it played with markers.

This is a collection of experiences from its second year of life. It listened silently to the wise, never cried, and always sought understanding. At times, it grew irritable, not with outbursts, but becoming unmanageable when faced with others' opportunism or the harm caused by injustice and violence. It was sometimes frightened but never ran away. It worked hard and learnt to write a little. You can imagine its face as anyone's—your own, perhaps, or that of your dreams. It has told you a story and sometimes simply listened to yours.

Once, it caused chaos, scattering carefully arranged pages, forcing us into spontaneous imagination and genuine sharing. This made us stronger, giving us confidence in who we are. It may be small, but it often seems wiser than adults. It sees right through you and shares the color of your eyes; you cannot lie to it.

Our love for 6inStoria helped us face our fears, look within ourselves, and work to present it with the best version of who we are. We are proud of it and grateful, as the care we gave it has been returned in unforgettable embraces.

We shielded it from the violence and malice of this world but could not prevent it from noticing what really happens. And so, we talked about it.

This diary's pages are dedicated to you. They tell stories of 6inStoria, stories of our own and others', accounts of ancient men, a world of tales, cries of women, and finally, about Oedipus—without complexes.

Alessandra Meloni

Stories from 6inStoria - How our work came to life

The signs of History.

Words tell our lives, describe the history of our times, and capture our emotions and hopes. This is what artist Ilenia Loddo had in mind when she was tasked with designing the layout for the report on the second edition of the literary event “6inStoria”. She envisioned a cover made entirely of words.

But which words? What could be the most fitting, meaningful terms—perhaps not the obvious ones—that could represent the sincere commitment to bringing history to others, and sharing their stories with us?

To find them, Ilenia took a set of colorful markers and a pad of blank paper to the Ippocrate residential and nd Rehabilitation Center in Macchiareddu, where she met some very special people. With the kind help of the educators, she gathered emotions.

The residents of this REMS have unique lives to share, full of extraordinary stories, both good and bad. Ilenia provided them with the materials needed to capture the words that best expressed the joy of their dreams and the pain of their suffering.

In those pages, she could feel the desperate need for tenderness, the delicate expression of wounded souls, but also the defiant disregard for conventions, the search for justice, the uncertainty of the future, the regret for what had been, and the courage to face it.

With moved eyes, she read and collected this mosaic of uncertain signatures from different lives, and gave birth to the glossy page that is now our cover, which we ask you to take a momento to appreciate.

31-S, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

“What’s your story?”

Organizing this new edition of the literary event "6inStoria" was demanding, but certainly not tiring. Adriano Saba, Alessandra Meloni, Dario Cadinu, Edoardo Cossa, Riccardo Casu, and Sara Lepori all know this well.

The task of making our ideas and their stories known has always united us through our shared passion for literature, cementing it with the hope of being, even if just a little, helpful to others.

Time and again, we gathered around the large table at the Massimo Theater bookstore with Marina Boetti, and under her guidance, countless discussions helped shape the operational contours of this new experience.

We all shared our thoughts, and Marina, as a keen reader, helped assign tasks that were best suited to push the boundaries of our commitment toward personal goals we never thought possible. From mere enthusiastic readers, we found ourselves becoming true cultural promoters, capable of engaging with audiences of all kinds and conversing with very different personalities, all in the name of inclusion—the true backbone of the project.

Each of us was given a role that suited our characteristics, but also one that would foster our personal growth.

Now, each of us knows what we are capable of. We leave the comfort of our meeting place, prepared for our tasks and aware of the precious moments of reflection and exchange we’ve shared together.

2-S, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

Narrative report “What’s your story?”

We sat down ten times in the welcoming bookstore of the Massimo Theater because, for us at 6inStoria, living and sharing are synonymous. We gathered to discuss and find the best way to tell you what we saw, what we heard, but also what we felt and perceived during the meetings and presentations we, as humble travelers of History, organized—giving our efforts and receiving in return the attentiveness of others' gazes and their desire to know more, to understand.

Thus, the idea of bringing History into stories, and stories into History, began to take shape. Both I (Alessandra Meloni), an unstable scribe, and Dario Cadinu, photographer and free thinker, brought this report into being, proud of the human limits and the attempt to transcend them.

We believe that history isn’t just a sequence of events and dates, written by great leaders riding wild horses or shrewd politicians in fancy waistcoats and round glasses signing treaties. We want to be the history of ourselves, and we’ve listened to and shared your stories, certain that, like quantum magic, nothing would exist without the innocent gaze of our eyes.

In talking with writers, poets, students, professors, and the less fortunate, we encountered other lives, other realities. Always, these dialogues enriched and grew us. Our duty was to return these emotions to you, transforming impressions, gestures, and even unspoken words into language.

What you’re reading is the result of these encounters. A task that wasn’t burdensome, as in the end, only the best of our ideas—the clearest and most sincere ones—guided the style and content of these pages, which we humbly offer to you.

16-C, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

Our stories and beyond - inside and outside of us

Shaping History.

The Ippocrate Center in Macchiareddu welcomes us on a cold day, made more uncomfortable by a mischievous drizzle. This is not the first time we, at 6inStoria, step into the uncomfortable rooms of our social building. We've been here before, but each time is different.

People and situations change every time, and they're always new.

It happens that, much like switching on a lighthouse in the pitch-black of a forest, shadows take shape, and those shapes give birth to new shadows, both outside and inside of us.

Aware of this, Marina Boetti, I (Alessandra Meloni), Monica and Valeria, the Tronci Pau twins, accompanied by Patrizia Tadone, enter the sheltered residence.

We walk through wide hallways with painted walls, while large windows to the left open onto a well-maintained garden. We've come to offer others the chance to reflect on their difficult lives through a pinch of History.

The room is ready. A dozen people enter—two women, a mixed group of individuals, faces showing signs of hardship, illness, care, and unpredictable diversity.

They move with complete freedom, blending in with the educators who accompany them, almost indistinguishable from one another.

Our goal was to inspire their creativity using a symbol characteristic of late antique cross-cultural influences, the lozenge. We have photocopies to distribute, clay, markers, and blank sheets. After a few moments, our project collapses, no one follows our instructions, but everyone creates. Like horses without reins or harnesses, they let their imagination wander to faraway places where they hoped to realize their dreams, now honored with clay creations as bizarre as they are interesting. We are close to them, and their tangible, sincere effort gives real meaning to our intentions.

We wanted to bring them into History, but they pull us into the story of their lives, reminding us that not everyone can or wants to do the task assigned to them, and they pay for this rejection with their fate. They share their stories with us—of normal diversity, unfulfilled hopes, nightmares, regrets, and remorse.

Between cigarettes, with nicotine-stained fingers, they tell us of their long, difficult journeys, far from the confines.

30-C, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

The verses of History

We are about twenty, gathered around the table at the Massimo Theater bookstore in Cagliari, surrounded by books we wish we had read, asking ourselves questions we know won't have answers. After all, Poetry—the subject of our fifteen meetings—doesn't provide answers; for millennia, it has been the most beautiful way to ask about ourselves and the world around us. From the first cuneiform verses of Enheduanna, the Sumerian poetess from 2400 BC, to the algorithms of “artificial poetry,” much time has passed.

Our meetings trace this path, trying to define what is, by its very nature, free and elusive.

We talk about Greek myths, about that distant poetry, but one that belongs to those who built what we are now striving to destroy—like Nero, falsely accused as a fire-starting poet.

If the definition of Poetry were simply the rhyme of “heart” and “love,” and it could be understood and evaluated perhaps through the wild charts of J. Evans-Pritchard (tragically ridiculed by Robin Williams in *Dead Poets Society*), we, curious minds, would have done better to engage in more enjoyable or profitable activities.

But here we are, offending Greek myths, comparing our pages, naive and natural emotions that, bouncing inside us, allow us to understand ourselves better and appreciate the wonders of great works.

Powerful authors have woven words that carry our feelings toward eternity. We owe so much to their genius, and to the joys and pains of their distant lives. We talk about them, imagining them dipping their pens in candlelight, as the sound of horse hooves crackles in the dark of the cobblestone street.

We scrutinize their lives, framed in History, eager to feel the smells and tastes of places beyond our capacity to imagine. Poetry unites us; simply talking about it dissolves the fog of our fears.

Sometimes, we catch a glimpse of ourselves, and between reading and dreaming, we feel the hypothesis of who we are growing within us.

We spoke of this, and much more, guided by Dario Cadinu, poet by vocation and creator of the workshop.

Meetings that were both pleasant and necessary for our souls, meetings that didn't end forgotten on the bookstore table, but formed the foundation for a complete poetic opportunity, though that is another story.

3-P, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

Expressive reading workshop for the creation of *Poiesis*

The goal was for young poets to read their verses publicly. And so, a battle it became—against embarrassment and shyness, to bring out the best in ourselves.

These are the meanings and objectives of the five meetings in which actress Giulia Loglio guided us on the journey to find our best selves, correcting, encouraging, and ultimately allowing that part of us to take control of our emotions in order to communicate our feelings and involve others.

Patient and professional, she corrected our tone of voice, and with each trial, she shaped us. We were surprised to discover that technique is the natural mother of spontaneity, and that those who read aloud and without fear our texts were simply the best versions of our personalities. We learned that, even in everyday life, it's important to share our thoughts without hesitation or doubt.

We are grateful for Giulia's sincere empathy and human connection. Proudly, she saw not only the growth of our abilities but also our steady march toward self-acceptance, with the courage to be bold and sincere in front of the audience of our fears.

Another aspect that made these meetings significant for us was the amazement at how fighting against our fears united us, and a diverse group of "quoted" artists found themselves part of a common dream.

We don't know if any of the young *Poiesis* poets will become famous for their own verse, but we certainly know that we won this first battle in the ongoing struggle against the difficulties that both life and ourselves constantly present.

22-S, as outlined in the submitted plan. Please also review the recordings and multimedia materials.

Poiesis

Foyer of the Teatro Massimo in Cagliari. From the darkness, a light suddenly becomes a voice. All eyes are on her, those who have found their seats now captivated. But what is she saying? She speaks of ancient music, accompanied by the sound of the lyre. Words searching for a way through. But where is this leading us?

Another light, another voice, another snapshot of the moment. A river, a mirage. A place, a distant land. Yes, perhaps there is a delicate thread connecting these lights and voices. Now it begins to make sense. It's the story of Poetry, of the Muse that inspires. From the strict rules of old metrics to its liberation from rigid frameworks, from its escape from political flattery and religious servitude, Poetry is here, in the present. Now it's in the voices of these young poets, who bring their verses to life, telling of dreams and nightmares, victories over emotion, and triumphs over themselves and their fears.

From the back of the room, another voice rises. Poetry is the moment. The audience listens in silence, fully immersed. The world outside has ceased to exist. We try to understand—and then we do.

It's Poetry telling its own story, filling the room with the very substance of dreams. Even the tables and chairs seem to change shape. Time is marked by voices, punctuated by the curious yet fitting chime of a reception bell. And as Gabriele Attene weaves together the fabric of this evening, the mission of 6inStoria feels complete.

The verses have found their way to us; they were destined to all along. Now everything is clearer. Everything intense is brief, and boredom has been left outside. The lights come back on.

From Dario Cadinu's Poetry Workshop, this gem was born. Each of us can imagine what kind of flower will bloom from it.

Here are the names of the poets who contributed to this evening, for those who wish to know:

Dario Cadinu, Alessandra Meloni, Chiara Tirino, Edoardo Cossa, Francesco Usai, Gabriele Attene, Ilaria Masala, Luca Diliberto, Maycon Bechere, Riccardo Casu, Sara Lepori, Sofia Rabatti, Sonia Vargiu.

32-C, as outlined in the program. Recordings and multimedia materials are also available for reference.

Tales of the ancient men - from Cagliari to Racalmuto, passing through Nuralba

The Grammar of Febrès

For the students of Professor Vincenzo Serra at the Buccari-Marconi Nautical Institute in Cagliari, today is about to become a memorable day. Two young students, Adriano Saba and Riccardo Casu—both attendees of the institute and our fellow adventurers in the literary event "6inStoria"—have the important task of introducing Nicolò Migheli to their classmates.

Professor Migheli, a living repository of extraordinary cultural knowledge and author of *The Dishonored Knight* (Arkadia, 2023), has returned to "6inStoria" to engage with the students.

The classroom falls silent; the whispered chatter and the paper ball skirmishes come to an abrupt halt as he enters and takes his seat among us.

Adriano and Riccardo, though a bit timid, explain with determined clarity to their lively audience why today's encounter will mean far more than just an hour spared from the monotony of the usual school routine.

We listen to this calm man, who, like a vast and deep lake, slowly breaks through the dam of indifference, gradually filling the room with a vibrant and colorful stream of knowledge about Sardinian history. Even the notorious paper-ball thrower in the back row can't help but be drawn in. He tells tales of courageous ancestors who died by the sword defending their beliefs just a few streets away from this building. Curiosity sparks, and the questions lead us back to 18th-century Cagliari, where we meet Bonifacio D'Olmi—better known as Andrès Febrès—a Catalan Jesuit who became a fugitive in the capital of the Kingdom of Sardinia. His crime? Penning criticisms of the Spanish king's colonial atrocities in South America, committed with the greedy complicity of a Pope.

Nicolò Migheli knows the fascinating story of Andrès Febrès like the back of his hand; he wrote an entire book about him, *The Grammar of Febrès* (Arkadia, 2022).

As the author enthusiastically summarizes the story, we are taken on a journey through the lives of ancient figures, people who lived for the love of literature and intellectual freedom. These were individuals who paid a heavy price for challenging the powerful in the eternal, tragic game of conflict between the oppressors and the oppressed—a cycle we sadly continue to witness today. The restless murmuring is about to resume as our guest gathers his papers and pen from the desk. Alessandra Meloni closes the event by reading *Selfie*, a poem from the posthumous collection *Inner City* by Martin Remesha King.

7-P as outlined in the program. Recordings and multimedia materials are also available for reference.

The Doctor of Càller

It is a calm night, and the gentle sound of waves blends with the soft patter of bare feet.

Jumping off a patched-up boat, they move stealthily inland, their blades gleaming under the crescent moon they revere. In the small village, they kick down the fragile doors of the houses.

Cries erupt - some fleeing, others pursuing - accompanied by the sound of blows and groans.

As the village of Nuralba awakens, the group of Muslim pirates has already returned to the beach, dragging four unfortunate souls whose fates have been irrevocably altered. The dinghy sets off again toward the felucca, dark and silent, waiting further offshore. Amidst the trampled sand, a precious ring glistens.

Hidden safely behind a dense bush, rooted in time and thickened by imagination, the students of the Convitto Nazionale have witnessed and played a part in everything that has unfolded.

This scene is drawn from the literary work *The Doctor of Càller* (Solferino, 2024).

The 4F and 4E classes of the European Classical High School, under the guidance of Lucia Cossu, who teaches history and philosophy, took us on an exciting historical and cultural journey. They exposed the streets of Càller and Nuralba, the Battle of Algiers, and even sailed the Mediterranean aboard pirate ships. With passion and skill, the students interviewed the author, Graziella Monni, and together they presented her latest novel, *The Doctor of Càller*.

During the event, in addition to presenting the novel, the students prepared and led lessons on sixteenth-century history and Sardinian history.

The event also involved the 3A, 3F, 3E and 3I classes, who had the chance to deepen their knowledge of history and literature.

The novel recounts adventurous tales, starting from Catalan Sardinia and landing on the North African coast. From there, it weaves through court intrigues, a mysterious ring, secret betrayals, and cowardly misdeeds, blending historical events with a gripping and fast-paced narrative.

One of the captives is Jacopo, betrothed to Violante, daughter of the noble Alfonso, a powerful figure in Càller - the ancient Cagliari for the Spaniards. The story unfolds in the perilous Sardinian city of that era, setting the stage for a daring expedition to Algiers to rescue the beloved hostage.

The young readers clearly enjoyed the book, their interest evident in the multitude of questions posed to Graziella Monni, who engages with genuine enthusiasm.

As the event came to a close, the spontaneity of the moment led the audience to ask the smiling author for a sequel to this captivating story.

15-P as outlined in the program. Recordings and multimedia materials are also available for reference.

The Doctor of Càller

The 6inStoria literary event opens the doors of Exma, Cagliari's municipal center for art and culture, to Graziella Xaris Monni. Formerly a philosophy teacher and now a school principal in Nuoro, she has long been a writer with a passion for history.

Her latest book, *The Doctor of Càller* (Solferino, 2024), is presented to a large audience by Lucia Cossu, a teacher, cultural facilitator, and a passionate scholar of Sardinia's ancient stories. This historical novel masterfully and insightfully recounts dramatic events, intrigues, and betrayals while portraying the love, weaknesses, and courage of the mid-1500s. Its stage is the Mediterranean Sea, with the violent clash of religions and the decline of Catalan colonialism as its backdrop.

The evocative readings by Dario Cosseddu from various excerpts of the work transport us back to those turbulent and bloody years when North African pirates pillaged and plundered in the name of Allah, while devout Catholic Spaniards decapitated and hanged the Moors.

The reader's reflections on the mad clash between the God of Rome and the God of Islam—still disturbing the peace of our time—add depth to the pages. Yet it would be an injustice to overlook the characters, vividly shaped by the undeniable talent of the author.

The paternal boldness of Don Alfonso, the immorality of his cynical rival Don Nicola De Cotes, the innocent and tormented love of Violante, the pains of Jacopo—her lost companion abducted by pirates—and the unwavering determination of Friar Ferdinando are all remarkable. Above all, Dimitrios stands out: a cultured Greek, an herbalist in Càller, and a wise counselor embodying Monni's admiration for ancient Greek philosophy.

This captivating work compels a breathless read with its skillful pacing and plot twists. Thanks to Graziella Monni's storytelling, time flies, leaving us yearning to learn more about that distant era. We bid farewell to the author, expressing our hope for a future meeting amidst applause and congratulations.

29-P as outlined in the program. Recordings and multimedia materials are also available for reference.

The plague doctor

The mask, designed two centuries earlier by Charles De Lorme, looms ominously and mockingly in the story of Doctor Salazar. While the heavy doors close off the Castello district in Cagliari, isolating it from the rampant plague, we step into the Ippocrate Center in Macchiareddu with Stefano Obino, author of the graphic novel *Bartolomeo Salazar – The Last Plague Doctor* (Camena Edizioni, 2016).

In Cagliari of 1816, cholera likely arrived aboard the British ship *La Ventura*. The bacterium found a fertile breeding ground in the waterfront neighborhoods, spreading maliciously due to poor hygiene and open sewers.

The residents of the center curiously flip through the pages of the comic, depicting the protagonist's anachronistic medical exploits. Protected by the terrifying beak-shaped mask, cloak, and hat, he roams the poorest districts of Sardinia's capital, administering ineffective remedies and improbable therapies.

The powerful storytelling of the illustrations and the familiar setting spark a dialogue with the Sardinian author. Interspersed with poetic readings by Alessandra Fanti from her collection *Fortunate Possibilities*, Obino explains the creation process and challenges he faced in completing the graphic novel.

The warm atmosphere of sharing characterizes this event, leaving participants with a sense of camaraderie. As we step outside the welcoming house, the warm sun accompanies our discussions of future commitments.

21-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Sciascia: History and Stories

A ray of light originating from a small Sicilian village strikes the precious diamond of a great man, refracting into infinite colors that illuminate the walls of our knowledge. They depict not only nearly a century of Italian history but also the intimate suffering of the human condition and the torment of its relationship with power.

At 6inStoria we felt the need to sit together before this masterpiece, examining its details with curious reverence, enchanted by its universal beauty.

Leonardo Sciascia was born in a poor village in Agrigento province after World War I (Racalmuto, 1921). A multifaceted genius, we focused on the aspect of his talent dedicated to writing during our ten sessions.

Led by Alessandro Marongiu, a literary critic and lifelong admirer of the Sicilian author, we ventured into the wild forest of over 40 publications. We read many of his books, captivated, page after page, by his ability to portray his times in a manner that remains extraordinarily relevant. His incredible intellectual pragmatism allows him to narrate the pain of victims of power—whether fascist, mafia-related, political, or economic—not as an indictment of opposing factions but as an execrable phenomenon of human nature.

This workshop leaves us with a deeper understanding of the history of those times, a clearer interpretation of our present, and a better grasp of ourselves.

We believe that the death of this great intellectual (Palermo, 1989) did not deprive us of the opportunity to grow through his words. His light continues to shine brighter and purer.

6-P as outlined in the program. Recordings and multimedia materials are also available for reference.

A world of stories - extraordinary lives in an ordinary world

The Assange case

Today, at the Euclide High School in Cagliari, all eyes are on Marina Boetti as she introduces a particularly unique event in the auditorium. Students from both classical and scientific disciplines have the opportunity to meet investigative journalist Stefania Maurizi. Teachers, including Paola Passeroni, Rosanna Ermini, Ornella Valentini, and Claudia Russo, momentarily set aside their official responsibilities, mingling their interest with the students' lively curiosity.

Stefania Maurizi, an acclaimed investigative journalist and daring reporter, gained public attention with her book *The Secret Power* (Chiarelettere, 2024), which encapsulates years of inquiries into the darker sides of history. A friend of Julian Assange, she has collected his confidences and shared the anguish of his punishment, inflicted by the U.S. government for exposing embarrassing truths about its overreach.

Following an introduction by Edoardo Cossa, the author's book lies forgotten on the table as everyone's focus shifts to this reassuring yet resolute woman. Questions abound, and the audience's keen interest centers not so much on the book's content but on the journalist's personal story.

Students and teachers alike delve into the many "whys" and the weight of choices that have made her a formidable chronicler of dangerous truths. Stefania recounts her youthful indignation against environmental and health abuses in her hometown and her growing, visceral need to name the culprits and give faces to the victims.

Her professional journey has taken her to places where censorship offered more protection to journalists than the word "press" on a bulletproof vest. She spent years playing cat-and-mouse with powerful entities, relying on encryption, coding, and secrecy to evade their pursuit.

The barrage of questions and answers seems endless. It is only through Alessandra Fanti's poetry, read from her collection *Fortunate Possibilities*, that the audience is brought back to the core of it all—the human condition, capable of soaring above the clouds yet plunging into the depths of cruelty.

Stefania Maurizi departs, dragging two worn-out suitcases, leaving behind a promise of return for *6inStoria*. Until next time.

19-P as outlined in the program. Recordings and multimedia materials are also available for reference.

The Assange case

The Foyer of the Teatro Massimo in Cagliari is buzzing with activity when Alessandro Marongiu, the event's host, and Stefania Maurizi make their entrance.

She exudes a quiet charm, yet beneath her calm demeanor lies an unmistakable aura of confidence and determination. Her choices, in fact are the central theme of the evening. She is the author of the book *The Secret Power* (Chiarelettere, 2024).

The book cuts sharply through the intricate web spun by powerful entities, primarily pointing a finger at the U.S. government. It accuses them of relentlessly persecuting figures like Julian Assange and Chelsea Manning, who openly admitted to leaking documentary evidence of numerous political and military scandals.

Stefania recounts her experiences, including her friendship with Julian Assange, the founder of WikiLeaks, who exposed countless unspeakable secrets—from the Pentagon's war crimes to environmental disasters closer to home. She also sheds light on Chelsea Manning, a former Marine who provided Assange with undeniable proof, including documents and videos, of massacres of innocent civilians in Iraq by her own military.

Maurizi's commanding presence often takes the conversation beyond Alessandro Marongiu's questions, using them as springboards to delve into her life as an investigative journalist.

And so, her narrative flows freely. It's a tale of espionage, danger, and paranoia—constant companions in her journeys. The weight of the information she has gathered and disclosed forced her to live for years under a cloud of precautions and fears, encrypting, encoding, and concealing highly sensitive secrets previously unknown to the world.

The audience could listen endlessly, captivated by her stories, but the book signing signals the end of the event. As Stefania gathers her belongings, she picks up her phone, its camera conspicuously covered with a worn-out piece of tape—a tangible reminder of the anxieties that have become her constant shadow.

24-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Geopolitics and literature: how international events shape storytelling

At 6inStoria, we are fortunate to meet Barbara Schiavulli, this time in the bookshop of Teatro Massimo. Schiavulli is the founder of Radio Bullets, a platform that has been championing honest journalism since 2015. This afternoon, she shares the space around the large table with numerous attendees under 30, the evening's intended audience.

Barbara Schiavulli is here not just as a war reporter, investigative journalist, and author but as someone deeply informed about the dramatic events shaping the history of regions stretching from Gaza to Afghanistan. Her insights compel profound reflection on the intellectual and moral crises these events provoke worldwide.

She opens up, revealing a blend of sensitivity and fierce determination—a woman scarred by years of chronicling horrors endured by others, living through them alongside her subjects, and documenting them for our understanding.

Barbara grows impassioned as she recounts the story of Faruz, a proud policewoman in Kabul under American control, now a fugitive under the Taliban regime. Faruz's "crime" was daring to uncover her head and work in a profession reserved for men.

What emerges is a stark portrait of a patriarchal culture that marries off girls at 15, bars them from education beyond elementary school, forbids them from pursuing careers or sports, and denies them the dignity of simply existing as equals. Ambitions and dreams are stifled before they can even take root.

The gender conflict transcends Afghanistan's borders, and in Schiavulli's words, it takes on the tone of a resolute feminist manifesto. We forgive the faint trace of misandry that colors her condemnation of male culpability, understanding the depth of suffering she has witnessed and endured.

As we art ways, we thank her for the invaluable insights she has shared, leaving us with much to ponder and explore.

18-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Burqa Queen

Thanks to the collaboration between the CEDAC festival “Leggerezza” and the literary event “6inStoria,” a large audience gathered at Teatro Massimo in Cagliari for the presentation of *Burqa Queen* (Youcanprint, 2023).

The author and journalist Barbara Schiavulli was introduced by her colleague Gabriella Saba.

The novel narrates the deeply tragic yet disturbingly ordinary struggles of three women forced to endure the harsh realities of life in the Islamic Emirate of Afghanistan.

In 2021, following the withdrawal of U.S.-led coalition forces, the twenty-year Western occupation of this rugged land—long a stage for wars and religious extremism and a breeding ground for the most ruthless terrorist organizations—came to an end.

In just a few days, the Taliban extinguished the glimmer of freedom that much of the Afghan population had begun to glimpse, imposing the harshest and most uncompromising interpretation of Islamic Shari‘a.

Gabriella Saba’s questions to Schiavulli unfold a series of somber reflections on failure.

The image of mothers throwing their children into the arms of U.S. soldiers departing for safer lands illustrates the decline of a global superpower—one capable of obliterating regimes and infrastructure but unable to build stable foundations for social peace.

The snapshot of bearded victors, waving their Kalashnikovs on the couch of what had until recently been the presidential palace, after advancing in just three days with barely a shot fired, symbolizes the pitiful collapse of Afghanistan’s corrupt secular alternative. This fragile, makeshift democracy—propped up by dollars—was abandoned by those who were supposed to defend it.

The dialogue between these two seasoned journalists leaves the audience with numerous heavy and unsettling questions. As we step out into the cool evening air of Cagliari, our pace slows, weighed down by the sobering thoughts the event has stirred.

25-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Al Ghalas

Today, the students of the Buccari-Marconi Institute in Cagliari have the privilege of attending the presentation of *Al Ghalas: l'ora più buia del Medio Oriente* (Bompiani, 2024) in their auditorium. The event, hosted by Adriano Saba and Riccardo Casu, features a special guest: the book's author, Luca Foschi, an eclectic native of Cagliari who has made a name for himself in the world of journalism.

Foschi shares insights into his book, recounting the experiences—likely semi-autobiographical—of war reporter Ernesto Fiaschi. The narrative paints a vivid picture of the Middle East and its all-too-common atrocities, weaving tales of life and conflict that journey from the ravaged lands of Palestine through Lebanon and Kurdistan, ultimately reaching Afghanistan.

What sets this work apart, beyond its disenchanted yet ironic tone, is the protagonist's focused and empathetic attention to the *before* and *after* of events that a conventional journalist might simply report.

The result is a lively procession of eccentric characters encountered during the reporter's life away from the battlefield. Figures like Abuna, a partisan priest, and Edith, a drag queen and roommate in Beirut, come to life as vibrant cameos. These portrayals highlight Ernesto's deep connection to the humanity he encounters, ultimately becoming a part of it himself.

The colorful depiction of these friendships is framed by verses from Alessandra Fanti's poetry collection, *Fortunate Possibilities*, which she reads during the event.

Luca Foschi concludes by sharing with the students the motivations that led him to pursue journalism. He describes the deeply personal and indispensable need to approach the profession on his own terms—giving voice and face to the unknown individuals who often embody the essence of contemporary history more than the events themselves.

20-P as outlined in the program. Recordings and multimedia materials are also available for reference.

La bambina del vetro (*The glass girl*)

The commitment of *6inStoria* to sharing experiences and stories brings us once again into a classroom at the Euclide Classical and Scientific High School in Cagliari, where we meet the students and their teachers, Paola Passeroni and Cristina Lucchesi.

This time, the occasion is the presentation of a freshly published work by Elisa Pilia titled *La bambina del vetro* (Il Maestrato, 2024).

Introduced by Edoardo Cossa, the young author explains why, in 1954, 26-year-old Etienne feels compelled to return to the small French village in the Ardennes where, twelve years earlier, the fury of the Nazi invasion had upended lives, forcing him as a child to flee with his only friend.

Aili, an orphaned Jewish girl who cannot speak, has developed a unique way of expressing her emotions through the play of light and color refracted by the glass she holds in her hands.

Etienne's journey back takes us through the smoldering ruins of war, retracing the path where the two children fled, survived, and were ultimately separated.

As Alessandra Meloni reads a poignant excerpt from the novel, the students seem to grasp that it doesn't matter whether the two children ever reunite. The book is a story of a journey—a journey through the devastation of violence and destruction, but also one that leads inward, toward the most intimate and fragile parts of the protagonist's soul.

It is there, in that delicate space, that hope resides—a hope embodied by the glass girl, who, against all odds, survived the cruelty of those days.

We bid farewell to the attendees, hoping this encounter has added another tool to the students' backpacks—one that will help them navigate the intricate mechanisms of their own lives.

8-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Women and History

La bambina del vetro (*The Glass Girl*), a novel by Elisa Pilia published by Il Maestrone in 2024, is once again the focus of a presentation, this time hosted at the Centro Ippocrate in Macchiareddu. Educators and guests of this remarkable rehabilitation center have the opportunity to engage with the poignant narrative of the book. Through the young author's words, the plot transports us to post-war Europe, starting in 1954 and tracing back to the heart of a France scarred by Nazi occupation. Amid the devastation, we relive the anguish of one of the two young protagonists, who, after fleeing during the war, is now searching for the other lost soul.

At the core of the story is Etienne's pursuit—not only to find the girl who communicates through the colors of glass but also to rediscover the purity of emotion and the childlike wonder that war had shattered within him.

Etienne chases hope, a sentiment that holds the key to unlocking a better future. It is this hope that also underpins the work of those who strive to rebuild the relationship between their existence and the surrounding reality.

Deeply engaged with the topic, everyone participates in the dialogue with the author. The lived experiences of each attendee draw sustenance from the spontaneous flow of conversation. Once again, with growing clarity, we at *6inStoria* recognize how essential it is to share our own stories to foster the growth of others.

12-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Stranizza

Summer promises to be as scorching as ever as Nino and Marco walk hand in hand along a dusty, peripheral road in Giarre. Their hand-holding is absurd, not because of its innocence but because of its impossibility—because in Giarre, Sicily, in 1980, their love is inconceivable, unacceptable, and perilously unsafe.

Soon, their lives will descend into hell. Their bodies will be found in the countryside, lying close, still holding hands, united even in death by the same gunshot wound to the head.

This brutal murder transcended the confines of crime reporting, becoming a landmark in Italy's cultural and social history, remembered as the *Giarre Murder*. It is this harrowing event that Valerio La Martire explores in his book *Stranizza*, published by Rizzoli in 2024, which he presents today at the Euclide Classical and Scientific High School in Cagliari.

Alongside us at *6inStoria*, the audience includes students accompanied by teachers Cristina Lucchesi, Valeria Caschili, Paola Passeroni, and Rosanna Ermini.

The subject matter touches a raw nerve in our social consciousness. The students ask questions, share their thoughts, and the author engages openly in dialogue. Discrimination, it seems, has no expiration date, and little has changed since 1980. This is evidenced by the countless assaults—some fatal—on individuals who, even in the 21st century, dare to dress in ways deemed unconventional for their gender or express nonconforming sexual orientations.

The students discuss these issues, recounting instances of denied freedoms and the violence of prejudice.

As the author removes his sweatshirt to reveal a t-shirt emblazoned with the words "*Mamma, sono gay*" ("Mom, I'm gay"), leaving no ambiguity about his identity, Michele Pipia from RainBook—a cherished literary platform amplifying voices of dissent and diversity—shares insights into the ongoing struggle for acceptance.

When Alessandra Fanti concludes her reading of a poignant poem from her collection *Fortunate Possibilities*, we realize that the school bell is about to ring, marking the end of our time together. The farewell among participants is warm and friendly, with promises to meet again at future initiatives.

4-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Il mare sopra (The sea above)

Today, the journey of *6inStoria* crosses paths with the life of Fabio Fanni Marceddu, shared with us through his book *Il mare sopra* (Metis Academic Press, 2023). From the very beginning, it is clear that this will not be the usual presentation of a literary work, but something different, something more engaging for those of us observing the face of this man, whose deepest expressiveness has been accentuated for our eyes by the skilled makeup of Davide Orani.

The encounter quickly takes on the tone of what is now commonly referred to as a "motivational talk." Fabio starts by asking about us, showing a genuine interest in learning something about our personal stories. Then he speaks, sharing his own.

"I was ugly, really ugly as a teenager," Fabio admits. Growing up as a homosexual in a peripheral neighborhood of Cagliari, being gay was met with the same hostility as the arrival of a police patrol car.

"I lived it badly, and it seemed like everything would only get worse. My very existence was rejected—family, environment, social conventions—all of it pushed me inexorably toward a future of depressive isolation".

Then one day, things began to change. Friendly advice from a high school teacher and the hard-earned courage to leave without a penny to attend a theater academy transformed his life and his world.

"The theater welcomed me. I found an environment capable of healing the wounds inflicted by prejudice and hypocrisy".

In the pages of his book, Fabio tells a story of ordinary diversity, a testament to someone who, in his own way, made it through. His hope is that his story might inspire others to find the same courage he once discovered.

"It takes a lot of it, a crazy amount of courage, to write your own life, to take control of your choices, to strive for the simplest and most just thing for every living being: the freedom to live your time as you wish".

Fabio concludes, now an actor and co-founder of the *Teatro dell'Armadio* with Antonello Murgia:

"This is my story, and this is my book. It is not just the chronicle of a battle won, but one of the many possible recipes for preparing, according to one's taste, a satisfying dish of happiness".

1-S as outlined in the program. Recordings and multimedia materials are also available for reference.

Cries of women - the sound of tears

Hypatia Lives!

Egypt. Alexandria. 400 AD. The Egyptian gods, desecrated by the rampant arrogance of Catholicism, watch from somewhere as the heart-wrenching words of the condemned woman, Hypatia, a learned scientist but an unfortunate free spirit, unfold. She recounts the drama of her fate to us.

Actress Giulia Loglio was meant to be present, but sadly, she is not here. Yet she lends her body and voice to the distant soul of this heroic figure, bringing her to life among us.

The emotional transfer is complete as Hypatia lists the mortal accusations made against her by the religious authorities for participating in the brutal intellectual confrontations of her distant century, committing the unforgivable crime of expressing her thoughts. The events narrated and the protagonist's sufferings sketch for us, captivated spectators, both the turbulent and perilous history of that time and the intimate, mortal trials of a human being and her yearning for freedom.

The dramatic words of the monologue draw us in, soon unveiling the harsh reality of what occurred. Hypatia's crime, beyond the formal accusations leveled against her by the fanatics of her era, was simply being a woman.

Now, chained to our own times, we witness that bloody, unjust, intolerable tug-of-war between who we are and what others demand we should be.

The tragedy of this ancient woman endures in the abuses still suffered by women today for being women, by the different for being different, and by the few for thinking differently from the many.

The magic of the moment ends, and amid the sincere applause, Giulia Loglio's face is glimpsed. Is she truly here with us, or has she remained there, in Alexandria of Egypt, where a Catholic executioner silenced Hypatia—but, of course, not her ideas?

5-S as outlined in the program. Recordings and multimedia materials are also available for reference.

L'Iliade cantata dalle dee (*The Iliad sung by the Goddesses*)

An all-female evening was held in collaboration with the CEDAC festival *Leggerezza* for Marilù Oliva in the Foyer of the Teatro Massimo. Those attending this gathering for the presentation of the book *L'Iliade cantata dalle dee*, published by Rizzoli in 2024, were not greeted with tea and pastries, and the topics certainly did not involve makeup, hairstyles, or other lighthearted activities typically associated with the female world.

The challenging subject of the book is *The Iliad*, a robust epic poem that Homer, with a distinctly male lens, dedicated to the androgynous feats of men and gods, their hatreds, intrigues, and loves. The author shifts the spotlight, illuminating all those female figures who, beneath the surface, gave depth and substance to the classical work.

Pressed by questions from Francesca Spanu, the author delves into the importance of female characters. By overturning the traditional perspective, she achieves the ambitious goal of highlighting what, despite its obviousness, had never been adequately emphasized.

Numerous figures, one by one, gain the honor of center stage, confirming that without them, the Blind Poet could have written nothing.

It was the goddess Aphrodite who “gave” Helen, sparking testosterone-driven rivalries. Another goddess, Athena, narrates Achilles' fury, while his mother Thetis explains the deeper reasons for the Achaean man's resentment.

The entire Trojan War, in the end, originates, is armed, and is sustained by two goddesses who incite and protect their favored warriors.

The book also features numerous wives and mothers who, while they played secondary roles in the exalted war exploits of the original poem, now, thanks to Marilù Oliva's vision, regain their rightful place as active mothers and wives of the combatants. Their significance in the narrative is restored with pride and full dignity.

The silence of the audience frames the words from the work, which the author interprets with emphatic passion.

13-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Cleopatra e il serpente (*Cleopatra and the snake*)

Helen of Troy, the sorceress Circe, Cleopatra, Ophelia, Paolina Borghese, Sarah Bernhardt, Rose Montmasson, Dora Maar, Marilyn Monroe—women celebrated and renowned for their dazzling beauty. Tonight, we discuss them with Nicola Fano, a multifaceted and accomplished figure in Italy's artistic and cultural landscape, appearing as the author of the essay *Cleopatra e il serpente: la bellezza come arma del patriarcato* (Elliot, 2024).

With refined elegance, Fano describes his meticulous work, crafted page by page with the intent of reclaiming the image of these women from the stereotypical and lecherous gaze of patriarchy. He restores to each of them the ethical, historical, and simply human value that was overshadowed by the blinding allure of their physical appearances.

The topic ignites the interest of the young audience, and the author, a true champion of engagement, responds to questions with insights that make the dialogue truly electrifying.

For our benefit, heroines of the past come to life again as Nicola Fano reveals the injustices endured by these women, whose lives were sacrificed in their attempts to break free from the confines and conventions imposed by the male-dominated culture of their times. These women were pinned like butterflies in display cases, showcased on the most prominent wall of the house.

Rose Montmasson was the partner of Francesco Crispi, a politician of early unified Italy with immense public fame but utterly lacking private dignity. He met Rose and exploited her hardworking rural nature for over twenty years, basking in her incredible beauty, only to discard her without remorse for another woman when, at fifty, she no longer dazzled his petty smallness with her former charm.

Dora Maar, the wife of Pablo Picasso, had her statuesque beauty inspire his transition from Cubism. She was his muse, model, submissive partner, and designated victim of his infidelities and abuse. Her beauty did not spare her from a psychiatric clinic when Spain's other diminutive genius discarded her as a now-useless accessory to his ego.

We wish this event could last much longer, given the many questions and impressions the author could address with such clarity and meaning. Rarely has a farewell to a guest been accompanied by such warm cordiality and heartfelt thanks.

Goodbye, Maestro.

11-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Burqa Queen

This time, Edoardo Cossa joins war reporter Barbara Schiavulli at the Euclide Classical-Scientific High School in Cagliari to present her book *Burqa Queen* (Youcanprint, 2023) as part of the literary event “6inStoria”.

The narrative focuses on the lives of three Afghan women—Faruz, Farida, and Layla—and how the return of the Taliban to power obliterated their attempts at leading a civil life overnight.

The reinstatement of the most crude and uncompromising interpretation of Islamic law, which forces women to conceal themselves under the burqa and effectively excludes them from any social activity beyond caring for the home and children, is a blatant declaration of a gender war that wounds the hearts and minds of those subjected to such Muslim atrocities.

The brutalities endured by the protagonists drive their spirits to face a dilemma that is given significant emphasis in the book and sparks passionate debate among students engaging with the author: to succumb or to resist?

Through the students' observations and questions during the discussion with the writer, a deep, albeit timid and naive, sense of outrage emerges over the denial of the most basic freedoms. At the same time, there is heartfelt pity for those forced to give up their simplest desires and most natural ambitions due to violence.

The lively exchange finds its conclusion in a moment of calm when verses by Alessandra Fanti, from her poetry collection *Fortunate Possibilities*, capture the audience's attention and bring a hushed stillness to the room.

14-P as outlined in the program. Recordings and multimedia materials are also available for reference.

Burqa Queen: Women and Afghanistan Barbara Schiavulli

Pozzomaggiore is a small village of just over 2,000 residents located in the province of Sassari, overlooking Sardinia's eastern coast from its rocky highlands. Once a vital center of Nuragic civilization, it is now dotted with sheep farms and renowned for its award-winning equestrian traditions.

It is here that Lucia Cossu chose to host a day dedicated to the presentation of *Burqa Queen* (Youcanprint, 2023), featuring its author, Barbara Schiavulli, a war journalist and writer. She was the main speaker at both events: one at the Scientific High School, which was exclusively for students, and another at the Social Aggregation Center, open to the public. Both events were made possible thanks to the inter-municipal cultural association Operas and the Pintadera cooperative. An analysis of these two encounters, held nearly four hours apart, revealed both notable similarities and striking differences in the interactions with the respective audiences. The book's central theme—the condition of women in today's Taliban-ruled Afghanistan—universally inspired broader reflections on the status of women in contemporary society. However, the younger audience displayed a greater curiosity about the life and profession of the freelance reporter. Conversely, the participants of the evening event, who could be described as less youthful, were more focused on the daily lives of Afghan women, their resilience in the face of Islamic oppression, and the potential prospects for improving their quality of life. What united and profoundly resonated with both groups was the shared indignation over the crude violation of gender equality—a violation that persists even in this early part of the third millennium. 26-27-P as outlined in the program. Recordings and multimedia materials are also available for reference.

On Oedipus, without complexes - apologies to Freud

Non è il caso. La vita secondo Edipo (*Not Fate: Oedipus, Us and the Greeks*)

Shortly before the presentation of his book, scheduled for later today at the Teatro Massimo in Cagliari, author Nicola Fano meets with a large group of under-30s in the Teatro Massimo bookstore. This motivational gathering was organized by “6inStoria” specifically for them.

Using the mythological figure of Oedipus as a starting point—primarily known in the collective imagination as the unwitting perpetrator of patricide and incest—the discussion explores the uncertain territories where fate and free will, knowledge and blindness, collide. It ultimately examines the indivisible entity from which literature and much more have originated: the word. The ancient Greeks enshrined its brilliance with the term “λόγος,” elevating it to a non-lethal weapon capable of resolving political and legal disputes. It also served as an essential tool for transmitting their groundbreaking scientific and philosophical insights to future generations and for portraying the immortal beauty of human and divine passions.

The ability to transform the small electrical impulses produced by our brains, known as thoughts, into sharable emotions relies on a communicative process in which the word—whether spoken or written—takes center stage.

The semantic difference between knowledge and understanding, between unfolding and explaining, becomes evident in the flow of terms that often struggle to faithfully replicate the original idea for others.

Rarely have we spent hours as interesting and stimulating as these. Thank you, Nicola, and best wishes for your work.

28-P as outlined in the program. Recordings and multimedia materials are also available for reference.

History according to Oedipus

Outside Cagliari, darkness has already fallen, and a large audience now gathers at the Teatro Massimo to welcome writer Nicola Fano. In conversation with Alessandra Menesini—journalist and multifaceted figure in Sardinia's artistic scene—Fano presents his book *“Non è il caso. La vita secondo Edipo”* (Treccani, 2023).

Part of the literary event *“6inStoria”* in collaboration with the CEDAC festival *“Leggerezza”*, this meeting aims to delve into the unresolved conflict between chance and predestination, a theme clearly hinted at in the book's title. The discussion quickly gravitates toward this topic, stripping Oedipus of the psychological implications of his infamous incest—a scientific cornerstone of Freudian memory.

Are the offerings endured by the ill-fated Oedipus in his tragic existence the inevitable price of ancestral guilt, or the random sum of his conscious choices?

Through this fascinating discourse, Nicola Fano opens countless doors that might lead, perhaps, to an understanding of this age-old question that has long unsettled our souls. The author challenges us to deeper reflections: free will, he suggests, is a choice we believe we have. For it to truly exist, it would need to stem from our purest selves, untainted by the conditioning of our own lives. Perhaps, just perhaps, it is real only in the behaviors and choices of wild animals, who spontaneously honor the magnificent purity of their instincts.

So how do we solve this ultimate enigma—destiny or free will?

These are the two faces of the coin Nicola Fano has minted for us and tossed into the air. A coin that, as he suggests, may never touch the ground, and if it ever does, will inevitably land upright, balanced on its edge.

23-P as outlined in the program. Recordings and multimedia materials are also available for reference.

And as we all gather to blow out the two candles on her cake, we hold her in our arms for the commemorative photo, gently taming her stubborn hair, 6inStoria thanks you with a heartfelt smile.

Text by Alessandra Meloni

Photo by Dario Cadinu