

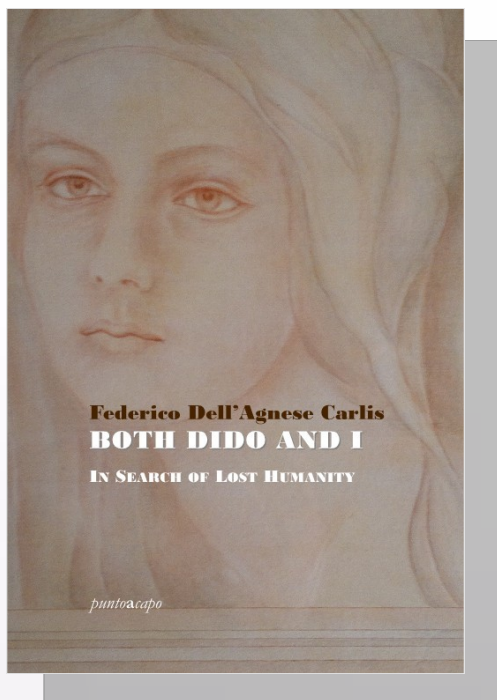
## Cartella stampa

### Collana Intersezioni

61. Federico Dell'Agnese, *Both Dido and I* (versione in lingua inglese), pp. 344, € 20,00 ISBN 978-88-6679-486-8

Federico Dell'Agnese studied piano and classical composition. His compositions have been performed at the Ludwigsburger Schlossfestspiele, the Teatro alla Scala, the Mozart Saal in Hamburg and other European theatres and institutions. As a figurative painter, Federico worked on recovering the formulas and modes of expression inspired by classical models, giving them his own interpretative spin, developing this activity in parallel with his research in the musical field. He dedicated himself to the study and experimentation of painting techniques, drawing, and the preparation of materials taken from ancient treatises.

The monograph *Lo Specchio del Sogno (The Dream's Mirror)*, on his work as a painter, was published in 2001. He wrote a philosophical novel, *La Poiana Bianca del Libero Arbitrio*, published in Italy in 2020 and in English in 2023 as *The White Hawk of Free Will*, and the novel *Adamo in Virtuality*, winner of two literary prizes, both published by puntoacapo Editrice.



At the sight of the three-tits dancer – or perhaps it's an entraineuse – in a smoky club on a roughly terraformed Mars, glimpsed in red behind a dome that might as well be made of Plexiglas, we can't stand it any longer and burst out laughing. The succession of mutant monsters of all colours and sizes, and the virtual reality experiences in old dentists' chairs triggered via frightening injections with giant syringes already baffled us, but this is just too much. After the five-hour lecture at the Royal College of Archaeological Fine Arts and Humanistic Studies in Melbourne and a bit of home study in the afternoons, we got into the habit of meeting at Ahmed's in Auckland in the evenings to watch science-fiction films. Old stuff, late twentieth and early twenty-first century. It was Yo Hu's idea, and it is now our favourite form of entertainment.

**Reduced to a few million individuals and demoralised, humanity lives in comfort, free from material concerns and conflict, but under the gentle inflexible control of the Artificial Superintelligence that has saved it from self-destruction triggered by climate upheaval. Born on a peripheral colony of the solar system, Umbriel refuses to accept the decline.**

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