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“Occhio di bue” the new book by Claudio Sottocornola

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628 pages of text, 96 pages of photos, 435 tracks, musical excerpts from the famous concert-lessons with students and the public: the spiritual testament transmedia of the Bergamo 'Philosopher of Pop' finally in bookstores The study and search for a life in contrast with the trend. The volume is a real journey on the road enriched with critical contributions

“Occhio di bue” the new book by Claudio Sottocornola

“Pop was the window, the habitat, the place from which to start a reflection, for me more stimulating because it is more linked to the actuality of life...”

“The **pop** it was also an expedient for me to talk about what really interests me, **life and its meaning** and the occasion of pop, just as a football match makes people talk about teamwork, friendship, respect and collaboration, allowed me to have my say, for example on values, disvalues and the search for meaning, with great freedom, where without the pop environment perhaps I would have been censored or unheard “. **“Bull’s eye”** is the new book by **Claudio Sottocornola** defined by the author himself as “a real **spiritual testament** “, a gift to his readers, a compendium of his business **“Pop philosopher”**. For a lifetime Sottocornola has been committed to analyzing, interpreting and disseminating the contents of that one **mass culture** which he elected to his own **field of investigation** privileged, together **to the autobiography** and to **contemporary crisis** of the **sacred**. In contrast to the use of brevity and extreme synthesis currently dominant in public communication, the author proposes **a sort of archive** from **to extract, at will** different and variegated contents, even in the ritual repetition of leitmotifs that dot this **collection of conversations, mostly transcribed from the orality of public meetings along the peninsula as well as in its Bergamo**. A real journey *on the road* in which we will accompany him, warning us that *repetita iuvant* and that stimulated by an ever-changing audience he will give us “with the repetitions, what accompanied them in the form of variation, different focus, at times, lightning and illumination...”.



It is a full-bodied volume of **628 pages of text, 96 pages of photos and a free DVD-Rom with 435 MP3 tracks**, musical excerpts from his concert-lessons with students and the most varied public. A collection of public interventions, in general **presentations of two recent syllogs, “Variety” (Marna, 2016) and “Saggi pop” (Marna, 2018)**collections of interviews and essays, related to the world of song and entertainment, connected to the so-called *popular culture* area that Sottocornola also explores through the successful formula of **concert-lessons on pop, rock and author songs**of which two transcriptions appear in the appendix, together with **critical reflections by the author himself and others, interviews and a long play list illustrating the musical and poetic contents of the free DVD-Rom attached**. Also thanks to the **QR code on the back cover, you can access the complete archive of the concert-lessons and presentations on line by Sottocornola himself**. The whole goes to constitute **a transmedia work** which can only stimulate demand and stimulate the curiosity of the contemporary public.

“Compared to pop ... a testament of mine, a legacy ... a testimony of the itinerary followed which could be of help to others. With all the music that accompanied him and that I would like to deliver to her silence. In other words, to a real listening “.

Why “Bull’s Eye”? The author explains to us in his Introduction (“Absolutely to understand”): **“The ‘bull’s eye’ is that powerful lamp that you use in scope theatricaland above all musical, to project a light beam focused and highly defined on the performer on stage which is constantly followed by an operator who illuminates his presence and movements on stage. It is a kind of image-metaphor of its centrality, of its own be in that moment manifestation, sounding board of being, its microcosm and monad. Ox eye as it cuts out and defines a subject as paradigmatic with respect to another, it represents that phenomenon that in the context of contemporary mass culture we call successequivalent from the glory in the postmodern scenario“.** Thanks to this metaphor *the pop philosopher* proposes, starting from the areas of contemporary mass culture, a reflection

that, from journalistic to historical-sociological contents, is gradually focusing on how a **linguistic and theoretical practice that is first and foremost philosophical.**

“**A life without research is not worth living**” - recalls Sottocornola, quoting Plato from the “**Apology of Socrates**” -, and since every research is carried out starting from an environment, from a historical context, from a determined condition ... it follows that studying the modalities of expression and communication of contemporary man ... means investigating those areas, such as the **music, cinema, television, newspapers, advertising and the web**, that this contemporaneity crosses and characterizes “. An example of this methodology is found in **first conversation** proposed in “Ox Eye”, “**Glory and stardom ...**”, from the **Roman Foundation of Telesse** Termewhere we enter into an examination that, starting from the current, **spasmodic search for success between talent, reality and social media, confined to the surface of appearing as an end in itself** leads to **a illuminating analysis of the concept of glory of classical antiquity** where success or public recognition was always correlated to its function and community dimension, the good of *polis*, and then of **Christian eschatology which has no need for public recognition** which indeed can ignore it, in the face of its relationship with the divine.

For Sottocornola, investigating pop It means **investigate your own time** that *popular culture* characterized by industrial production and mass commissioning, which designates our time **exactly as the baroque designated the ‘600 and romanticism a part of the’ 800**, movements that are also ambivalent, with high and low manifestations, and also starting from the actuality of music, cinema, mass and social media rather than “the theory of the theory” is probably “the most fruitful and disruptive philosophical approach we can imagine” . One then emerges in the author **increasingly clear awareness of decline of pop that becomes degradation** in the face of an increasingly pervasive nostalgia for what Sottocornola calls the **paleo pop of the 50s-60s-70s, which becomes founding mythos** and ideal paradigm of confrontation, hermeneutic opening on a distant world which has now disappeared but anthropologically better.

It is surprising that often arduous and theoretically demanding reflections are accompanied in the book by a **approach apparently light** with frequent references, especially in the part dedicated to the interviews of “Varietà”, to anecdotes relating to the encounters that the author has had over the years with the most significant characters of song, television and **show in Italy** by Gianni Morandi a **Rita Pavone** by Carla Fracci a **Nino Manfredi** from Vittorio Sgarbi a **Beppe Grillo** from Ivano Fossati a **Paolo Conte**, by Amanda Lear a **Gianna Nannini**, by Mara Venier a **Enzo Jannacci**. A missed and regretted meeting, on the other hand, due to an editorial veto in 1989, is the one with **Raffaella Carrà** recently passed away, to which the author dedicates **a moving letter in memory, one ghost track printed with a delicate gray ink, which he also serves to take stock of the pop issue** elsewhere faced in a more icastic and corrosive way (see the leave dedicated to “**Maradona, Covid and the Pop Apocalypse**”), and here resumed with a more empathic and emotional attitude. A close reflection is articulated on these experiences which becomes an opportunity to talk about meaning and value, quality and resilience in difficult times such as the pandemic ones.

Lastly, to reinforce the testamentary and existential impression of the volume, **96 pages of photos on the road of the author and the contexts in which he moved give us a journey through childhood, adolescence, music, studies, meetings, travels, books, CDs, lessons-concerts, family, school and territory** which testifies even more to the stylistic code of Claudio Sottocornola, a **union between culture and life, between music and philosophy, between existence and thought** that in these times so sectored tends to be totally lacking and that in “Occhio di buie” is instead synthesis, vision, memory and projection on the future. To close, a **Unpublished DVD-Rom**, with 435 tracks, musical archive of the lessons-concerts of Sottocornola shot by the public with an unmistakable flavor *live* And *coarse* allows us to become better acquainted with his role as

performer, interpreter And cultural animator which makes it unique in the panorama of Italian culture. To embellish the work, **there are several contributions from experts who introduce or comment on the volume, from Paolo Tocco to Athos Enrile, from Fortunato Mannino to Maurizio Gussot**testifying to a by now shared esteem and recognition of Sottocornola's long exegetical and performative activity in the world of pop.

Biography

Claudio Sottocornola, full professor of Philosophy and History in Bergamo, graduated with a thesis in History of Theology at the Catholic University of Milan and has taught religious disciplines, literary subjects, educational sciences, history of song and entertainment, characterized by a holistic approach to knowledge and a strong focus on the category of "interpretation", in whose light it investigates the contemporary world. Journalist, writer and performer, he has published poetic works translated into several languages ("Youth ... goodbye. Diary of the end of the 1900s in verse", "Nugae, nugellae, lampi. High school notebook"), essays ("The gift", the quadrilogy "The bread and the fish", "The transcendentals betrayed", "Polar Star", "Effatà", "Coffee Break", "Good words"), multimedia works ("Eighties / laudes creaturarum'81", "The garden of my mother and other places "," Pop Ideas "), musical works (three CDs," The appointment 1, 2, 3 "and the DVD" The appointment / The video ", the box set in five DVDs" Working Class ", the pendrive "A night in Italy") and a substantial collection of interviews with the characters of the Italian song and show ("Varietà"). In 2018 it is the turn of "Saggi Pop", a collection of essays, interviews, concert-lessons and drawings that investigate the universe of Italian popular culture in the international context. As a philosopher, he collaborates with various magazines and carries out innovative interdisciplinary researches between music, poetry and image, which he proposes, also through the lesson-concert module, to a transversal audience, in schools, theaters and in the most varied places of everyday life. , as well as on the web, through the "Bootleg / Blitz" initiative. The subject of his investigation are mainly intellectual autobiography, the crisis of the sacred in the contemporary world and the universe of popular culture (for which the Italian press has nicknamed him "the philosopher of pop"), in an effort to synthesize weak thought and classical hermeneutics.

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