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*Narcocapitalism* Power of Silence **The Raft** *The Anonymous Novel* **The Italian Style** **Detail from the Kiss by Klimt (Foiled Pocket Journal)**

The fates of a diverse set of characters intertwine in this novel set in Gorbachev's Russia. But perhaps the greatest protagonist of them all is the Russian public, as they emerge from one dismal reality and hurtle unknowingly towards another. Part of a series of handy, luxurious Flame Tree Pocket Books. Combining high-quality production with magnificent fine art, the covers are printed on foil in five colours, embossed then foil stamped. And they're delightfully practical: a pocket at the back for receipts and scraps, two bookmarks and a solid magnetic side flap. These are perfect for personal use, handbags and make a brilliant gift. This example is based on a detail from *The Kiss*, c. 1908-09 by Klimt (1862-1918). Millions of readers worldwide have treasured the visionary brilliance of Carlos Castaneda, who first explore the world of the Yaqui Indian sorcerer in *The Teachings of don Juan*. Now, at last, don Juan returns in *The Power of Silence* -- wise, infuriating, capable of working miracles and playing practical jokes, but always seeking the wisdom of the warrior. *The Power of Silence* is Castaneda's most astonishing book to date -- a brilliant flash of knowledge that illuminates the far reaches of the human mind. Through don Juan's mesmerizing stories, the true meaning of sorcery and magic is finally revealed. Honed in the desert of Sonora, the visions of don Juan give us the vital secrets of belief and self-realization that are transcendental and valid for us all. It is Castaneda's unique genius to show us that all wisdom, strength, and power lie within ourselves -- unleashed with marvelous energy and imaginative force in the teachings of don Juan -- and in the writings of his famous pupil, Carlos Castaneda. The "italian style" is the aspect that makes italian products immediately recognizable and the junction between culture and italian economy. In this book the author describes the fundamental components that define italian style in manufacturing, work and economics and the cultural and social origins of the attention to aesthetic results and quality as an important component of italian style. Fashion, food, furniture, automation and the many aspects of italian economy, with the importance of the design, reveal a lifestyle that shows us how another style of consumption is possible, linked to quality and durability and not to quantity and waste. The relation between economy and culture it allows us to describe a society in which the values of tradition are maintained and meet innovation in a sustainable and generative way of quality. "He opened his suitcase and a ray of sunshine came out. -It's for when I'm afraid of the dark in the new house where I will live.-" Five little refugees traveling on a raft, in the middle of the sea, hold on to their hopes for a brighter future. It ends on a positive note. \*\*\*\*\* 40 million refugees in the world are forced to flee their homeland under threat of persecution, conflict and violence. Children constitute about 40 percent of the world's refugees. What do the invention of anaesthetics in the middle of the nineteenth century, the Nazis' use of cocaine, and the development of Prozac have in common? The answer is that they're all products of the same logic that defines our contemporary era: 'the age of anaesthesia'. Laurent de Sutter shows how large aspects of our lives are now characterised by the management of our emotions through drugs, ranging from the everyday use of sleeping pills to hard narcotics. Chemistry has become so much a part of us that we can't even see how much it has changed us. In this era, being a subject doesn't simply mean being subjected to powers that decide our lives: it means that our very emotions have been outsourced to chemical stimulation. Yet we don't understand why the drugs that we take are unable to free us from fatigue and depression, and from the absence of desire that now characterizes our psychopolitical condition. We have forgotten what it means to be excited because our only excitement has become drug-induced. We have to abandon the narcotic stimulation that we've come to rely on and find a way back to the collective excitement that is narcocapitalism's greatest fear.

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