

Paolo Perulli, *Anime Creative. Da Prometeo a Steve Jobs*, il Mulino, Bologna, 2024, pp. 217.

At first glance, *Anime Creative* by Paolo Perulli is a book that goes beyond academic methodologies. It touches on multiple aspects of the formation and evolution of a social group (if we can call it this way) that breaks out of the classical social pyramid to create its own space of action free from the classical social structures.

Upon deeper examination, Perulli's book unveils a profound, ambitious goal to define the "creators" as a pivotal social category in our modern society. The author introduces us to a diverse and versatile social group that, over time, has significantly contributed to the cultural, technological, intellectual, and material fabric of our society, serving also as the moral and ethical bulwark against the relentless march of modern capitalism.

Can "creators" be identified as a particular social class? On a closer inspection, the answer is no. The material interests of this group are varied, and if they have anything in common, they go beyond profit-seeking alone. They consider themselves both as 'builders' and 'consumers'. However, we cannot ignore that in the age of capital, creative people develop within the framework of capitalism. They do not position themselves as a force for preserving the status quo, as most entrepreneurs do, but as original elements pivotal to grafting a new course of history and capital. The creators can be seen as that social avant-garde capable of finding, inventing, and elaborating new visions of society, profit, and enterprise, pivotal to re-launching the process of capital accumulation according to new rules and directions. Nowadays, the creators are as functional to capital as capital is functional to the creators. Without capital, the creators cannot dream of changing the society in a big way according to their vision of things. Think of Steve Jobs without the precious financing of the banks or Elon Musk, who recently refinanced a \$13 billion debt with Morgan Stanley.

In modern times, therefore, the creative person depends on capital, which is why he often works. Indeed, he concentrates, yesterday as today, in the capital cities. Paris in the 19th century was one of the world's financial capitals along with London (first, in terms of foreign loans), as was New York from the interwar period onwards and then established after the Second World War. Today, San Francisco is undoubtedly the centre of American technology companies within California, which alone would be the fifth or sixth-world economic power in terms of GDP.

The creative class emerges from the "folds of history" as an eclectic social group that is diverse yet well-integrated into the transformational

dynamics of global capitalism. Many of them not only want to transform society and capitalism but also codify it for what it is by creating ethical-moral antibodies and guidelines to enable society to navigate more consciously in modern times. For instance, many contemporary creators, including those operating in the field of art, create modern forms of architecture and art using the relics, forms, and structures of America's industrial-capitalist past (see the work of Donato Loia). Creative artists are thus a kind of "intermediate social body" between the immaterial and the material, which are seen as "spiritual guides" and "pioneers" of the structure and social changes of capitalist society.

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