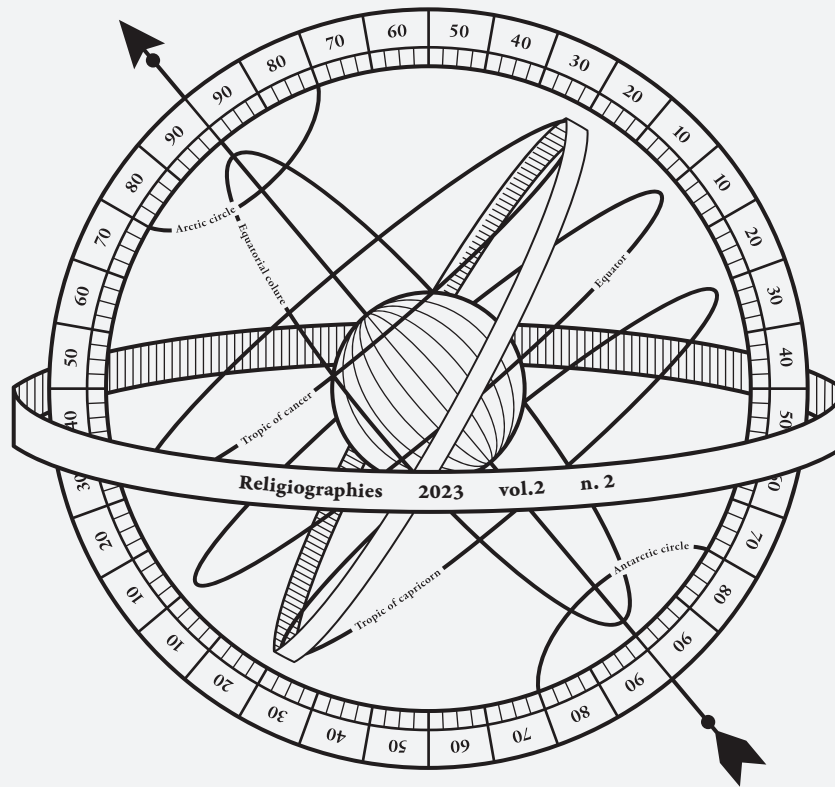


# *Religiographies*



Special Issue  
“Religious Dimensions of Nationalism”  
edited by  
Marios Hatzopoulos

# Heterography:

*Ich hob gehoulemt ein houlem*  
Giorgio Albertini



CENTRO STUDI  
DI CIVILTÀ E SPIRITUALITÀ  
COMPARATE

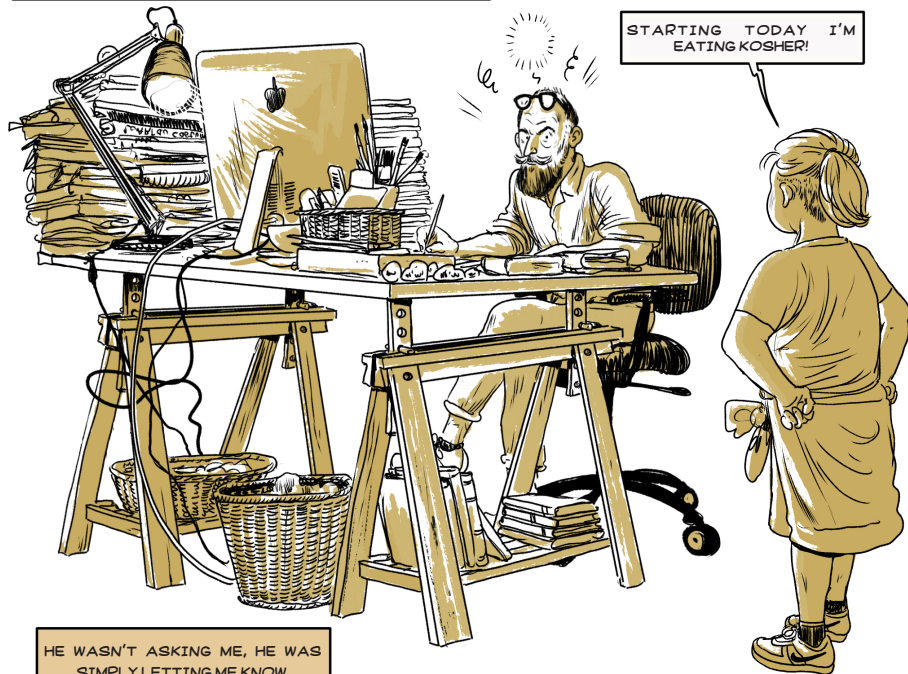
*fondazione* ONLUS  
GIORGIO CINI

This work is licensed under the Creative Commons [Attribution-NonCommercial-NoDerivatives 4.0 International]

To view a copy of this license, visit:

<http://creativecommons.org/licenses/by-nc-nd/4.0>

A FEW MONTHS AGO, MY SON, THE YOUNGEST ONE, SAID TO ME:



STARTING TODAY I'M EATING KOSHER!

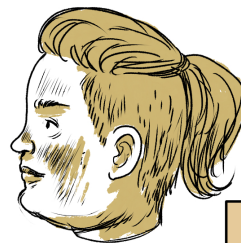
HE WASN'T ASKING ME, HE WAS SIMPLY LETTING ME KNOW.

# ICH HOB GEHOULENT EIN HOULEM

I, HOWEVER, REMINDED HIM THAT FOLLOWING A REAL KASHRUT IS PRACTICALLY IMPOSSIBLE IF YOU'RE NOT PREPARED FOR IT, AND IF THE SPACE ISN'T PREPARED FOR IT, AS IN OUR HOME.

BUT HE REPLIED:

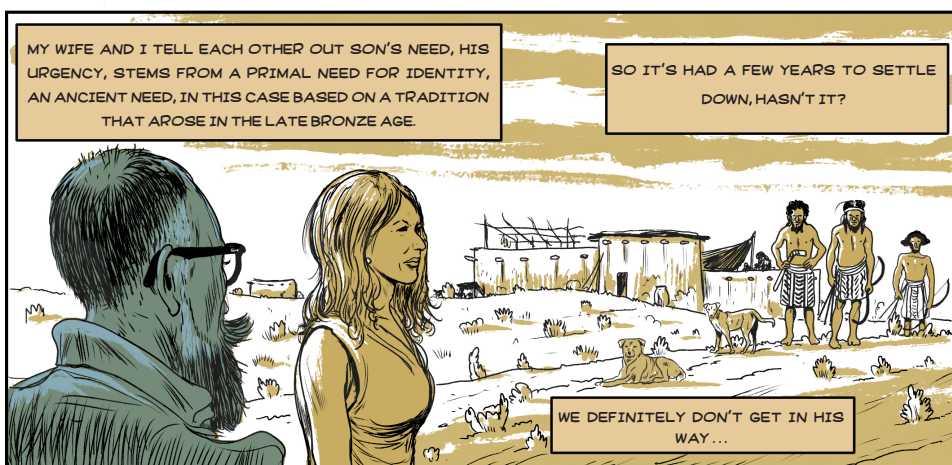
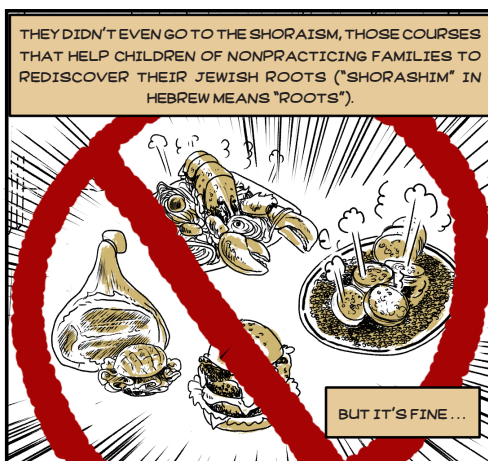
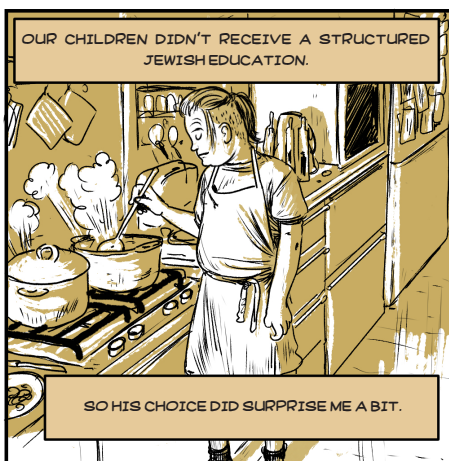
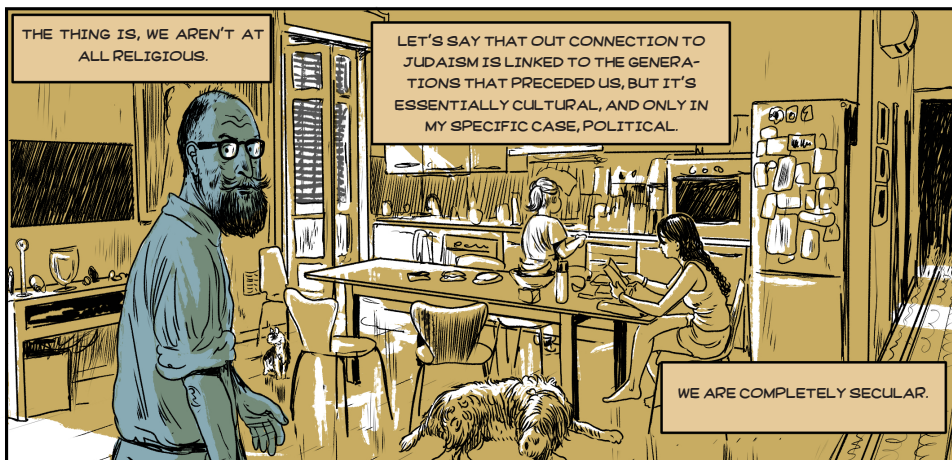
I'LL DO WHATEVER IT TAKES TO FOLLOW IT.

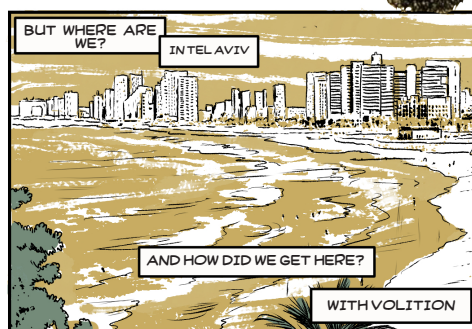


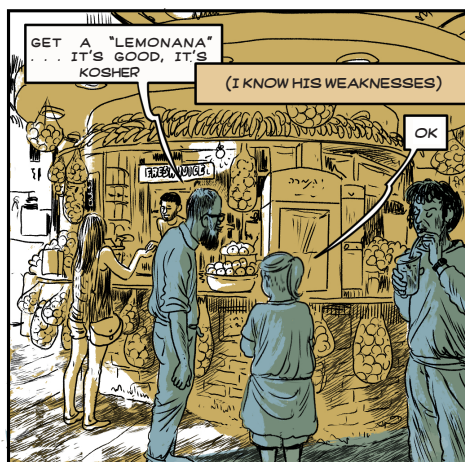
AND THAT'S WAHT HE ACTUALLY DID.

01

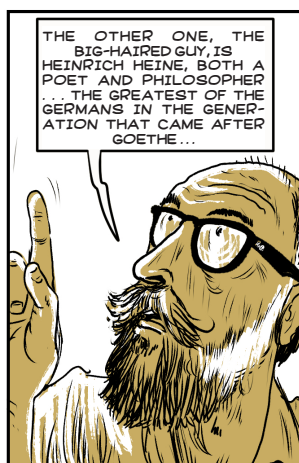
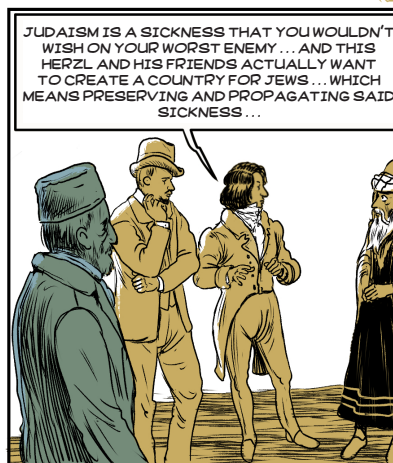
(I DREAMED A DREAM)



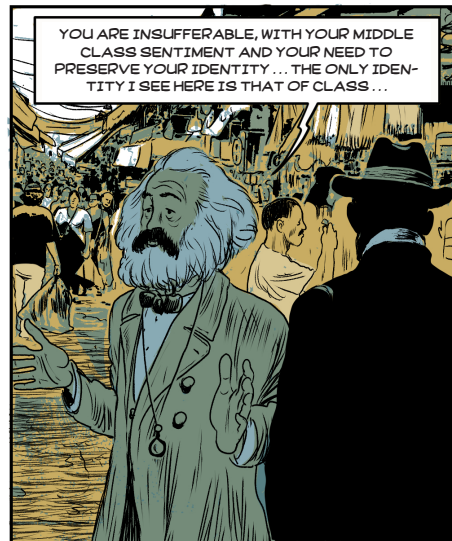


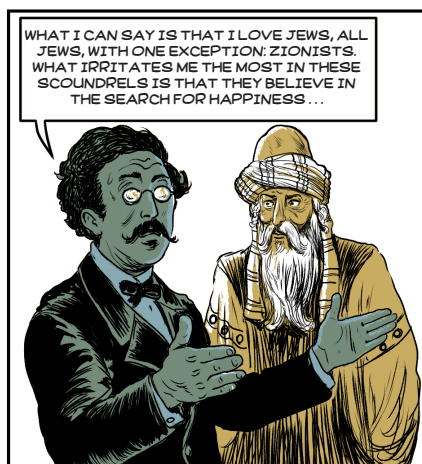


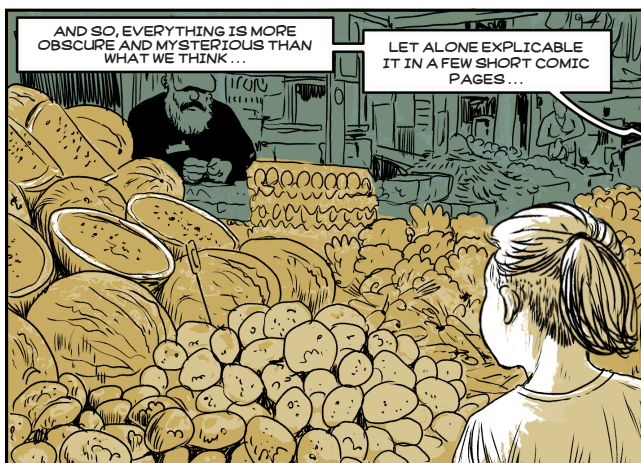
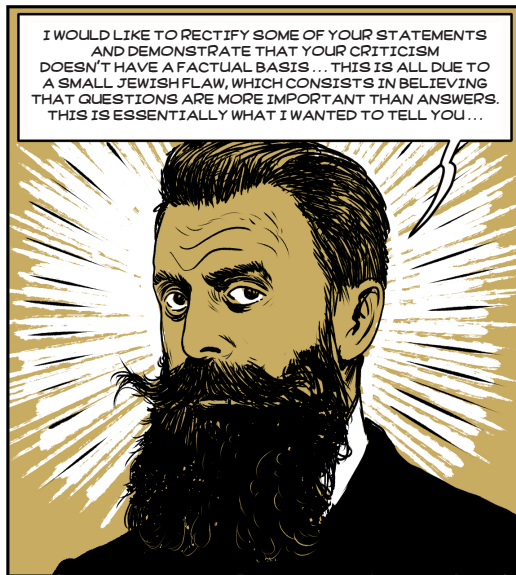
64

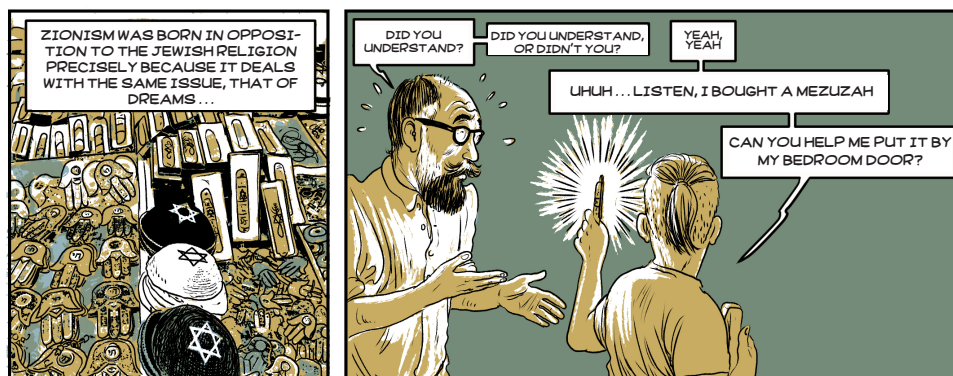
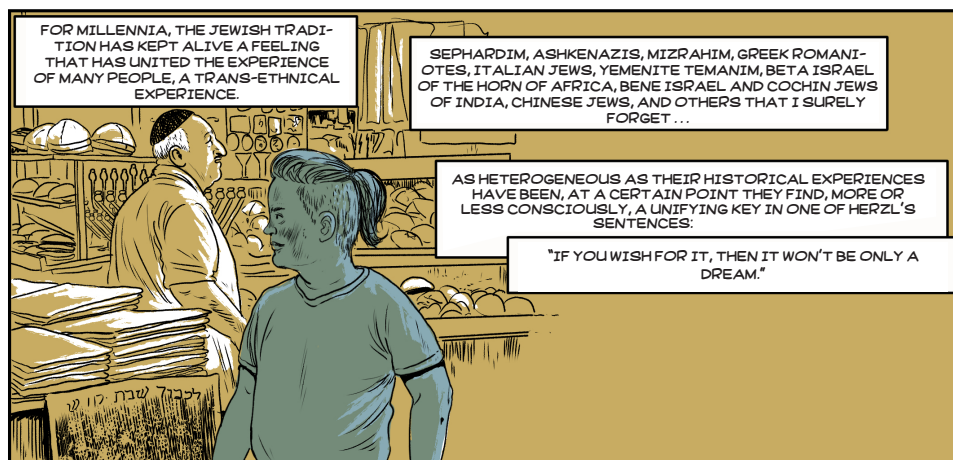


(9)









"MODERN ISRAEL IS NOT HERTZL'S UTOPIA, NOR THE IDEAL AS ESTABLISHED BY THE DECLARATION OF INDEPENDENCE. ISRAEL HAS MADE SOME MISTAKES; IN PARTICULAR, THE OCCUPATION OF ANOTHER PEOPLE, FOR 55 YEARS. YET ISRAEL HAS CREATED SOMETHING UNIQUE, FLOURISHING, WITH ITS OWN CHARACTER ... EVEN THOUGH IT APPEARS TO HAVE BEEN ON A RAZOR'S EDGE FOR 75 YEARS.

DAVID GROSSMAN, APRIL 1ST, 2023

Part of this text is inspired by the introduction to "The Imaginary voyage with Theodor Herzl in Israel" by Simon Peres

Giorgio Albertini was born in Milan in 1968. After studying medieval history at the University of Milan, he participated in archaeological excavation campaigns with European institutions and universities, devoting himself to the archaeology of architecture and the graphic restitution of archaeological sites. He came to focus on a process of graphic synthesis, within a larger historical and archaeological context, which involves reconstructive drawings that concentrate an immense amount of information inside a single frame that is immediately usable by all. He currently alternates between working as a scientific illustrator at publishing houses, universities, and museums in Italy and abroad, and as an essayist and author. His scientific works include the layouts of the prehistory and protohistory section at the National Archaeological Museum in Naples in 2020, and the layouts of the Classis Ravenna - Museum of the City and Territory of Classe in Ravenna from 2018 to 2023. Since 1996, he has been collaborating with magazines such as *Medioevo*, *Archeo*, *Archeologia Viva*, *National Geographic Magazine*, *BBC History*, *Focus*, *Focus Storia*, *Focus Wars*, *Bell'Italia*, *Bell'Europa*, *Airone*, *Le monde de la Bible*, *Ancient Warfare*, and *Medieval Warfare*, dealing mainly with medieval and ancient architecture and archaeological reconstruction. From 2008 to 2012, he taught "New Languages of Contemporary Art" at the European Academy of Fine Arts and Media in Milan; since 2013 he has been teaching "Artistic Anatomy" and "Elements of Morphology and Dynamics of Form" at the same university. In 2019 he was awarded the Giulio Romano Prize (Contemporary Design, "In a New and Extravagant Way") at the Ducal Palace Museum Complex in Mantua. His artworks were shown in a solo exhibition in 2018 at the Comics Art Museum in Brussels. He was chosen by the Belgian publishing house Casterman to draw the new volumes of the famous comic series *Alix* in collaboration with David B. Created by Jacques Martin in 1948, *Alix* is set in the ancient world during the age of Caesar. His latest book is the fictionalised graphic biography of sixteenth-century Florentine traveller Francesco Carletti. Also published by Casterman, it is entitled *Carletti. Un voyageur moderne* (Carletti. A modern voyager).

- Decio*, with Giampiero Casertano, ReNoir, 2008.
- L'ultima battaglia dei templari. Hattin e la caduta di Gerusalemme*, Newton Compton Editori, 2012.
- I giorni che hanno fatto l'Italia*, Newton Compton Editori, 2014.
- "Sfessania," in *Papier*, Edition Delcourt, 2014.
- "Flaubert au Travail", in *Pandora*, Casterman, 2016.
- Lune de miel à l'âge du bronze, Chronosquad I*, with Gregory Panaccione, Edition Delcourt, 2016.
- Destination Révolution. Dernier appel, Chronosquad II*, with Gregory Panaccione, Edition Delcourt, 2016.
- Poulet et cervelle de paon à la romaine, Chronosquad III*, with Gregory Panaccione, Edition Delcourt, 2016.
- Concerto en La mineur pour timbales et grosses têtes, Chronosquad IV*, with Gregory Panaccione, Edition Delcourt, 2016.
- Veni Vidi Vici*, with David B., Casterman, 2018.
- Vie éternelle mode d'emploi, Chronosquad V*, with Gregory Panaccione, Edition Delcourt, 2019.
- Leonardo Da Vinci. Il rinascimento dei morti*, with Giovanni Gualdoni and Giuseppe Staffa, Newton Compton Editori, 2019.
- Le dieu sans nom*, with David B., Casterman, 2020.
- Chapeaux Melons et Hordes de Huns, Chronosquad VI*, with Gregory Panaccione, Edition Delcourt, 2021.
- "La Maschera di Kanji," in *Inoki*, Tentacle, 2023.
- Carletti. Un voyageur moderne*, Casterman, 2023.