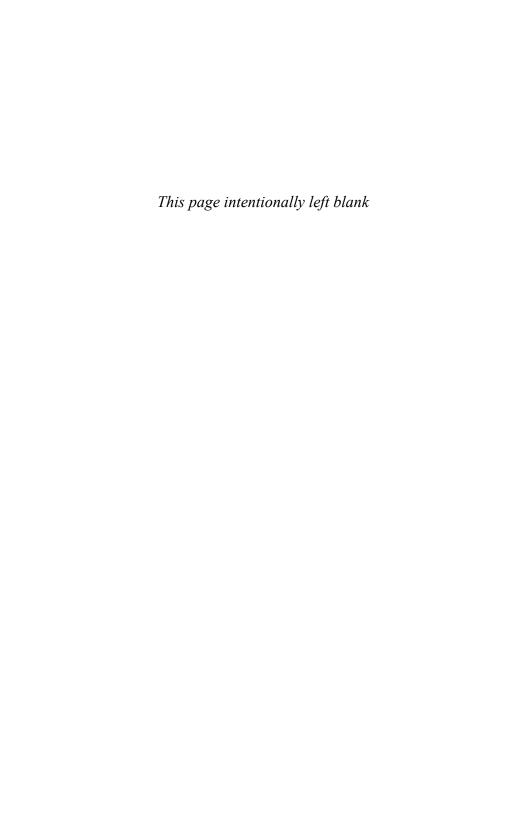
Translator's Note

I have followed the convention of distinguishing between potenza and potere, translating them respectively as "potential" (with accompanying adjective forms) and "power." Opera is translated as "work" throughout, but the connection with "operation," "inoperativity," and related forms should not be forgotten. I have rendered the phrase essere-in-opera as "being-at-work" rather than the more artificial "being-in-work"; hopefully "at" can be read with the same locative implications as "in." For dovere esse, I have followed my practice from Opus Dei and rendered it as "having to be" (rather than "must be") for the sake of readability and parallelism, but in other formulations involving dovere I have at times opted for "must" or "ought." Relatedly, I have translated volere as "to will" in Agamben's discussion of modal verbs.

In a brief prefatory note, Agamben clarifies that "the texts published here reproduce, with some variation, those of five lectures held at the Mendrisio Academy of Architecture between October 2012 and April 2013." One of those texts, "What Is an Act of Creation?," is reprinted with some variations from *The Fire and the Tale*, which Lorenzo Chiesa translated for Stanford University Press; I have lightly edited his translation for conformity with the present volume. Portions of Chapter 3, "The Inappropriable," are drawn from the chapter of the same name from *The Use of Bodies*, and I have reproduced my own translation wherever the Italian text is identical; a few short passages closely follow the text of the essay "Expropriated Matter" from *The End of the Poem*, and to the extent possible, I have drawn on Daniel Heller-Roazen's translation for those portions of the text.

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CREATION AND ANARCHY

