

**FRANKFURT
BOOK FAIR
2025**

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Maria Luisa Frisa

The Measures of Fashion

A journey in a territory of contradictions, wandering among the obsessions that rule the relationship between fashion and the body

The body of fashion develops on the basis of the dressed body: clothes modify the body and bring it back to very specific imageries that each time express a different typology of woman. From the androgynous woman of Giorgio Armani to the sexually explicit one of Gianni Versace, the female body bears the marks of the superstructures in which it is culturally inscribed. The history of fashion and its changes is the history of how bodies have been redesigned by fashion itself, and is succinctly captured in the sequence of silhouettes used in fashion history textbooks to illustrate the different eras. Fashion's gaze on the bodies that inhabit it. In recent years, fashion has witnessed not only how male and female silhouettes are becoming increasingly similar, but also how the realms of sexuality are marked by ambiguity. This presents the possibility of achieving a revolutionary synthesis of genders in contemporary clothing, in that perilous territory of the search for the essential, for a silhouette that can seamlessly follow both the male and female bodies. It is the dream of many with respect to modern dress, after having been the dream of many utopias that spanned the last century. With an overview on the history of fashion and an analysis on contemporary trends, this essay is a reflection on fashion bodies, on the complex relationship between fashion and the body, between the abstract body of the model and the real one.

"That shop window, in that moment, is a sort of metaphysical installation. The mannequin summons me, giving me the right to speak. Because in that object that has become a driving force of references, I get lost due to all the references it involves. There's the history of art, there's the conceptualization of the meaning of a dress, there's the body as a simulacrum and there's me, too, t hinking about how I would perceive myself with that thing on".

MARIA LUISA FRISA Fashion critic and curator, she holds a chair at the IUAV University in Venice, where she founded the Fashion Design and Multimedia Arts programme. She has curated numerous exhibitions and written many exhibition catalogues, working with the most prestigious maisons. She wrote *Le forme della moda. Cultura, industria, mercato, comunicazione* (Il Mulino, 2022) and the anthology *I Racconti della moda* (Einaudi, 2024) and edited *Costume Jewelry* by Carol Woolton (Taschen, 2025).

NONFICTION



EINAUDI
MARCH 2026
180 PAGES

Translation rights sold to:
World English (MACK)
World Spanish
(Ampersand)

THE OUTLINE

- **The Bodies of the Muses: Ideal Bodies**
- **Mannequin, Model: The Abstract Body of Fashion**
- **Posing: Posture, Attitude Patterns**
- **Designing Bodies**
- **The Canon: Overcoming and Breaking Standards**
- **Male Gaze, Female Body**
- **Changeable Erogenous Zone**
- **Prosthetics and Hairpieces**
- **The Myth of Youth**
- **Clothes Without Size, Clothes Without Gender. West and East**
- **Wearing a Body, Wearing a Dress**
- **The Face: Makeup**
- **Female Silhouette, Male Silhouette**

viva
agenzia letteraria

Michela Murgia

Lessons in Hate

A radical, vivid, and highly original reflection on the uncomfortable theme of hate, conceived by one of the most brilliant and illuminating minds Italian culture has ever known.

III Hatred remains one of the few taboos that can't be broken, even more than sex or death. Yet we've all experienced it, at least once in our lives. "I do it two to six times a week, and I hope the same for you," jokes Michela Murgia in this irreverent book, born from a series of university lectures. The exclusion of hatred from "normality" is pathogenic, because what we hide within resurfaces, even more dangerously, from the depths where we try to annihilate it, as psychoanalysis teaches. Hatred - this is Murgia's thesis, as incorrect as it is lucid - can be a virtue: it depends on how we practice it. Stupidity is destructive when applied to hatred, but it is also destructive when applied to fear, or curiosity, or love. Love, however, has an inexplicably good reputation: the atrocities committed in its name are never considered malicious, always negligent. Yet, as Murgia writes, great love is to be feared more than hate, because it is voracious, possessive, fanatical, exclusive, and therefore excluding. A certain level of familiarity with hatred doesn't exacerbate conflicts - on the contrary, it defuses them. This is why, moving from a poem to a current event, Murgia helps us overcome both aesthetic (hating seems a bad thing to do) and ethical (hating is bad) prejudices, certain that calling things by their name is the only way to avoid the extreme.

MICHELA MURGIA (1972-2023) intellectual, activist and writer, contributor for *La Repubblica*, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), *Istruzioni per diventare fascisti* (Einaudi, 2018) and the collection of stories *Anna della pioggia* (Einaudi, 2025). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture. The movie taken from *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023), an Italian-Spanish co-production, has been premiered at the Toronto Film Festival and released in theatres in October 2025.

III NONFICTION III



EINAUDI STILE LIBERO
JANUARY 2026
140 PAGES

THE LESSONS *Hatred*: a noble sentiment, subject to unfair prejudice. A tiny kit for scums: creativity and the universal theology of ill omens.
Against Love: the example of St. Paul

"Hatred, true hatred, is not instinct. It's method. It's a feeling, to be channelled virtuously. It's not an impulse. It's discipline. It's not the gallbladder. It's the brain. Hateful things are opportunities for relationships that knock on our front door, uninvited. Yet they come in anyway, and sit on the couch eating popcorn off our livers. Making friends with hatred, learning relational rituals in which we can call things by their proper name - even when we don't like them - is the main purpose of these lessons.
Woe betide those who improvise in this field: how to truly hate is a lesson we can learn."

III **viva** III
agenzia letteraria

Fumettibrutti

Wild Swans

A twisted, contemporary take on Andersen's fairy tale "The Wild Swans," where the swan brothers refuse to be saved and the princess breaks the spell.

III This is the story of a Sicilian trans girl fleeing the island and her dysfunctional family, to whom she is deeply attached because of her love for her siblings. She enrolls in Civil Engineering, pretending to comply with the pressure of her father, an engineer who has fallen on the brink of poverty, but seizes the opportunity to move north, where she dreams of attending the Academy of Fine Arts. Left penniless and having cut all ties with her family, she begins working in nightclubs. There, she meets several girls, including Francesca, with whom she falls in love and with whom she develops a toxic relationship from which she must emancipate herself. The failed sex change surgery will severely affect her relationships, and will lead her to keep her identity secret, even from her new friends at the student residence. Despite all the problems and sacrifices, she manages to pass the entrance exam to study at the Academy, get her life back on track, and forgive her family, with whom she will reconnect.

JOSEPHINE YOLE SIGNORELLI AKA FUMETTI-BRUTTI Born in Catania in 1991, with texts and drawings based on her own stories and those of her generation, told in an original and unsettling way, she has gained both the admiration of the readers and the acclaim of critics - creating art not only for comics fans, going beyond the boundaries of the art form. For Feltrinelli Comics, she published the trilogy *Romanzo esplicito* (2018), *P. La mia adolescenza trans* (2019), and *Anestesia* (2020), the collection *Ogni giovedì una striscia* (2022), the graphic novel based on Francesco Piccolo's novel, *La separazione del maschio* (2023) and *Tutte le mie cose belle sono rifatte* (2024), from which she adapted a stage reading of great success.

Her stories have been included in the anthologies *Post Pink. Antologia di fumetto femminista* (Feltrinelli 2019), *Data di nascita*, edited by Teresa Ciabatti (Solferino, 2022), and in *Cose spiegate bene: Questioni di un certo genere* (Il Post/Iperborea, 2021). Her works have been awarded several prizes, including the Micheluzzi Prize for Best First Work at Napoli Comicon, the Cecchetto Prize for Best Emerging Talent at the Treviso Comic Book Festival, the Romics Nuovi Talenti Award, and the Gran Guinigi Award for Best New Artist at Lucca Comics & Games. Her graphic novels have been published in Spain, France and Brazil. She is a contributor for several magazines and cultural supplements.

III FICTION III

Narratori ◀ Feltrinelli

Fumettibrutti
Cigni selvaggi



FELTRINELLI EDITORE
JANUARY 2026
180 PAGES

The fiction
debut of one
of the most
interesting
voices in the
Italian comics
scene



III **viva** III
agenzia letteraria

Michela Murgia

Anna of the Rain

A selection of Murgia's short length production over twenty years: these lost and found stories are a feast, a celebration. A precious gift from the author of *Accabadora*.

Michela Murgia wrote every day of her life. Constantly investigating what can be changed, by inventing stories. We read her words in newspapers and magazines, on the internet, on social media. But each of her intuitions was born from her experience with fiction, both read and written.

Anna and the overflowing catalog of characters that animate this collection of stories includes graduate shepherds and night porters, mythological creatures and children who recite in Sardinian while the allies bomb Cagliari, terrorists, poachers, financiers, octopus fishermen and even plants. And of course there is Michela, who talks about when she used to crush grapes during the harvests of her rural childhood, or how her prayers resurrected one of the moths she raised with her brother, or why anyone born on an island ends up with a shattered identity. Stories that oscillate between a timeless magical realism and a stubborn, even cruel passion for the truth. Except that these stories, scattered like gems in a pirate treasure without a chest, have never been collected in a book before. Because Michela Murgia read them aloud in occupied schools and theaters, told them to those who went to listen to her at festivals, published them in school diaries, exhibition catalogs, even in the program of an opera. Others appeared on her blog, were broadcast on the radio or were published in local newspapers. Others, finally, have circulated only among Michela's friends, as private literary spells. This is a precious and unique book, that gives us back the infinite shades of one of the most influential and compelling writers of our time. And of those to come.

MICHELA MURGIA (1972-2023) intellectual, activist and writer, contributor for *La Repubblica*, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), and the essays *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Stai zitta* (Einaudi, 2021). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture. The movie taken from *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023), an Italian-Spanish co-production, has been premiered at the Toronto Film Festival and released in theatres in October 2025.

FICTION



EINAUDI
JUNE 2025 - 250 PAGES
EDITED BY
ALESSANDRO GIAMMEI

**Murgia's titles
have been
translated in
30 languages**

***"A polyphonic book,
as varied as the
interests Murgia had.
In the white space
between one story and
another, we remain
suspended before the
beginning of a new
narration that will take
us far away, in space
and time"***

**Donatella Di
Pietrantonio**

viva
agenzia letteraria

Letizia Pezzali

An Innocent Animal

A novel full of tension and erotism, set on an island where all the rules seem to be broken and where, little by little, the fragments of a forgotten past are put together.

“Having sex with someone half your age requires a certain character. I’m not talking about courage, I’m talking about a painful predisposition to happiness. As far as I knew, I wasn’t committing any crimes, and I had no reason to think I was being violent. But still, I was stealing something. Beauty.” Vanda is forty-five years old, lives in Milan with a stable career in insurance, and has just cut off a relationship with a married man. When a doctor advises her to take some time off, the woman organizes an off-season trip and leaves, alone, for Fuerteventura. At the resort where she is staying, she meets Ben, a twenty-three-year-old who works there as a masseur. Ben is not only attractive, he also knows how to take care of Vanda’s body, firmly yet tenderly. She is immediately overwhelmed, and the initial attraction quickly turns into a real erotic obsession.

As the holiday landscape is swept by a sandstorm from the Sahara, the two begin a relationship. Then a sense of menace falls upon them: Ben’s brother, a figure who seems to have stepped out of a horror tale, arrives on the island and casts a shadow between them. Vanda discovers that the two brothers have spent their lives haunted by a photograph, taken twenty years earlier, showing them as children together with Vanda. Something buried begins to resonate violently. Suddenly, Vanda is no longer an observer but is entangled in someone else’s story. Letizia Pezzali returns to investigate desire through the eyes of a woman attracted to a boy twenty years younger. And she gives life to a protagonist whose voice - sharp, ironic, at times disconcerting - leads the reader through a story full of charm and mystery.

“Pezzali writes in a sharp prose, with bold honesty, describing an implacable world in which feelings seem to be impossible to hold on to, as long as they are completely overcome”

El Mundo

LETIZIA PEZZALI was born in Pavia in 1979. Her first novel, *Letà lirica* (Baldini & Castoldi 2012), was a finalist for the Calvino Prize. With Einaudi she published *Lealtà* (2018), whose translation rights have been sold in several languages, and *Amare tutto* (2020). She is a columnist for “Domani”.

||| FICTION |||



EINAUDI
OCTOBER 2025
272 PAGES

“A new style, between Kundera and Houellebecq, for the intensity in describing the pleasure and the taste for digression”

La Stampa

Translation rights sold to:
France (Flammarion)
Bulgaria (Aviana)

Backlist titles sold to:
France (Fayard)
Portugal (Dom Quixote)
The Netherlands (WereldBibliotheek)
Turkey (Kafka Yayınevi)
Spain (Alfaguara)
Bulgaria (Aviana)
Lithuania (Alma Littera)

viva
agenzia letteraria

Giacomo Ceccarelli

Crows

A short, quirky, surprising debut, a choral novel in which the characters will find their fates intertwined. A story of freedom, and cages.

III Forest of Bowland, England. Ornithologist Olga Leffman assists an extraordinary event: a group of crows lights up a fire. Olga films them and her video goes viral.

The footage even reaches the Big Brother Italia housemates, shocking the experts of the well-known reality show but above all the contestant Pepo Dj who, from the false cage of popularity in which he has relegated himself, admires the incredible evolutionary leap of those birds.

While broadcast by tv channels all over the world, Jasmine, a housemaid for an elderly couple also witnesses the miracle of the crows, and impulsively decides to free one of the lords' parrots. Girolamo, a ruby parakeet, will enjoy freedom in a journey that will take it to the unexpected.

Then there is Luca, a boy who has been recurrently dreaming of birds and flames; and his friend Enzo, who instead believes he is living a nightmare with his eyes open and from his balcony he declares war on the crows.

Giacomo Ceccarelli writes a debut both surprising and post-human, which can be read in one sitting and has the power - increasingly rare in literature - to astonish.

Cornacchie is about desire for freedom and fear of losing it, but above all is a story about cages, those in which each of us (even if unconsciously) are locked up and from which we try to escape by struggling with life.

“For its clarity of vision and writing, and for the contemporaneity of its topics, this is a novel destined to last”

Gabriella Genisi

GIACOMO CECCARELLI (1987) was born and raised in Rome but lives and works in Milan. Modest chess player, excellent whistler, former amateur boxer.

Cornacchie is his first novel.

III F I C T I O N I III

Narratori Feltrinelli

Giacomo Ceccarelli
Cornacchie



FELTRINELLI
MARCH 2025
190 PAGES

“Finally something that breaks away from the usual intimate plots. A new gaze, an ironic, darting style, which Ceccarelli uses like a rubber band”

La Repubblica

“His precise language - sharp and even incorrect, unaccommodating and without filters - does not want to welcome the reader but to drag him to the end, in one breath”

L'Espresso

III **viva** III
agenzia letteraria

Chiara Ferraris

The Lady of Neroli

A story of love, revenge and affirmation

Vallebona is a charming small Italian town on the Mediterranean seaside where Italy comes close to France: it is surrounded by fields of orange trees and, at the right time of the year, of orange blossoms as far as the eye can see. Emma has small hands and a quick mind, thus, since she was a child, she has been chosen for the delicate role of picker of the blossoms on the orange grove property of the rich Fontana family. She loves her job: delighted by the scent of the flowers and of the scented oil, she learns each and every aspect of this peasant and artisanal art.

Emma is also a beautiful girl, and she attracts men whether she wants it or not. The first to approach her is Domenico, a young descendant of the Fontana family, unscrupulous and bold: although she does not want to, on a terrible night he steals a promise of love from her. When Giordano, Domenico's cousin, appears to be a kind and thoughtful boy, Emma will marry him, yet without following him away from Vallebona, where she wants to live and take care of "her" orange blossoms.

And it will be on the family property that Domenico will build his revenge on Emma, but she will protect the land and the work she has been loving all her life.

Chiara Ferraris writes a passionate and emotional novel, painting her land with grace and inspiration.

CHIARA FERRARIS Born in Genoa, is a biology teacher and writer. Her debut novel, *L'Impromissa* (Sperling & Kupfer 2019), won the Parole di Terra Prize, and was shortlisted for several prizes, such as John Fante Opera Prima, Città di Cuneo, Città di Rieti Cral Mondadori. The audiobook of *L'impromissa* was one of the Audible bestsellers in 2022. Her second novel, *Anime Qualunque* (Sperling & Kupfer) was published in 2022.

FICTION



PIEMME
JUNE 2025
288 PAGES

**Praise for
L'impromissa:
"Love, hard work
and resilience in a
wonderful family
saga that spans
the twentieth
century in Italy"**

Corriere della Sera

viva
agenzia letteraria

Alessandro Giammei

Talking Between Males

Gathering among men around a ball or a mug of beer, as well as sharing the saddle of a motorbike, the shower in a locker room or the tent at a campsite, does not necessarily have anything to do with camaraderie. It can instead be a question of intimacy, of trust, of fragility and shared desires. Of male sisterhood and brotherly love.

||| Males, when they are together, do not chat, talk. They do not waste time blathering among themselves - or worse, about themselves. They are a team that, too easily, can turn into a branch. Among socialized males, bonds are tightened above all by competing, or collaborating, in some activity that justifies their being together. As if just keeping each other company, or loving each other, were suspect activities. Mythology and stereotypes require violent brothers and competitive colleagues, teams dominated by a captain and two-way relationships require hierarchical roles.

To challenge patriarchy, questioning the unilateral and privative way of living the masculine that is presented to us as given by nature, Giammei invites us to exercise what historical feminists called gender self-awareness. We could meet without having anything in particular to «do», without an activity, a practical goal, a game, to fill the gap that divides us.

We could look each other in the eyes, talk and listen to what the experience of our identity means to us. And think of ourselves as «brothers», practicing a male sisterhood inspired by the thousand ways in which boys and men have already affectionately become brothers without necessarily resorting to knives.

ALESSANDRO GIAMMEI born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA.

Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (*Dude Things*, Einaudi 2022), *Cronache e leggende di ragazzi strani* (*Chronicles and Legends of Strange Boys*, Mondadori, 2024) and *Parlare tra maschi* (Einaudi, 2025).

He writes for *Domani* and *Esquire*. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

||| NONFICTION |||



EINAUDI
MARCH 2025
180 PAGES

“With a brilliant intuition, Giammei promotes a sisterhood of men, leaving behind the idea of a side by side, “sunflower” relationship, in favour of a face to face connection”
Il Sole 24ore

||| **viva** |||
agenzia letteraria

Michela Murgia

Giving Life

Maternity and pregnancy, family and blood: building bonds with others, pushing relationships beyond roles.

Can mothers choose their own daughters and sons, and can these choose their mothers? Is it possible to build a family without blood ties? The answer is yes. Family queerness is now a reality, and coming to terms with it is a political necessity, as it is a lucid and open dialogue on gestation surrogacy, a topic that is questioning the presumed “root” of being a woman.

Analysing ourselves and discussing this root mean to challenge the ideas of normality and naturalness to which we are accustomed. Michela Murgia has done it for years, in her books and on social media, and in the last weeks of her life she collected her thoughts to give us this very dense and precious pamphlet, in which she explains us – starting from personal experience – another model of motherhood, how we can give life without generating biologically, how soul ties can be added to blood ties. These are extraordinary pages that allow us to enter the infinite spectrum of affections and to understand how opening up to others does not weaken love, but rather intensifies it.

“My soul never wanted to generate neither docile people nor docile books. Make noise”

MICHELA MURGIA (1972-2023) intellectual, activist and writer, contributor for *La Repubblica*, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), and the essays *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Stai zitta* (Einaudi, 2021).

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NONFICTION



RIZZOLI
JANUARY 2024
124 PAGES

**Translation rights sold to:
Denmark (Feberdrøm)**

**Michela Murgia's
fiction and nonfiction
titles have been
translated in thirty
languages**

**More than
100.000 copies sold**

**“In these pages,
all the cleverness,
the wit and
the profound
lightness of
Michela Murgia”
Vanity Fair**

viva
agenzia letteraria

Alessandro Giammei

Chronicles and Legends of Strange Boys

From Michelangelo's David to Spider Man: examples form the past to become males of the present day.

III The heroes of the past who saved damsels from dragons were really strange, and today's males continue to be as such: crushed by social anxiety or made fun of because they are not perfect as society wants them to be. Alessandro Giammei tells stories without morals, connecting ancient myths to modern ones (from David to Arthur Rimbaud, from Salvador Dalí to the astronaut Ron McNair), following a fil rouge about being young and male.

"You probably found this book in a children's section, but this is my promise: I will not treat you as a 'kid' as you were necessarily less smart or cultured than an adult. I'll tell you things as they are, adding my honest opinion every now and then. I'll tell you about boys who have done things in a strange way, breaking the traditional rules according to which kids are all restless, abusive, vulgar and insensitive, incapable of crying or expressing deep feelings. Because becoming male is no less complicated, specific and special than becoming female" Sentimental education, which we would like to see introduced in schools of all levels to deal with gender violence, necessarily starts from males.

ALESSANDRO GIAMMEI born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA.

Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (Dude Things, Einaudi 2022) and *Parlare tra maschi* (Talking between Males, Einaudi 2025). He writes for Domani and Esquire. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

III NONFICTION III



MONDADORI
NOVEMBER 2024
120 PAGES

PREFACE BY JONATHAN BAZZI

After many books on the emancipation of girls, the time has come to focus on boys

III **viva** III
agenzia letteraria

Giorgio Biferali

Almost Ready

The uncertainties of a young man, of a generation, of an era in a memorable coming of age novel

What kind of childhood did we have? Who were we before we became ‘conscious adults’? And what about our parents, before we were born? Would it be possible that they were like us, “almost ready” but never quite, hesitant on the threshold that life, with its many stages, puts before us?

The impending birth of his first child leads the narrator, a young man, to rethink his existence, revisiting his childhood, his love life with Bianca and his relationship with his parents - who in different ways are approaching the theme of decline - and, above all, by exploring the elusive sense of change.

Giorgio Biferali gives us a pulsating vision of our time and existence, and some novelistic moments so powerful that the reader cannot help but feel an unmistakable leap of the heart. An authentic first-person experience, one of those rare moments in which we seem to watch ourselves from the outside, being able to embrace the whole of life, grasping its quintessence.

“With an unmistakable and elegant absent-mindedness, Biferali wrote an acute analysis of family relationships, pushing forward the boundaries of autofiction”

Emanuele Trevi

GIORGIO BIFERALI (Rome, 1988) published the novels *L'amore a vent'anni* (Tunué, 2018), *Il romanzo dell'anno* (La Nave di Teseo, 2019) and *Sono quasi pronto* (Ponte alle Grazie, 2024). He also wrote *A Roma con Nanni Moretti* (with Paolo di Paolo, Bompiani, 2016), along with several nonfiction and illustrated titles. He is a teacher at the Molly Bloom creative writing school and collaborates with newspapers and cultural magazines, mainly focusing on pop culture

||| FICTION |||



PONTE ALLE GRAZIE
MAY 2024
240 PAGES

**Selected for the
Strega Prize 2025**

**“Realist poetics
in the tradition
of Flaubert and
Franzen”**
Tiziano Scarpa

||| **viva** |||
agenzia letteraria

Mattia Ferraresi

Mind Demons

The story of an era in which humans have no faith in anything but believe in everything.

What do Donald Trump and Taylor Swift have in common? Are we really sure that the reality that surrounds us does not conceal a terrible truth that has been kept hidden? Are there more seductive answers than those offered by traditional science?

From these insidious questions arise conspiracy theories, mind demons, doubts both unfounded as seductive, focused on discovering a secret engine behind all our uncertainties. In these years in which misinformation rules, all things anti-scientific become more fascinating, and many have embraced the belief that nothing is as it seems: what we experience is little more than an illusion, a plot of deception and interpretative conflicts behind which another reality hides. Journalist Mattia Ferraresi composes an up to date and unprecedented picture of our present by examining five major disappointments linked to contemporary society and politics that have contributed to radicalizing our risky beliefs. From social networks (as new sources of information, at no cost) to the confusion between science and pseudoscience, from the Kennedy family to the mythological bat-men spotted on the Moon, Ferraresi highlights the consequences of the current tendency to not trust anything, but to believe everything. An unprecedented journey on the crest of the contemporary, in which the conspiracy theorists of the reactionary right and the progressives of the woke left hold hands, united by the idea that the reality we experience is a cover that hides something else.

MATTIA FERRARESI writes for “Il Foglio”. He was a fellow at the Nieman Foundation for Journalism at Harvard University and lived in New York for many years, working as a foreign correspondent. His previous titles have been published by Einaudi, Marsilio, Rubettino and Lindau.

NONFICTION



MONDADORI
SEPTEMBER 2024
180 PAGES

Translation Rights Sales:
Spain (Encuentro)

viva
agenzia letteraria

Stefano Mancuso

The Version of the Trees

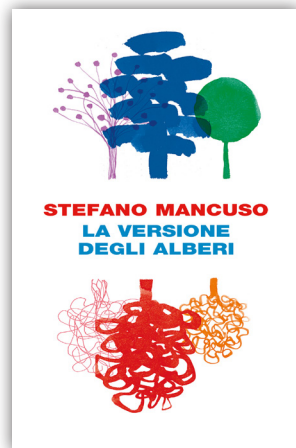
From the wise and playful pen of the world renowned scientist, a new ecological adventure that concerns the destiny of our planet. And therefore of all of us.

In the green world of Edrevia the trees talk and walk, sometimes they argue, they love each other, they write books and keep them in shining libraries, they organize parties that last weeks, are moved by the sunsets. But when their home is in danger, threatened by the climate crisis, trees can also decide to leave and go far away, in search of answers and solutions, of new alliances and different horizons. Laurin, Lisetta and Pino, the brave young protagonists of *The Tree Tribe*, will have to exit Edrevia and venture into the outside world, looking for a new home for their people. The adventurous and reckless journey, full of encounters and unexpected events, will be a chance to discover new companies and new models of life, to cross deserts and climb mountains, to eat delicious treats and get high with new friends who speak incomprehensible dialects. So to say, to embrace difference. Because if there is one thing that trees can do - and that they feel to teach us - is to adapt. And then, after so much traveling, they will choose to report to comrades everything they saw through the most ancient and precious methods: storytelling. Between the picaresque novel and the apologue, always with great scientific rigor, Mancuso tells us what he knows better: nature and plants, our greatest heritage.

After the great success of *The Tree Tribe*, the second chapter of the Edrevia saga

STEFANO MANCUSO is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. His books are translated worldwide.

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Stefano Mancuso

The Tree Tribe

The first novel by one of the most brilliant thinkers of our times. What if the I-narrator were hundreds, maybe thousands of years old?

A call rises from the woods: it's the voice of an old tree that has seen generations of its kind. Around it, over the centuries, a community grew, and now, with its roots firmly in the ground and its leaves still bright despite its age - the tree retraces stories, misunderstandings, celebrations, doubts and promises. The young trees are sensitive and stubborn: they look for allies, and organize themselves into tribes. The *Cronaca*, serious and conscientious, unbeatable in gathering information. The *Terranegra*, the most numerous, peculiar and colorful, always very different from one another. The fearsome *Gurra*, tall and imposing, are taciturn, although it is usual to hear them singing at sunset. The *Guizza* ponder ideas, unlock decisions and have a talent for weather forecasts, while the *Dorsoduro*, tireless thinkers, can manipulate perceived reality... In the community of trees, ties and friendships are born, someone will disappoint their companions and someone else will save them. But all the trees have something in common: they can choose, and build, day by day - if only we allow them - the future of the world in which we all live. Mancuso wrote an amazing novel. An impressive apologue that overflows with flair and passion, and which shows us how our world is closely connected to the world of plants.

“Mancuso is a genial narrator”
Wall Street Journal

STEFANO MANCUSO is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. In 2010 he became the first Italian scientist to speak at a TED GLOBAL conference, whose video counts more than a million views. His books are translated worldwide.

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Annalisa Camilli

The Last Bison

A delicate yet intense novel set in a wild and partly untouched nature, a winter embrace which carries a heartwarming message

Inspired by true facts, happened to the author while following migrant routes across Europe, *The Last Bison* is a novel inspired by a firsthand account from a family in a reception center. It's the story of a journey toward the Polish border through the Białowieża Forest, one of Europe's oldest forests and habitat of the żubr, the European bison.

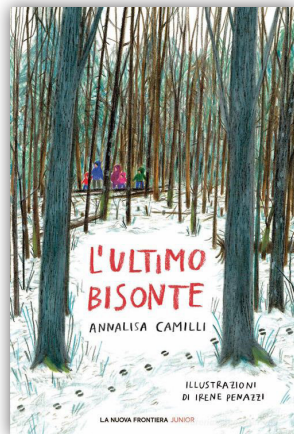
Benin and his siblings, along with their parents, arrive at the European border after leaving their home, dog, and grandparents, lured by the offer of a plane trip. They find themselves stranded in a forest in the dead of winter, along with thousands of other families who have been deceived like them. They must organize themselves into small groups to cross the border without being turned away by the guards patrolling the fence. Under the towering trees of one of the oldest forests in Europe, they risk getting lost and freezing to death, but their father's stories about the legendary bison that still roam the forest will help the children overcome their fears

**Recommended reading age:
8 years and up.**

ANNALISA CAMILLI A journalist born and living in Rome. She worked for Associated Press and Rai News24 before joining Internazionale magazine in 2007. Her articles have been published by Politico, Open Democracy, The New Humanitarian, Tageszeitung, RSI, and Woz. She has won the Premiolino, the Lucchetta Prize, the Kapuściński Prize, and the Scalfari Prize, among others.

Author of the podcasts Limoni, Da Kiev, Giornaliste, and Taccuini, she has written the essays *La legge del mare. Cro-nache dei soccorsi nel Mediterraneo* (Rizzoli 2019), *Un giorno senza fine. Storie dall'Ucraina in guerra* (Ponte alle Grazie 2022). Her next title, *Divieto di protestare*, will be published by Einaudi in Spring 2026.

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