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HIGHLIGHTS:

MICHELE RUOL
LIST OF THE THINGS WE SAVED WHEN THE FOREST BURNED DOWN
(Inventario di quel che resta dopo che la foresta brucia)
Spring 2024

RIGHTS SOLD: US/CANADA (Invisible Publishing) JAPAN (Gendai Shokan), FRANCE (Le Tripode), SPAIN (Siruela), GREECE (Patakis), SERBIA (Saturna), SLOVENIA (Cankarjeva)
optioned for film by JOLEFILM.

FRANCE: Longlisted Prix Médicis Estrangers
SPAIN: 2500 copies sold in one month

ITALY: Shortlisted Top 5 Strega Prize 2025 (nominated by Walter Veltroni)
Winner 31st edition Giuseppe Berto Award
Winner 9th edition Megamark Prize
Winner 1st edition Venetarium Labomar Prize
Longlisted 10th edition POP Prize (for debut novels)

In the story of Mother and Father, time is shaped by facts: before and after. The births of First Born and Last Born. The accident that involves them all. But also, those marginal events that change the course of their existence, and of ours too: a touch that lingers, a glimpse of someone else's chat. In this luminous and sharp debut, Michele Ruol leads us through his characters' most intimate lives: it is the imprints they left on the objects touched in their own houses that make us question what we think of them – and of ourselves too.

Michele Ruol is an anaesthesiologist. He writes for the theatre and has published shorts stories on literary magazine such as "Inutile" and "Effe" and on anthologies *for* Galaad curated by Paolo Zardi, and Marsilio curated by Alessandro Zangrando. The play *Betulla*, produced by Piccolo Teatro in Milan, was published by Il Saggiatore. This is his debut novel.

CRISTÒ
ON THE HORIZON OF EVENTS (Sull'orizzonte degli eventi)
March 2026

Previous book sold to French speaking countries, CHILE and ARGENTINA

An elderly writer who reads his most famous work without recognising it and despising it, a daughter who never wanted to devote her life to a man and finds herself doing so, a literary agent who believes in spells, and a boy who is learning to live, love and write: these are the protagonists of this short novel, overshadowed by Alzheimer's and the genius of John Barth. Once again, Cristò plays with postmodernism so as not to give up the pleasure of telling more than one story.

Ideal readers: those who forget where they left their keys or where they parked their car; those who aspire to something greater than what fills their days; those who sometimes get angry when reading.

Cristò works in a bookshop, plays the piano and has published several novels. Among the latest are *Penultime parole* (2025) for Mondadori; as well as two novels for young adults published by Giunti: L'estate in cui sparirono i cani (2023) e L'estate in cui toccammo la luna (2025). *La carne* (Neo edizioni), and with TerraRossa, *Restiamo così quando ve ne andate* and *La meravigliosa lampada di Paolo Lunare* (translated in France, Belgium, Chile and Argentina). His writing has appeared in *la Repubblica*, *Alfabeta2*, *Artribune* and *minima&moralia*.

MATTIA CECCHINI
This relentless struggle (Questa lotta senza tregua)
October 2026

The factory where Tommaso works is about to be relocated to Poland, and he has no idea how he will pay off the mortgage he took out to buy a house, nor how he can ensure a decent future for his daughter. Milot, like him, is also driven by an insatiable desire for revenge: she has never got over the trauma of a life marked by senseless and cruel violence. Alessia, who is close to both of them, is not, however, blinded by anger but is willing to do anything to help them.
Alternating between their perspectives, with an admirable variety of voices and tones and a relentless narrative structure, Mattia Cecchini explores what happens when a sense of injustice compels us to rebel, and he wonders where to draw the line lies between what is tolerable for a good cause and what is no longer acceptable.

Mattia Cecchini was born in Umbria in 1992 and works in Nuremberg. Some of his short stories have been published in literary magazines and blogs, and he has contributed interviews and reviews to Yanez. *Questa lotta senza tregua* is his first novel; it was shortlisted for the Calvino Prize in 2024 and was also a finalist for the Zeno Prize and the Dante Arfelli Prize.

EZIO SINIGAGLIA
SERIOUS DISORDER WITH MURDER AND ESCAPE (Grave disordine con delitto e fuga)
February 2024

Nominated for Strega Prize by Paolo Ruffilli
19th in the best books chart "La Lettura del Corriere Della Sera"
#16 in the "L'Indiscreto" Best Literary Books Chart
Selected by the jury of literati of the CAMPIELLO PRIZE 2022

Engineer De Rossi had dreamed of making love to Jimmy at least twice so far, and this fact appeared in his eyes to be the most convincing and conclusive proof of the subtle disorder Jimmy had introduced into his orderly life. A successful young manager, educated and self-assured, in the presence of a charming teenage delivery boy, capable of disrupting the very order of his life with the simple force of his beauty. This is the starting point of this short novel, balanced between comedy and noir, which allows Sinigaglia to narrate power relationships and twisted corporate dynamics, perversions of morality and twists of fate, with his harmonious and irreverent prose. A constant source of wonder for an ever-increasing number of critics and readers who have voted it a rediscovered classic of 20th-century-literature.

For readers who are ready to welcome disorder into their own lives, or for those who have no qualms about creating it in the lives of others; for those who consider literature limitless and vital; for those who are curious about unusual twists between humor and suspense.

Ezio Sinigaglia (Milan, 1948) worked for many years in publishing and advertising. His first literary work was *Il pantarèi,* a meta-novel about 20th century classics, first published in 1985, then republished in 2019 by TerraRossa, along with *L'imitazione del vero*; *Fifty-fifty. Warum e le avventure Conerotiche*; *Fifty-fifty. Sant'Aram nel Regno di Marte*; and *Sillabario all'incontrario,* all written in the 1980s-1990s. He also published *Eclissi* with Nutrimenti and *L'amore al fiume (e altri amori corti)* with Wojtek. Authors he has translated and edited include Marcel Proust, Charles Perrault, Julien Green, Boileau&Narcejac and Iegor Gran. His narrative and nonfiction contributions have appeared in print journals and online.

EZIO SINIGAGLIA
FIFTY-FIFTY. SAINT ARAM IN THE REALM OF MARS (Fifty-Fifty. Sant'Aram nel Regno di Marte)
February 2021

RIGHTS SOLD: FRANCE (Emmanuelle Collas)

#4 in the "L'Indiscreto" Best Literary Books Chart
Featured in the best books chart "La Lettura del Corriere Della Sera"
Selected by the jury of literati of the CAMPIELLO PRIZE 2022

Those who met the narrator in the first of the two novels that make up the diptych *Fifty-fifty* will find him here immersed in one of the brightest moments of his past: during military service, when the desire for a body always seemed to find a way to express itself. No longer Fifí's denials, but affection and the enthusiastic homoerotic novicehood of the rediscovered Sciofí are the pivot around which memory is rebuilt.
Ezio Sinigaglia thus completes his most ambitious work, in which his creative language reinvents the twentieth-century literary tradition in a key which is both humorous and rigorous. A treatise in narrative form on the wonder and freedom of love, the pitfalls of jealousy and the foolishness of men when they play war.

EZIO SINIGAGLIA
FIFTY-FIFTY. WARUM AND THE CONEROTIC ADVENTURES (Fifty-Fifty. Warum e le avventure Conerotiche)
April 2021

RIGHTS SOLD: FRANCE (Emmanuelle Collas)

#7 in the "L'Indiscreto" Best Literary Books Chart
#17 in the annual best books chart "La Lettura del Corriere Della Sera"

Fifí (he who half gives himself and half denies himself), is the name given by the narrator to the young man for whom he has renounced all other relationships. Their union, although exclusive and symbiotic, is a bizarre example of 'unrequited love'. In fact, Fifí prefers different, and above all non-erotic, ways to show his feelings. The variety of love languages thus seemingly becomes the novel's main theme. The narrator relentlessly retraces the three years, six months, twelve days of this singular relationship: a season of enchantment, but also of abstinence and waiting, equal only to that endured by Stocky, their mutual friend and brilliant composer, who watches over them and the other six unforgettable characters, all guests at his picturesque villa in Versilia.
Part coming-of-age, part memoir, *Fifty-Fifty* is an irreverent comedy; its creative language takes us back to the exuberant world of the 1980s, through a carousel of figures and situations that amuse, surprise, and move.

"Desire as acrobatics, physical and mental, flows continuously through the pages. ...] The prose is elaborate and rhythmic, the cut paradoxical [...] Fifty Fifty adds another title to a journey that is convincing for its coherence of themes and variety of expression." *Il Corriere della sera*

"Ezio Sinigaglia is a writer of rare finesse and sensitivity, with passion and taste in linguistic research and exploration of styles." Edgardo Franzosini

"Sinigaglia's writing, bold, very unique, never lacking philosophical innuendos and capable of endless variations, is the most interesting (re)discovery in recent years." Vanni Santoni

CRISTÒ
PAOLO LUNARE'S WONDERFUL LAMP (La meravigliosa lampada di Paolo Lunare)

RIGHTS SOLD: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)

Winner of Terre di Puglia Award; #5 in the "L'Indiscreto" Literary Chart

Is an oversight a lie? How many of them does it take not to trouble the relationships we weave with the people who are most dear to us?
Paolo and Petra live a story of love and deception, going beyond the temporal limits that mark every existence. To tell you how and why would mean to deprive you of the pleasure of this work, which confirms Cristò's imaginative power: starting from Landolfi and Buzzati's magical realism, he is creating a new literary genre, book after book.

Cristò (see bio above)

LUCA TOSI
A GIRL WITHOUT A FOREWORD (Ragazza senza prefazione)

In the shortlist for PREMIO POP opera prima Fondazione Mondadori
SELECTED BY THE JURY OF LITERATI OF THE CAMPIELLO PRIZE 2022
Among the most eagerly awaited debuts for Illibraio.it

March 2022

In this apparently light-hearted debut, the twenty-seven-year-old protagonist has no job, too many thoughts and relatives, and only one goal: her. Marcello can't get her off his mind, even though he has only spent one night with her, so he spends as little time as possible at home with his parents, and tries to make the most of his degree, but above all he wanders the streets of his small town while observing and thinking, dragging us into the irreverent whirl of his reflections.

"Brilliant… Tosi shows us that irony, used well, can embellish literature." IlSole24Ore

"A fast-paced writing style, rich in echoes and resonances (from pop to anti-sentimental contemporary literature)". La Repubblica - Bari

Luca Tosi was born in Cesena in 1990 and currently lives in Bologna. His short stories have appeared in *Futura* (newsletter of *Corriere della Sera*), in *minima&moralia*, in the magazine '*tina* edited by Matteo B. Bianchi and in the anthologies *Matti di guerra* (Morellini Editore), edited by Andrea Tarabbia, and *Cuore di Pietra* (Skinnerboox), edited by Federico Clavarino and Wu Ming 2.

DANIELE PETRUCCIOLI
THE HOUSE OF MOTHERS (La casa delle madri)
March 2021

In the 12 books SHORTLIST for Premio Strega 2021
In the shortlist for the 2021 Giuseppe Berto prize
Selected by the jury of literati of Campiello Prize 2021
Among the best books of the year of "La Lettura. Corriere della Sera"

The twins Ernesto and Elia chase each other at a close range, without ever being able to touch, just as if they were parallel lines. Their parents Sarabanda and Speedy, on the other hand, never stop drifting apart from each other, even when they think they are close. Daniele Petruccioli takes us on a trip back and forth through the sequence of generations who dwell in houses where people grow up, live, die, and move away. Houses that are perhaps the only true guardians of the memories we all strive to eradicate, but instead stubbornly remain. *The House of Mothers* explores the delicate balance on which bumpy family relationships are based. It is also the debut of a narrative voice that will charm readers, and ensnare them in a restrained and powerful prose.

"A first work both highly sophisticated and pleasant to read – as is often the case in the catalogue of the small and combative TerraRossa Edizioni, revealing the voice of a mature author." Alessandro Beretta
"What emerges first of all is a taste [...] for writing, for the enveloping syntax, for the sentence that unfolds slowly […]. In its apparent simplicity, the story supports the sumptuous writing". L'indice dei libri del mese
"Beautiful and ambitious." Corriere della Sera
"Visionary yet realistic." Il manifesto
Daniele Petruccioli was born in 1970 in Rome, Italy. In the past he has worked as a theatre actor, but more recently he has worked mainly as a literary translator from English, Portuguese and French. He has published two essays on translation; *Falsi d'Autore. Guida pratica per orientarsi nel mondo dei libri tradotti* (Quodlibet, 2014) and *Le pagine nere. Notes on the translation of novels* (La Lepre, 2017). *The House of Mothers* is his first novel. Among authors he has translated and edited are Charles Perrault, Marcel Proust and Julien Green. Fiction and nonfiction contributions of his appeared in prestigious printed journals and online. In 2022 the short story *Sotto la città* was published by Tetra.

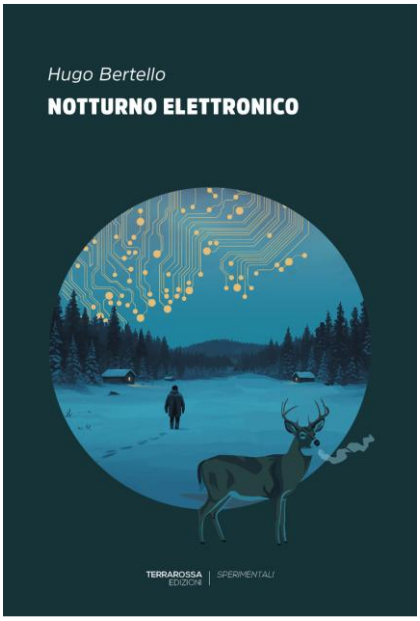
DANIELE PETRUCCIOLI
CLEARLY IT WAS NOT MEANT TO BE (Si vede che non era destino)
March 2023 (2 editions)

Winner of Basilicata 2023 Prize
Selected by the Juries of Campiello, Procida, Padula and Ceglie Prizes
28th in the Indiscreto quality chart
Book of the Day in Fahrenheit Radio 3 RAI

This story sees our main character first as a young girl, then as a grown woman, unable to comprehend first the enigma behind the child she is expecting, then the strangeness of the son she has raised. She's a girl who out of love for her parents gives up her visions, and a woman who out of love for her husband reclaims them. This girl, this woman, is named Mary.
Using a delicately secular first-person perspective, Daniele Petruccioli skillfully crafts a retelling of the Catholic religion's greatest mystery—from the Annunciation to the Nativity, from the temptation in the desert to the wedding at Cana, from the Sermon on the Mount to the crucifixion—an innovative exploration of one of the most momentous events in Western culture, without resorting to facile notions of the irrational.
A universal yet brilliantly original story that offers a meditation on mystery and the supernatural.

—“This book is such a personal and touching retelling, one so emotionally engaging that it is comparable to musical masterpieces inspired by religious ideas through the ages, such as Berlioz’s Enfance du Christ and Poulenc’s Litanies à la Vierge Noire.” (Eduardo Savarese, *L'Indice*)
—“The tone of Mary’s voice is striking. The author’s perspective may be that of a non-believer, yet it reminds me of the doubts that even the most illuminated believers have always harbored.” (Nadia Terranova, *Tuttolibri*)

NEW TITLES



HUGO BERTELLO
Electronic Nocturne (Notturno Elettronico)
February 2026

Ricardo, a former mathematics researcher, leads an anonymous and regular life in Helsinki, but his encounter with Yana, a mysterious girl with deep spiritual interests, shakes his certainties and brings him closer to a revolutionary group. Together with Roberto, Noona and Hamid, they are the protagonists of this novel with a Nordic atmosphere in which, without ever losing narrative tension, you will also find a brief history of computer piracy, a manifesto for the end of the world, an anarchist pamphlet and some programming codes, along with questions still seeking answers about digital consciousness, the nature of desire and our need for transcendence.

Hugo Bertello has a degree in physics from Turin and one in cosmology from Helsinki, and currently lives in Lisbon. He has written articles and short stories for ctrl Magazine, In allarmata radura, Limina, and Nazione Indiana. His research explores the boundary between technology and magical thinking. *Notturno elettronico* is his debut novel.

Ideal reader: disgruntled or rebellious people, dreamers; those who fear getting lost in the digital tide; those who love to read in order to reflect.

LUCA TOSI
OPPURE IL DIAVOLO
November 2025

in the BEST BOOKS La Lettura CORRIERE DELLA SERA" chart
15th in the Indiscreto quality chart
Book of the Day and then BOOK OF THE MONTH in Fahrenheit Radio 3 RAI
Selected by the jury of literati of the CAMPIELLO PRIZE 2025

There are misfortunes in life that can corrupt your soul and your thoughts: Natale had at least two, a violent and intolerant mother and living in Poggio Berni, a village with many rumours and few inhabitants – he will manage to turn everyone against him and then devise revenge. He himself tells us this story of unexpected consequences and indecipherable desires, with an ironic voice that shows us the world and feelings as we never thought they could be. With this character poised between ruin and redemption, Luca Tosi reveals the wounds of prejudice and its effects. And if something doesn't add up, you can bet the devil has had a hand in it.

Luca Tosi (Cesena, 1990) currently lives in Bologna. He made his debut in 2022 with Ragazza senza prefazione (Girl Without a Preface), a finalist for the Premio Pop award. His short stories have appeared in anthologies and magazines, including Futura (the Corriere della Sera newsletter), minima&moralia and Snaporaz. He contributes to the selection of short stories for 'tina', a magazine edited by Matteo B. Bianchi. Oppure il diavolo (Or the Devil) is his second novel.

Ideal reader: those who seek wonder even in the most detestable part of ourselves; those who think that God makes the pots and the devil makes the lids; those who love **the literature of Emilia-Romagna (from**

Bassani to Tondelli to Nori); those who want to put their trust in a promising author grappling with the challenge of his second book.

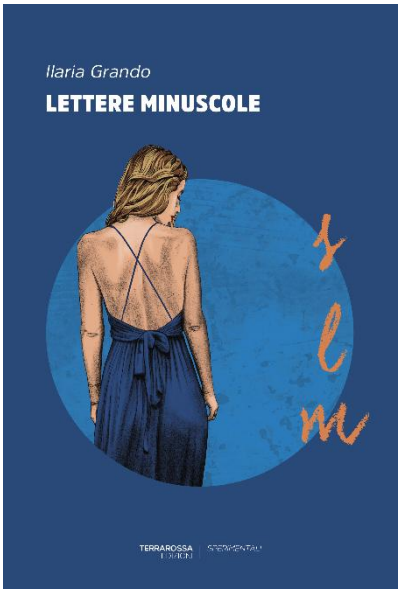
GERMANO ANTONUCCI
THE GIRL MADE OF LIGHT (La ragazza di luce)
October 2025

in the BEST BOOKS La Lettura CORRIERE DELLA SERA" chart
11th in the Indiscreto quality chart

It is unclear what really happened on the night of the Catastrophe, when a landslide struck the houses of Lume and someone swears they saw an iridescent figure near the cross that dominates the promontory. The only thing that is certain is that Nina's mother disappeared and Ruben's father changed – a few months later, he would die. However, it is only in the summer of their thirteenth year that Nina and Ruben form an unbreakable trio with Niccolò and manage to piece together the truth of what happened over a thousand days earlier. With his clear and compelling prose, Germano Antonucci's debut novel transcends the boundaries of noir to tell a story of coming of age and friendship, of slander and deception.

Germano Antonucci (1975), originally from Abruzzo, lives in Milan; he has worked as a journalist for Corriere della Sera and Vanity Fair, and is currently head of digital content at Mediaset. La ragazza di luce is his first novel.

Ideal reader: those who have had a conflictual relationship with their parents or those who have mythologised them; those who are convinced that adolescence and provincial life are fraught with cracks; those who love the early works of **Enrico Brizzi** and **Niccolò Ammaniti**.



ILARIA GRANDO
Lowercase Letters (Lettere minuscole)
March 2025

In the 3 book shortlist of Maria Corti Award and selected for Edoardo Kihlgren Award For Debut Works
20th in the Indiscreto quality chart
Book of the Day Fahrenheit Radio 3 RAI

In a succession of fragments, the narrator traces the versions of herself she has inhabited, searching for the roots of her distress. From a fraught relationship with a body seen as an object of desire to the end of her relationship with Elle; from depression to therapy, leading to her encounter with Esse in Milan; and again: the struggle with sexuality, life in Venice, tattoos as a form of erasure, the words "wrong" and "crazy" that cling to her, St. John's Wort pills to erase regrets, the gaze of men on the street, a frail body destined to disappear, Paris, New York, London, unemployment, and finally Emme, who makes her fall in love again—only to fall again.

A novel about pain, a meditation on writing, *Lettere minuscole* follows the chaotic nature of a mind trapped within itself, imprinting the body's memory onto the page in search of meaning. The protagonists are the voice—female, afflicted; time—indecisive, blurred; and writing—shapeshifting, unstable.

- *"The novel unravels a restless, corporeal struggle with identity, desire, and the weight of memory. Ilaria Grando writes with the urgency of someone who does not fear the conflict of language but inhabits it fully—mind and body entwined."* Il manifesto

Ilaria Grando (b. 1992) studied Cultural Heritage at Ca' Foscari University in Venice. At 23, after completing her master's degree, she moved to Yorkshire, where she earned a PhD in American Art History from the University of York. She now lives in Italy, and her short stories have been published in *birò*, *Nazione Indiana*, and *Risme*. *Lettere minuscole* is her debut novel.

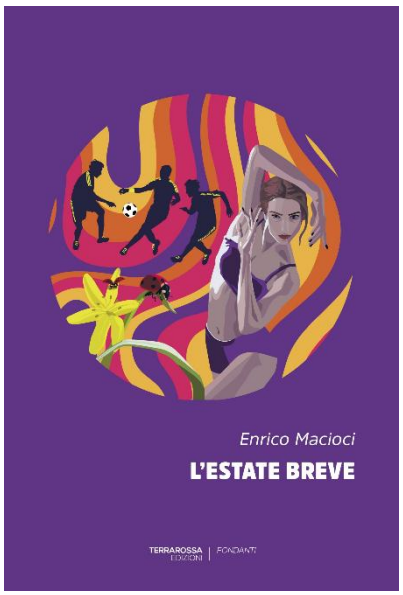
GIULIANA ZEPPEGNO
THE OUTRAGED (L'indignata)
December 2024

5th in the Indiscreto quality chart
Book of the Day at Fahrenheit Radio 3 RAI

Teresa, rebellious and defiant, has disappeared. But she is not the only protagonist of this novel **set between 2011 and 2014 in Spain**, in the period of the occupation of Puerta del Sol in Madrid, of protests and demonstrations; of anti-capitalist, feminist, and ecologist collectives; of a long-awaited egalitarian dream that finally seemed within reach. Driving the story is not an individual but a shifting "we", embodied by three of Teresa's friends: Andrés, Giulia, and David. Each struggles with their own frustrations and desires, yet all are bound by a deep sense of community that shapes their choices and ideals. At once a mystery and a social novel, Giuliana Zeppegno's work forces us to face the challenges and responsibilities of the present.

- "The author skillfully balances the novel's documentary aspects with the diverse perspectives of the activists, capturing the feeling of being an individual within a larger collective struggle" - La Lettura, Il Corriere della Sera
- "A thorough and musical writing." – Simona Baldelli

Giuliana Zeppegno was born in Turin in 1980. An author of scholastic texts, a teacher of Italian as a foreign language and a translator from Spanish, she has lived in Madrid since 2010, where she did a postdoctoral work in literary theory. She made her debut in 2022 with *La luce che pioveva* (L'orma editore).



ENRICO MACIOCI
THAT SHORT SUMMER (L'estate breve)
March 2024

27th in the Indiscreto quality chart

You don't die only once. And if you think I'm joking, get an old photo of yourself and stare at it long enough to get into it (being careful not to fall in), stare long enough at the memory of what you dreamed of, and what you thought your ambitions were when you were fifteen, sixteen, twenty. It has a strange effect.
The young protagonist is awkward with his peers and baffled by his passion for writing, but he has one talent he cultivates with perseverance and determination: he's really good at football. However, when Michele arrives in his neighbourhood, he will have to reconsider his ambitions and admit that "talent, like life, can seem a magnificent, dramatic whim. And maybe it is". In this melancholic and sincere coming-of-age novel, Macioci gives us glowing passages on the transition from childhood to adolescence, on the growing influence of desires on our lives, and on the fascination of memories.

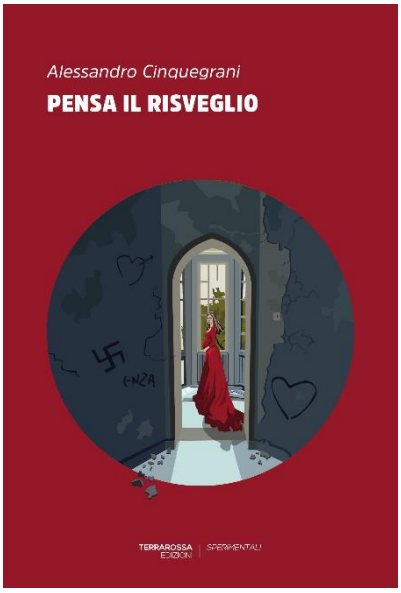
For readers who still have faith in their youthful dreams, or for those who instead have denied them; for those who look forward to summer as the cruelest and sweetest of seasons; for those who were stunned by Thomas Bernhard's *The Successor* but prefer more concise writing.

- "Of this writer, I like the love of literary extremity, the discontent, the torment, the ability to take risks." Antonio Moresco
- "In Macioci's novels everything is really possible, everything can happen." Lorenzo Marone, Tuttolibri

Enrico Macioci was born in Aquila in 1975. He graduated first in Law and then in Modern Literature. He made his literary debut with *Terremoto* (Terre di Mezzo, 2010), followed by: *La dissoluzione familiare* (Indiana, 2012); *Lettera d'amore allo yeti* (Mondadori, 2017); *Tommaso e l'algebra del destino* (SEM,

2020); and *Sfondate la porta ed entrate nella stanza buia* (TerraRossa, 2022). *L'estate breve* was born from a rewrite of *Breve storia del talento*, published by Mondadori in 2015.

PAST HIGHLIGHTS



ALESSANDRO CINQUEGRANI
THINK ABOUT THE AWAKENING (Pensa il risveglio)
October 2021

His book BRACONNIERS sold in FRANCE (Editions Do)

Selected by the jury of literati of the CAMPIELLO PRIZE 2022
6th in the quality chart L'Indiscreto

Lorenzo has disappeared just as the shooting of his film is almost finished; the narrator follows his tracks and, as time passes, takes possession of his life. Lorenzo may be dead, but his presence creeps into the consciousness of the other characters with his sinister shadow. In the meantime, something strange happens; cracks keep opening up in the reality of this world, fragments of life and visions keep reappearing, and the names of Albert Speer, architect of the Third Reich and Hitler's confidant, and Josef Mengele, the killer doctor of Auschwitz, keep coming back. When the narrator discovers that Lorenzo's partner Cate is pregnant, the story accelerates and he is forced to make choices he did not seem capable of. An intense and political novel that continually questions us about the responsibility of being in the world.

"An interesting, well written novel, which deserves attention." Il Corriere della sera

Alessandro Cinquegrani is Professor of Comparative Literature at Ca' Foscari University in Venice. He is the author of several volumes of literary criticism including *Solitudine di Umberto Saba* (Marsilio, 2007) and *Il sacrificio di Bess. Sei immagini su nazismo e contemporaneità* (Mimesis, 2018). He made his fiction debut in 2012 with the novel *Cacciatori di frodo* (Miraggi), a finalist for the Premio Calvino and candidate for the Premio Strega, which is now being translated into French. He wrote the play *Medea* for the Bresci Theatre, selected in the Off Circuit of the Teatro Stabile del Veneto.

EZIO SINIGAGLIA
BACKWARDS PRIMER (Sillabario all'incontrario)
February 2023

Proposed for Strega Prize
11th in the Indiscreto quality chart
30th in the BEST BOOKS La Lettura CORRIERE DELLA SERA" chart
Book of the month at Fahrenheit, national radio RAI 3

Sillabario all'incontrario is autobiographical, but without pretense of completeness; it is a diary, but without details; it is nonfiction, but without discipline; it is a novel that does not bother to belong to one genre, but fearlessly crosses through them all in order to understand the origins of the narrator's malaise. From the Z in Zoo to the A in Afterworld, Sinigaglia overturns the alphabet and the reader's expectations, leading us into his own world populated by memories, books and animals, in an intimate and universal meditation on the relationship with childhood and the reality that surrounds us, on family ties and the indelible shame of our faults, on the need to love and to be loved in every possible way, in every imaginable form.

Ezio Sinigaglia (see bio above).

DIANA LIGORIO
Mia and the Chasm (Mia e la voragine)

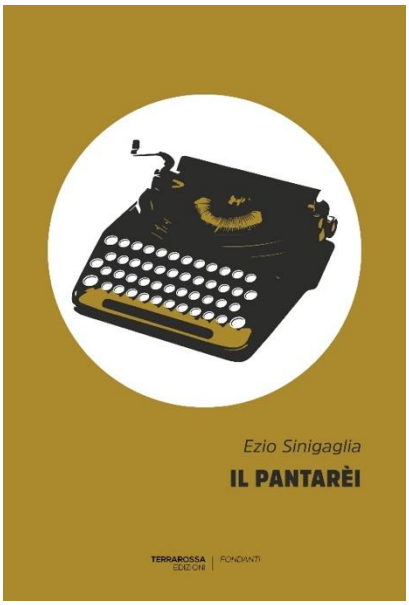
October 2022

WINNER CEGLIE MESSAPICA LITERARY PRIZE, children's fiction
SELECTED BY THE TECHNICAL JURY OF CAMPIELLO JUNIOR PRIZE

My mother once explained to me that silence is a form of dialogue and it was a smart thing, I would never have come to the silence that are words, I would never have thought that. Basically, not talking about Dad was talking about Dad and I could tell if we were swaying over the last thing left, swaying and saying without saying that we hadn't forgotten. But then over time it seemed to me a bit of a catch, this silence in which we were talking to each other. I couldn't hear anything anymore and I don't know if she was hearing because I often told her all kinds of things.

Mia Balestra cannot stand her very illustrious mother, a pediatrician obsessively focused on her work, who forces her to spend her summers in the remote village of Dolina. The year she turns eleven, however, will not be like the others: Mia will befriend the beast-children, get to know the enchanted world of the mermaid-woman and discover that the ravine that borders the town, besides whispering, holds secrets. Yes, *Mia and the chasm* is a fairy tale but the magic is all in the eyes of the protagonist who tells it to us in her sassy, authentic and imaginative voice; it may read like an adventure book for children but this is not just the story of a little girl coming of age, but that of anyone in the course of existence who faces the fear of change.

Diana Ligorio, born in 1982, is originally from San Michele Salentino. She lives in Rome where she works as a documentary film writer. *Mia e la voragine* is the first work with which she confronts the reading public.



EZIO SINIGAGLIA
The Pantarhei (Il Pantarèi)

His books sold in FRANCE (E. Collas, Zeraq)

January 2019

Book of the day of the Fahrenheit programme on Radio 3 RAI (on 7 March 2019).

3rd IN THE QUALITY CHART BY 'L'INDISCRETO'

Daniel Stern is a young junior editor who receives an assignment: he has to summarize the history of the 20th century novel for an "Encyclopaedia of Women". He lets this work occupy his mind so that he can stop thinking about his ex-wife, who left him for another man. He is still in love with her, even though he finds himself attracted to men as well. The readers witness as he moves from Proust's works, to Joyce's, Kafka's, Faulkner's… all the authors who helped create what we now know as the modern novel. All the while, the temptation to write a novel himself grows day by day. Published in 1985, *The Pantarhei* is a novel about novels and what it means to write, shedding light on a matter that 20th century novelists discussed (is the novel dead?), but it is also a novel about emotional instability, the ambiguity of Eros and life's astonishing evasiveness.

"An amazing novel that reminds us of Proust for its style and content and that mixes an essay-like style and narrative. A true writer who shall not be forgotten." Alessandro Beretta

"Reading The Pantarhei *is truly demanding… Clarks shoes, the typing machine Olivetti, the Communist Party… This book makes you feel like you are swimming a thousand meters over the ruins of an Atlantis you used to know. Only the magazine* La Settimana Enigmistica *is still the same and floats right next to us."* Mariolina Bertini

"A great Italian writer who gave us The Pantarhei*, one of the best books from that literary period."* Fulvio Panzeri

"A high-school mate of mine, after the end of terms, gave me two things to keep: the long braid she had just cut and a book. My mother told me that the braid needed to be kept in salt, but years later she suggested that I threw it away. The Pantarhei*, on the other hand, is still on my library and in my memory, with its scent of eternal youth."* Massimo Scotti

Ezio Sinigaglia (see bio above).

CRISTÒ
ONE OUT ON INFINITY (Uno su infinito)
May 2021

LA MERAVIGLIOSA LAMPADA sold in: French speaking countries, CHILE and ARGENTINA (Edicola Ediciones)

What are the chances of a story being published by three different publishers in eight years? Undoubtedly very few, yet *Uno su infinito* has already been published under the title *That's (im)possible*, first by caratterimobili and then by Intermezzi, but it has still lost none of its ability to investigate the human desire to delude oneself. It is not only the story of a lottery that slowly becomes a planetary phenomenon, but also the crazy and revolutionary song of its creator Bruno Marinetti.

"Imaginative and wild." Antonio Moresco

CRISTÒ
WE REMAIN THIS WAY WHEN YOU LEAVE (Restiamo così quando ve ne andate)
December 2017

Francesco works in a supermarket, but he would like to dedicate his life to music – just like his friend and colleague Donatello would like to do with writing. Francesco knows he should spend his spare time sensibly, but he ends up wasting it on social networks, with a joint between his lips and background noise coming from the television. Francesco is in a weird relationship with Monica, but he likes Fatima, his young, Indian neighbor. He feels like he may not be the one in control of his destiny and he doesn't know how right he truly is. Cristò recounts how difficult it is for a forty-year-old to find his place in our society and, at the same time deals with the pervasive presence of the media, the relationships we form with the places we live in, and the difficulty of figuring out our ambitions. This analysis is divided over the four parts of the novel (ten days, ten hours, ten months, ten years), which will undoubtedly surprise the reader, and perfectly combines clear narration with stylistic experimentation.

"Cristò combines the detachment of an entomologist with the sensitivity of a real writer, the Greek tragedy with the technology of the social medias, nihilism and faith, love and hate, abandonment and (problematic) return: he gives life to one of the most original texts I have read in the last years." Enrico Macioci

"There are some authors who get better with every work they publish. Cristò is one of these: once again in this book, he adventures down unexplored roads without losing sight of his destination. Restiamo così quando ve ne andate *is the proof of the fact that the novel as a genre is still able to modernize itself."* Paolo Zardi

Cristò (see bio above)

FILIPPO TUENA
IL VOLO DELL'OCCASIONE (Flight of chance)
September 2023

16th in the Indiscreto quality chart

A man unexpectedly receives a manuscript from his missing brother. *Flight of Chance* is the 'transcript' of this manuscript, a tale of loss. Can one fall in love with an icy, persuasive woman who has the semblance of a spectre? In the Paris of the 1990s, it is indeed possible, and the narrator recounts his obsession with Blanche and his attempts to break the nefarious love triangle in which she is involved, and his doggedness in reconstructing her story and trying to take part in it. Tuena, with the sly elegance of his style, gives us a tale of passion and ghosts, in which the fleeting nature of time and occasion ends up imposing itself on every human purpose and desire.
The author manages to mingle the suggestions of the noir novel and the initiatory journey, of magic and mystery. In Paris, a city that still has its turn-of-the-century backdrops and interiors, a group of enigmatic characters experience encounters that turn into destinies: an old crime reporter, a maniacal collector, a beautiful adventuress, a grumpy Arab, a police superintendent in the style of Maigret, and then shopkeepers, tenants, passers-by, hotel doormen.

Filippo Tuena (Roma, 1953) has won the Grinzane Cavour prize for *Tutti i sognatori* (Fazi, 1999), the Bagutta Prize for *Le variazioni Reinach* (Rizzoli, 2005; Neri Pozza, 2015) and the Viareggio Prize with *Ultimo parallelo* (Rizzoli, 2007; il Saggiatore, 2021); *In cerca di Pan* (Nottetempo, 2023) was among the five titles to be shortlisted for the Campiello Prize. *Il volo dell'occasione,* now republished by TerraRossa, was first published by Longanesi in 1994 and then Fazi in 2004. Tuena's most recent books are *Le galanti* (il Saggiatore, 2019) and *La voce della Sibilla* (il Saggiatore, 2022).

FRANCESCO DEZIO
NICOLA RUBINO STARTS WORKING IN A FACTORY (Nicola Rubino è entrato in fabbrica) Previous edition by Feltrinelli, 10000 copies sold.
January 2017

Nicola Rubino is 30 when he adventures down the hazardous road that will turn him from an intern into a laborer hired on a fixed-term contract by a big firm – at the same time, this road turns him from rebel and idealist into a cog in the social machine. This novel doesn't simply denounce a work environment that is oppressive and depersonalizing: it deals with the frustrated ambitions and all the emotions perceived by those who truly inhabit that world. It is a story that combines narration and testimony thanks to a brilliant use of creativity and innovative language – a perfect balance between literary style and slang. 12 years after its first edition, *Nicola Rubino è entrato in fabbrica* still shows us a subversive reality, one which is ignored despite being right there for all the world to see, and in this new edition manages to fully prove the author's stylistic maturity.

"Dezio wrote a realistic novel. This adjective should never be used with carelessness in a literary context, in that it is a world full of lies. However, any other adjective wouldn't fit this work, which is truly able to exorcise all the chit-chat about the work environment, internships, part-time jobs, flexibility, human resources. It is under all these that we can find the real matter, the one connected with complete, ruthless exploitation." Roberto Saviano on *Pulp*

"Francesco Dezio chose to describe the work environment from the very inside of this monster, in a novel that goes against all the rules of bildungsroman – in fact, his work may be considered a book where there is no human or professional building whatsoever. His techniques are the ones that we have already seen in Volponi's works and, even more extremely, in Balestrini's. It is the language – strong and able to touch every shade of the narration – which is responsible for following every character and every situation,

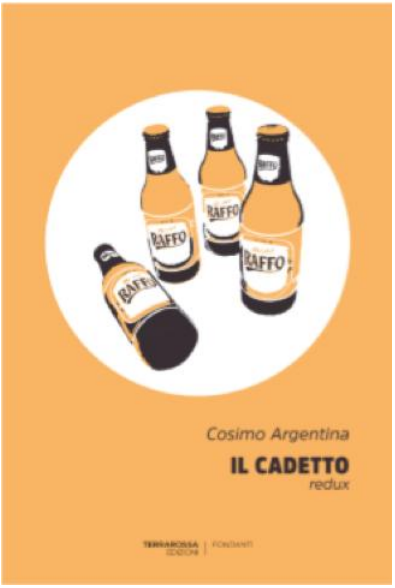
adapting to their voices and extracting moral evilness. Once this process is concluded, evilness can be shaped and told." Silverio Novelli on www.treccani.it

Francesco Dezio was born in Altamura (near Bari) in 1970 and the first thing he published was a short story for the collection *Sporco al sole: racconti del sud estremo* (Besa, 1998). In 2004, he published the novel *Nicola Rubino è entrato in fabbrica* with Feltrinelli, a work that launched a new era in so-called industrial literature and which is being re-proposed in this brand-new edition. In 2014, he published his first collection of short stories, *Qualcuno è uscito vivo dagli anni Ottanta* (Stilo). In 2008, he was a guest five times on the radio broadcast *Fahrenheit*, hosted by Rai Radio 3. He has written for the newspapers *Unità*, *Repubblica-Bari* and *Corriere del Mezzogiorno*.

FRANCESCO DEZIO
THE GOOD PEOPLE (La gente per bene)
March 2018

It is with anger and irony that the narrator tells us about his long, never-ending days as either an unemployed man, or as an unsatisfied, deceived worker. The setting of his story is a city that speaks on behalf of the whole nation, a city that is increasingly abandoned to its own devices. Dezio does not simply touch on unemployment and social injustice: he uses a reinvented language and syntax to go deep into the matter of job insecurity. In other words, the novel becomes an excuse to shed light on both inadequate politics and the social inequalities handed down from generation to generation.

"This is undoubtedly a moving novel, that makes the readers laugh and cry at the same time. Its language makes you really understand what is happening in our country and, in particular, in the South. It is a book that everyone who cares about Italy and its destiny should read." Antonio Moresco



COSIMO ARGENTINA
THE CADET (Il cadetto)
January 2017

Leo is about to leave his city, Taranto, and his friends of a lifetime to enroll in the Military Academy of Modena. He is a tough guy, and he is a rebel, so he can bear the violence that fills a cadet's typical day; but this life is not the right one for him. He tries first to obtain a degree in law in Bari and then to work in Milan, always in search of his true vocation, always able to sympathize with the weakest – those who live on the fringes of society out of necessity or out of choice. *Il cadetto* tells us what it felt like to be young at the end of the last millennium; the impossibility of keeping up with life's blows, but also with its unforeseen gifts. In this brand-new edition, Argentina manages to deliver all the cruelty and irony of his first work and to hammer them home.

"A story full of heart, soul, urgency and involvement." Piersandro Pallavicini on *Pulp*

"Cosimo Argentina is extremely good at burning a story to the ground and he is a capable cook of novels." Angelo Guglielmi on *l'Espresso*

"Il cadetto *is the best novel of 1999"* Raffaele Crovi on *Tuttolibri – La Stampa*

Cosimo Argentina was born in Taranto, but has lived in Brianza for years. He published his first novel in 1999, *Il cadetto* (ed. Marsilio), which is being re-proposed in this new, enriched and revised edition. *Il cadetto* was the first of his four novels set in Taranto: *Cuore di cuoio* (republished by Fandango), *Maschio adulto solitario* (ed. Manni) and *Vicolo dell'acciaio* (ed. Fandango). He wrote the pamphlet *Beata ignoranza* (ed. Fandango) and the novels *Per sempre carnivori* (ed. minimum fax) and *L'umano Sistema fognario* (ed. Manni). His short stories have appeared in multiple magazines and collections, the most

recent including *Meridione d'inchiostro. Racconti inediti di scrittori del Sud* (ed. Stilo), *Fabbrica di carta* (ed. Laterza) and *Granta Italia 5 – Il Male* (ed. Rizzoli).