

TERRAROSSA EDIZIONI

Alberobello, Bari, Italy

<https://www.terrarossaedizioni.it/>

Represented by



Anna Mioni
via A. de Mandelo 14
I - 35124 Padova
ITALY

phone and fax +39 0498809768

anna@ac2.eu
www.ac2.eu



TERRAROSSA
EDIZIONI

BACKLIST:



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* (Skinnerbox), edited by Federico Clavarino and Wu Ming 2.



LICIA GIAQUINTO
Hearts of Fog (Cuori di nebbia)

NOVEMBER 2022
 20th in the quality ranking L'Indiscreto

A few cottages, ditches filled with manure and blue plastic bins surface, like pustules, on the frozen crust. The scene would be in perfect harmony with the place and season, if it wasn't for those three corpses, abandoned like useless scarecrows between an embankment and a furrow, a few dozen meters apart.

The Emilian plain in the late 1990s, shrouded in fog and squalor: it is here that by a mocking twist of fate the lives of the main characters cross paths in this this noir without redemption. Filippo who frequents brothels, his wife Mirella who is happy about it, Nicola who spies on couples, Natascia who has made lethal weapons of lies and of her body, Francesco and Patrizia who court death, Mirco who goes through the night with guilty candor: each of them has a vice or an obsession that will lead them without remorse to confront the dark side of their hearts.

Licia Giaquinto was born in Irpinia, and now lives in Bologna. She made her debut in fiction with *Fa così anche il lupo* (Feltrinelli, 1993), which was followed by *È successo così* (Theoria, 2000), *Cuori di nebbia* (Dario Flaccovio, 2007, now republished by TerraRossa Edizioni), *La ianara* (Adelphi, 2010), *La briganta e lo sparviero* (Marsilio, 2014). She has also written plays, the latest being *Carmine Crocco e le sue cento spose*.



ENRICO MACIOCI
BREAK THROUGH THE DOOR AND ENTER THE DARK ROOM (Sfondate la porta ed entrate nella stanza buia)

APRIL 2022
 19th in the quality ranking L'Indiscreto

Macioci recounts the moment when three children encounter fear, and the adult world begins to be seduced by it. Christian disappears in the same days in which Alfredo Rampi falls into the Vermicino well and Francesco, six years old like them, is forced to betray a promise in the hope of finding his friend. All the while, everyone's eyes are rapt by the glow of television, by the first live and unredeemed drama. The late spring of '81 is one in which a crack creeps into the childhood of the protagonist but also into our collective consciousness; it is a crack whose edges have finally frayed until we are plunged into it, into the dark room whose door we are perhaps no longer able to break down. A short novel that mixes literary genres and cannot leave

you unscathed.

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).



EZIO SINIGAGLIA

The Imitation of the Real (L'Imitazione del Vero)

His books sold in FRANCE: ECLIPSE (Zeraq) and FIFTY FIFTY (E. Collas)

February 2020

Proposed for the list in Premio Strega 2020

AMONG THE BEST BOOKS OF THE YEAR OF THE "CORRIERE DELLA SERA"

15th in the best books ranking L'INDISCRETO for 2020

Marter Landone is accepted as the most skilled craftsman and inventor in the whole world, yet he is lonely and miserable within the boundaries of the Principality of Lopezia, as he is forced to repress his sexuality. That is until the appearance of young Nerino will lead him to the design of his simplest and most brilliant creation, breaking the laws of men to indulge the laws of desire. Thanks to his unparalleled musicality and grace of writing, mimicking archaic Italian, Sinigaglia treats us to a novella playing with both syntax and moral rules, which throws down a literary challenge and make us think on the blurred boundaries between reality and deception, truth and fiction.

"A XXI Century 'sollazzevole istoria', as Sinigaglia would say." Mariolina Bertini

"Sinigaglia takes over the voice - the voices - of a world of yesterday, not unlike what took place with the novel in Il Pantarèi, only a few centuries further back in time". Claudio Morandini

"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

"We are captured by this dissolute and baroque novella, delicately erotic and reminding of Boccaccio, which is nothing more than an amused song of love and a hymn to desire. There is in here a stunning language, love, desire, outdatedness. In a word, there is literature." Andrea Tarabbia

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, with whom he also published *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 legor Gran. His narrative and nonfiction contributions have appeared in print journals and online.



MAURO MARASCHI
Rogozov

NOVEMBER 2021

selected by the jury of literati of the CAMPIELLO PRIZE 2022
11th in the quality ranking L'Indiscreto

Who is Ruggero Gargano? Health fanatic or enlightened spirit? Victim or executioner? Would he have had a less tormented relationship with his daughter if his partner had not abandoned them? Would he have been so ruthless with his oppressors if they had been less cynical (Taddeo), unpleasant (Ennio) or submissive (Carla)?

A troubled soul in constant search of money, Ruggero idealizes Nature, believes in self-healing and for the sake of his sick daughter has decided to follow his theories all the way. Reading his account, though, it is difficult to distinguish between truth and manipulation, and to understand which faults are his own and to what extent. Whatever his true nature, however, he is undoubtedly a grotesque and lively character, as few

contemporary novels can offer, and Maraschi outlines and besieges him in a compulsive novel full of insights into every realm of knowledge.

Mauro Maraschi is a translator and editor. He was fiction editor at Hacca, for which he edited the anthology *ESC* (2013). He has translated, among other titles, *Complex TV* by Jason Mittell (Minimum Fax, 2017), *Masscult and Midcult* by Dwight Macdonald (Piano B, 2018). He edited a selection of Henry David Thoreau's journals entitled *I Walk Alone. Journal 1837-1861* (Piano B, 2020) and, together with Micaela Latini, *Una conversazione notturna* (Portatori d'acqua, 2020), a transcription of a 1977 interview with her beloved Thomas Bernhard. He contributes to literary magazines and blogs, including *L'Indice dei Libri del Mese*.



MONICA PEZZELLA
Tracks (Binari)

MARCH 2021

Ranked 23rd in the "L'Indiscreto" Literary Chart

Marcel, an architect, loves the symmetry of lines, of cathedrals in particular, but the trajectory of his existence is broken into segments – at least until he meets Ale and tastes something akin to happiness. Ale and Marcel's story seems to form by itself, thanks to an unstructured, fluid, but very precise narrative. The singular narrative Voice - a character him/herself - is both inside and outside the story, and contributes to telling an incredibly poignant love story, far removed from any stereotype.

Monica Pezzella founded the magazine *Sulla quarta corda* and is a translator and editor. Her contributions have appeared in the magazines

Nazione Indiana, *TerraNullius*, *Suite Italiana* and *Verde Rivista*. *Binari* is her debut work.



LUCA GIORDANO

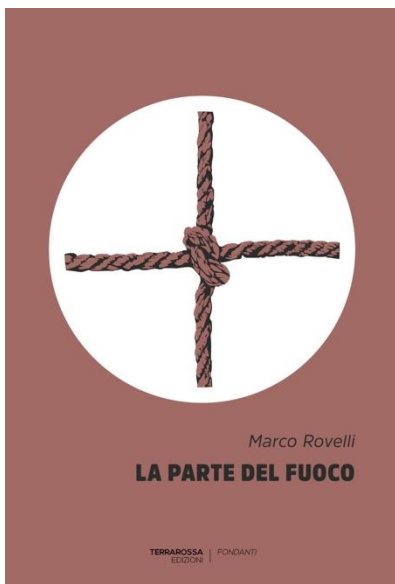
No flowers grow here (Qui non crescono i fiori)

FEBRUARY 2021

Salvatore, Damiano and their father work together in their garage on an island. Pietro, who works with them, dreams of leaving and ending up on television. Salvatore, on the other hand, is perfectly happy with his dog and does not wonder why his older brother hates him, or what has become of his mother, nor when and why his father began to succumb to alcohol and self-harm – but his fragile balance is doomed, and no one can imagine the consequences.

Luca Giordano made his debut with this moving and cruel novel, demonstrating a truly unusual maturity.

Luca Giordano (Moncalieri, 1985) graduated in screenwriting from the Centro Sperimentale di Cinematografia in Rome. He writes for film and television. This is his first novel, published in 2013 by ISBN Edizioni.



MARCO ROVELLI

The Fire's Side (La Parte del Fuoco)

MARCH 2020

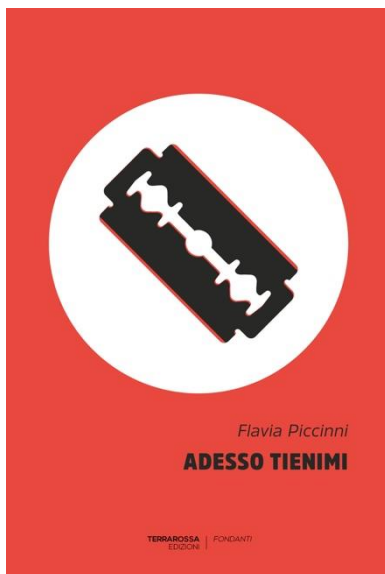
Karim and Elsa's lives are both difficult, and blazing: he is an illegal immigrant, she goes in and out of a clinic. Yet, when they meet, part of their respective loneliness seems to melt away, without giving space to sentimentalism. To describe our time from the edge, Marco Rovelli chooses a literary and sharp language: *The Fire's Side* is a novel that denounces and shows the inadequacy of the institutional systems when it comes to giving space to diversity, settling conflict, and granting justice. A story that spans the whole of Italy and its sick conscience.

"Rovelli is an eclectic writer: from narrative reportages to dialogue, from fiction to narrative essay. Here he reaches his peak showing great maturity of expression." Marco Belpoliti on *L'Espresso*

"Elsa and Karim meet by the fire's side: where they have to burn something of themselves to really meet the other. The skin burning is the story being told. Our own story, that crackles when it happens." Andrea Cortellessa in the preface to the first edition

"Rovelli's novel doesn't steal, rather it gives to the world. It doesn't replicate, it reconfigures and makes the flame of the potential shine." Daniele Giglioli on *alfabeta2*

Marco Rovelli, Tuscan musician and writer, teaches history and philosophy in high schools. He has written songs, poetry, plays and several narrative works, including reportages such as *Lager italiani* (Rizzoli, 2006), *Lavorare uccide* (Rizzoli, 2008) and *Servi* (Feltrinelli, 2009) and fictional biographies *La guerriera dagli occhi verdi* (Giunti, 2016) and *Il tempo delle ciliegie* (Elèuthera, 2018). *La parte del fuoco* is his first "pure" novel, published by Barbès in 2012, in the editorial series managed by Andrea Cortellessa, and now re-released by TerraRossa in this revised edition. He has worked with *alfabeta2*, *Il Manifesto*, *l'Unità*, and *Nuovi Argomenti*.



FLAVIA PICCINNI
Now Hold Me (Adesso tienimi)

MARCH 2019

Love, and dying for love. This is Martina's story. Martina is seventeen, she lives in Taranto, she knows abuse and addiction very well, and she finds in her obsession the chance for a brief, desperate happiness. All around her, the supposedly respectable, hypocritical South. Inside her, absolute violence, the kind you experience when you are young. Her story, dark and harsh, is told directly from her point of view. We know from her how she lived it and how it eventually killed her.

"The enfant prodige of the new Italian literature." Gian Paolo Serino on 'D di Repubblica'

"A voice that strikes as convincing and precise since the very beginning of the novel." Michele De Mieri on 'il Venerdì'

"An extremely mature, dark novel, one that leaves no room for juvenile components." Paolo Di Paolo on 'l'Unità'

Flavia Piccini (Taranto, 1986) won the Campiello Giovani Prize. Immediately after, in her early twenties, she published her first novel: *Adesso Tienimi* (Fazi, 2007), now to be republished by TerraRossa. Her subsequent novels are *Lo sbaglio* (Rizzoli, 2011) and *Quel fiume è la notte* (Fandango Libri, 2016). She has also published an essay on the Italian mafia: *La mala vita* (Sperling & Kupfer, 2012). She won the Benedetto Croce Prize, the Enea Prize and the Essere Donna Oggi Prize for *Bellissime* (Fandango Libri, 2017), an investigation about three congresspeople who were questioned and a bill; this investigation became a documentary (Fandango and TIMvision). Her last investigation, written with Carmine Gazzanni, is *Nella Setta* (Fandango Libri, 2018). She works as editorial manager for the publishing house Atlantide, she is a member of the staff of *Nuovi Argomenti* and she writes documentaries for Rai 1 and Rai Radio 3.



ALESSIO DI GIROLAMO
You Have Told So Many Lies Tonight (Quante bugie hai detto questa sera)

NOVEMBER 2018

34th ranking at the Indiscreto quality books chart

Oh, God. I'd like to faint again. This must have been done by one of the Three: one of the three males that humiliated me the most. There were many others, too many, but he is one of the damned Three and he disguised himself so that I wouldn't look in his eyes. But there is still life in my body: my heart beats and tightens my temples, eyes, cheekbones, lips, breasts, arms, wrists, vagina, anus, legs, ankles. It is all here, and it is still mine, my life. If I can suffer, I can also endure and fight not to abandon myself. If I can shiver, my body is still mine: it is my nose that smells the perfume of the wood, sensitive like the one of a wounded beast; it is my tongue that tastes blood on swollen lips; these feet and

hands are mine, these arms and legs with broken joints are mine and they will cling to the ground and they won't let go.

Now that time is almost up and that the chaos in her mind grows stronger by the minute, Anna gives an unfaithful account of her premature and unhealthy sexual education. She tries to understand who was the one who abducted her and why, perhaps even as a desperate attempt to preserve those fleeting happy moments that granted her a childhood and puberty. A novel that explores complicated family balances, the risks that come with the transition to adult life, the fragility of one's mind and the strength of impulse. Alessio Di Girolamo's debut novel challenges us to question everything we are told and astonishes us with the stylistic maturity and sensitivity with which he manages to analyze feminine intimacy.

Alessio Di Girolamo was born in Turin in 1981 and still lives there. After working - often with indecent, part-time contracts - in the publishing industry and doing other, wild jobs (such as the time he had to count dumpsters in storehouses to earn some money), he currently works for Alpignano's CAS (Centro di Accoglienza Straordinaria - an extraordinary shelter for migrants). He has been a member of the writing collective *sparajurij* and he has been part of the editorial staff for the magazine *Atti impuri*. This is his second novel. His first one got lost, and he wanted to make it known.



CLAUDIA LAMMA
Skinny Jenny (Jenny la Secca)

JANUARY 2017

Trip comes back to his friends and finds himself tied to a chair, with a black eye and a broken leg. Each of the guys has had to find a compromise, with the others and with himself, to find his own path. Now, they are stuck in the midst of a criminal project and in way over their heads. At the same time, Jenny seems to have vanished into thin air, but she is not to be trusted: Skinny Jenny is a woman now, and she shows no sign of the weakness and solitude that characterized her past. But do we really know those who were closest to us during our youth? Blessed with an uncommon talent in depicting her characters, giving them voice and showing their existences, Claudia Lamma's style is simple but striking. This story is told by a chorus of voices and tells the stories of boys who become men thanks to a journey without pity or rules: one decided by life.

"The author's eyes are precise and inquiring like a microscope, and it is in this way that emotions are evoked, re-lived and remembered in the mind of the reader - who becomes a witness and enters the narration almost physically. Being able to drag the readers inside the story is something that only real literature can do." Enzo Baranelli on *Cabaret Bisanzio*

"Claudia Lamma uses a solid writing style that interlaces the present with flashbacks about past moments. She does so with a deep attention and, even more importantly, with a freshness about her dialogues that make them absolutely spontaneous and natural." Gianluigi Bodi on *Senzaudio*

Claudia Lamma was born in 1974 in Boulogne, where she attended the traditional high school Caimani – the one attended by Jack Frusciante in Enrico Brizzi's *Jack Frusciante è uscito dal gruppo*. She then enrolled in D.a.m.s. (a music and arts university course) to give a boost to her journalism career, which started with the newspaper *il Resto del Carlino*. In 1996, she had an accident and disappeared for a while. Although over these past thirty years she has never stopped writing, *Jenny la Secca* is her first novel, and won an Italian contest called SpiritiLibri.



OSVALDO CAPRARO

Neither Fathers nor Sons (Né padri né figli)

JANUARY 2017

In this novel, two stories intertwine: that of Mino, a boy who has had a difficult childhood, and that of Father Paolo, a parish priest whose calling is no longer as strong as it once was. Mino is an excellent football player, but he is easily charmed by the criminal world; Father Paolo is in love with a woman and looking for the courage to start a new life. Through a story characterized by an excellent rhythm and two narrating styles, Capraro relates the adventures of the two protagonists, who fight against a reality that is very different from their expectations. *Né padri né figli* is a harsh, realistic novel, one of the first books to tackle the Sacra Corona Unita criminal organization, long before noir books set in Puglia became fashionable. In this new edition, language is even more expressive and ever closer to the one actually used by people, allowing the novel to obtain a new level of authenticity.

“Capraro knows very well what he is talking about. He has seen it; he has observed its story. [...] A lot has been said and written about Né padri né figli, but not as much as it deserved.” Massimo Carlotto on *il manifesto*

“This is the first novel of a writer from Puglia who has been deeply affected by life and by his region.” Goffredo Fofi on *Internazionale*

Osvaldo Capraro's first book was *Il pianeta delle isole rapite* (ed. la meridiana) and in 2006 he won an award called Premio Città di Bari with the first edition of *Né padri né figli*. He went on to publish the novel *Nessun altro mondo* (ed. Stilo). He took part in the collections *Qualcosa da dire. Voci da una Puglia migliore* (ed. Kora), *Ogni maledetta domenica* (ed. minimum fax) and *Meridione d'inchiostro. Racconti inediti di scrittori del Sud* (ed. Stilo). Some of his articles and short stories have appeared in *Lo Straniero* and *Nuovi Argomenti*.