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

phone and fax +39 0498809768

anna@ac2.eu
www.ac2.eu

HIGHLIGHTS:



MICHELE RUOL

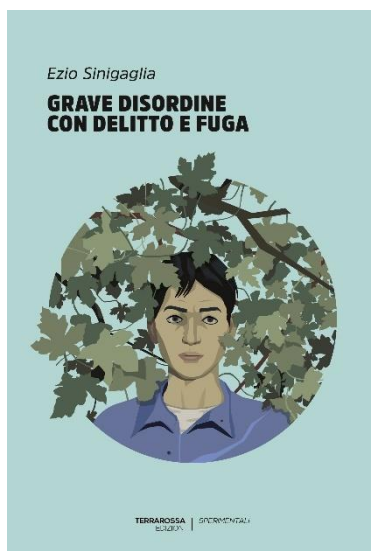
**LIST OF THE THINGS WE SAVED WHEN THE FOREST BURNED DOWN
(Inventario di quel che resta dopo che la foresta brucia)**

Spring 2024

**Work Selected By The Literati Jury Of Campiello Prize And By
Mastercard Prize 2024
In The Five Books Shortlist Of The Giuseppe Berto Prize And The
Megamark Foundation Prize 2024**

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 - Periodico di Altre Narratività," and on the anthologies *L'amore ai tempi dell'apocalisse* (Galaad) curated by Paolo Zardi, and *Il Veneto del futuro* (Marsilio) curated by Alessandro Zangrando. The play *Betulla*, produced by Piccolo Teatro in Milan for the podcast *Abbecedario per il mondo nuovo*, was published by Il Saggiatore as the namesake book. *List of the things we saved when the forest burned down* marks his debut as fiction writer.



EZIO SINIGAGLIA

SERIOUS DISORDER WITH MURDER AND ESCAPE (Grave disordine con delitto e fuga)

February 2024

Nominated for Strega Prize by Paolo Ruffilli

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: for to dream the same dream twice is a sign of both insistence and inconsistency. Insistence in desiring, inconsistency in acting upon it. In a way this was the best definition of disorder the engineer De Rossi had ever come

up with. Order is the movement that allows reality to be layered on top of desire, disorder the constancy that keeps them apart.

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 Ezio Sinigaglia to recount 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, with whom he also published *L'imitazione del vero; Fifty-fifty. Warum e le avventure Conerotiche; Fifty-fifty. Sant'Arām 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.



EZIO SINIGAGLIA
FIFTY-FIFTY. SAINT ARAM IN THE REALM OF MARS (Fifty-Fifty. Sant'Arām 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 Fifi's denials, but affection and the enthusiastic homoerotic novicehood of the rediscovered Sciofi 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"

Fifi (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, Fifi 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.” Alessandro Beretta, *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)

3 editions

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

Is an omission a lie? How many does it take not to trouble the relationships we weave with those dearest 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 works in a bookshop, plays the piano and has published several novels. Among the latest are *La carne* (Neo edizioni), and with TerraRossa, *Restiamo così quando ve ne andate* and *La meravigliosa lampada di Paolo Lunare* (currently being translated in France, Belgium, Chile and Argentina). His writing has appeared in *la Repubblica*, *Alfabeta2*, *Artribune* and *minima&moralia*.



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, who 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.



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
YOU CAN SEE THAT 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 Prize, Procida Prize, Padula Prize

This story starts when the main character is a child, and then follows her as a woman. At first, she cannot understand the enigma of her pregnancy, then the strangeness of her son. She is a little girl who, out of love for her parents, gives up her visions and a woman who, out of love for her man, finds them again. This child, this woman, is Maria, i.e. the Virgin Mary. Daniele Petruccioli succeeds in retelling the biggest mystery in Catholicism in first person, with a well-crafted secular point of view. He innovatively retraces one of the key events of Western culture: from the Annunciation to Jesus's crucifixion, without falling prey to irrationality.

A universal story retold from an original point of view, with a meditation on mystery and the supernatural.

- This book is such a personal and touching retelling, so moving that we can compare it to the musical masterpieces inspired by religious ideas in the past, such as *Enfance du Christ* by Berlioz and *Litanies à la vierge noire* by Poulenc. (Eduardo Savarese, L'Indice)
- The tone of Maria's voice is striking. The author's perspective is as a non-believer but it is similar to the doubts that open minded believers always had. (Nadia Terranova, Tuttolibri)

Daniele Petruccioli (see bio above).

NEW TITLES



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

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.



CARLO D'AMICIS
THE GREAT HUNTER (Il grande cacciatore e altre violenze)
October 2023

28th in the Indiscreto quality chart
in the BEST BOOKS La Lettura CORRIERE DELLA SERA chart

How far apart are the human and the inhuman, the tragic and the comic, generosity and selfishness? Judging by the two main characters of this sardonic tale by Carlo D'Amicis, their distance is minimal, just like the one that separates their respective flats: one is a nurse, devoted to rescuing people, seemingly naïve; the other is a former playmate, seemingly shrewd. They are competing for the landing between their houses, and for the roles of victim and executioner, and the attention of a boyfriend obsessed with aliens and hunting. Until the simplicity of a dog bursts in between them, revealing the chasm that has opened up between nature and the twisted systems devised by human beings to feel loved and a little less alone.

Carlo D'Amicis (Taranto, 1964) is a writer at the National Radio Rai 3 broadcasts *Quante Storie* and *Fahrenheit*. His novels include: *Escluso il cane* (2006), *La guerra dei cafoni* (2008), *La battuta perfetta* (2010), *Quando eravamo prede* (2014), published by Minimum Fax; *Il gioco* (2018, finalist for the Strega Prize) and *La regola del bonsai* (2022), published by Mondadori. *Il grande cacciatore (e altre violenze)*, in its first edition, was published by :duepunti in 2011 and is now re-published after extensive revision and partial rewriting.



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).



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).



MATTIA GRIGOLO
I Was Afraid You Would Say Love (Temevo dicessi l'amore)

April 2023

25th in the best books ranking L'INDISCRETO for 2023
Among the most eagerly awaited debuts for *Style, Today and Blam*

*Chiara says that she, too, has something to say about immortality.
 "I'm listening," Ofelia replies.
 She takes courage: "Do you know what is really immortal?"
 "What?"
 "Death."
 "I was afraid you would say love."*

Five stories enclosed in fourteen tales; each has among its heroes a girl named Ophelia and follows her at different moments of her existence, from childhood to the prime of youth, choosing different voices and perspectives and creating subterranean correspondences with the animal kingdom. Grigolo succeeds with delicacy but without reticence in writing about unrequited loves, ambitions and desires, losses and searches, and loneliness; he does so with a dry and throbbing style, in which what is omitted ultimately imposes itself.

Mattia Grigolo grew up in the province of Milan and lives in Berlin. He founded the literary magazine *Eterna*, the in-depth magazine *Yanez*, and runs writing workshops with the creative hub Le Balene Possono Volare. His contributions have appeared in various periodicals and online sites, and in 2022 he made his debut with the short novel *La raggia* (Pidgin). *Temevo dicessi l'amore* is his first collection of short stories and includes many unpublished works, a text published in *Crack*, one in *Useless*, and two short stories that won the 2022 Zeno Prize.



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

October 2022

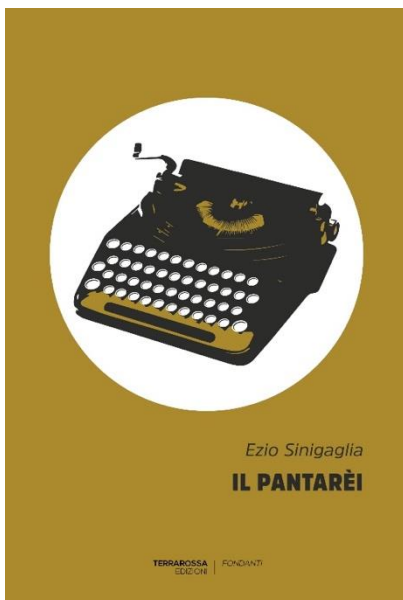
WINNER CEGLIE MESSAPICA LITERARY PRIZE, children's fiction
SELECTED BY THE TECHNICAL JURY OF CAMPIELLO JUNIOR PRIZE

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.

PAST HIGHLIGHTS



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 RANKING 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)

His book LA MERAVIGLIOSA LAMPADA sold in: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)

May 2021

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 (see bio above)



FRANCESCO DEZIO
NICOLA RUBINO ENTERED A FACTORY (Nicola Rubino è entrato in fabbrica)
Previous edition by Feltrinelli, 10000 copies sold.

January 2017

Nicola Rubino is thirty years old 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.

Twelve 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* (ed. 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* (ed. Stilo), many of which have already appeared in newspapers and magazines. In 2008, he was a guest five times on the radio transmission *Fahrenheit*, hosted by Rai Radio 3. He has written for the newspapers *Unità*, *Repubblica-Bari* and *Corriere del Mezzogiorno*.



CRISTÒ

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

His book LA MERAVIGLIOSA LAMPADA sold in: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)

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)



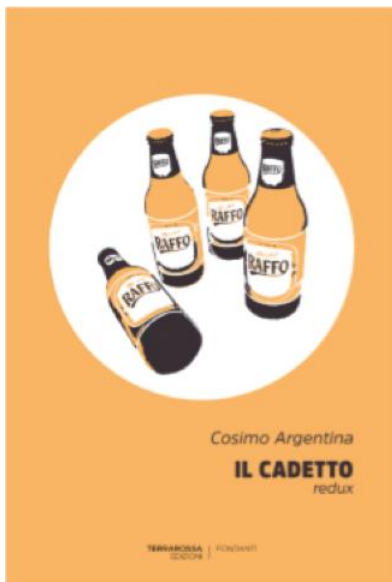
FRANCESCO DEZIO
THE GOOD PEOPLE (La gente per bene)

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

Francesco Dezio (see bio above)



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’inchostro. Racconti inediti di scrittori del Sud* (ed. Stilo), *Fabbrica di carta* (ed. Laterza) and *Granta Italia 5 - Il Male* (ed. Rizzoli).