

people

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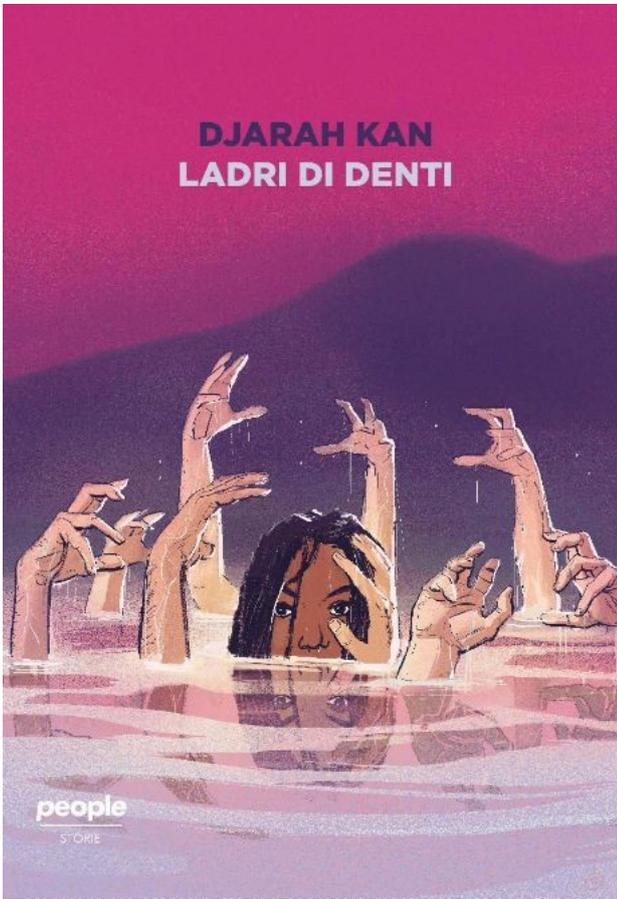


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HIGHLIGHTS LONDON 2026



TEETH THIEVES

original title: **LADRI DI DENTI** by Djarah Kan

Series: Stories

pp. 128 – £15.00 **ISBN**

9791280105097

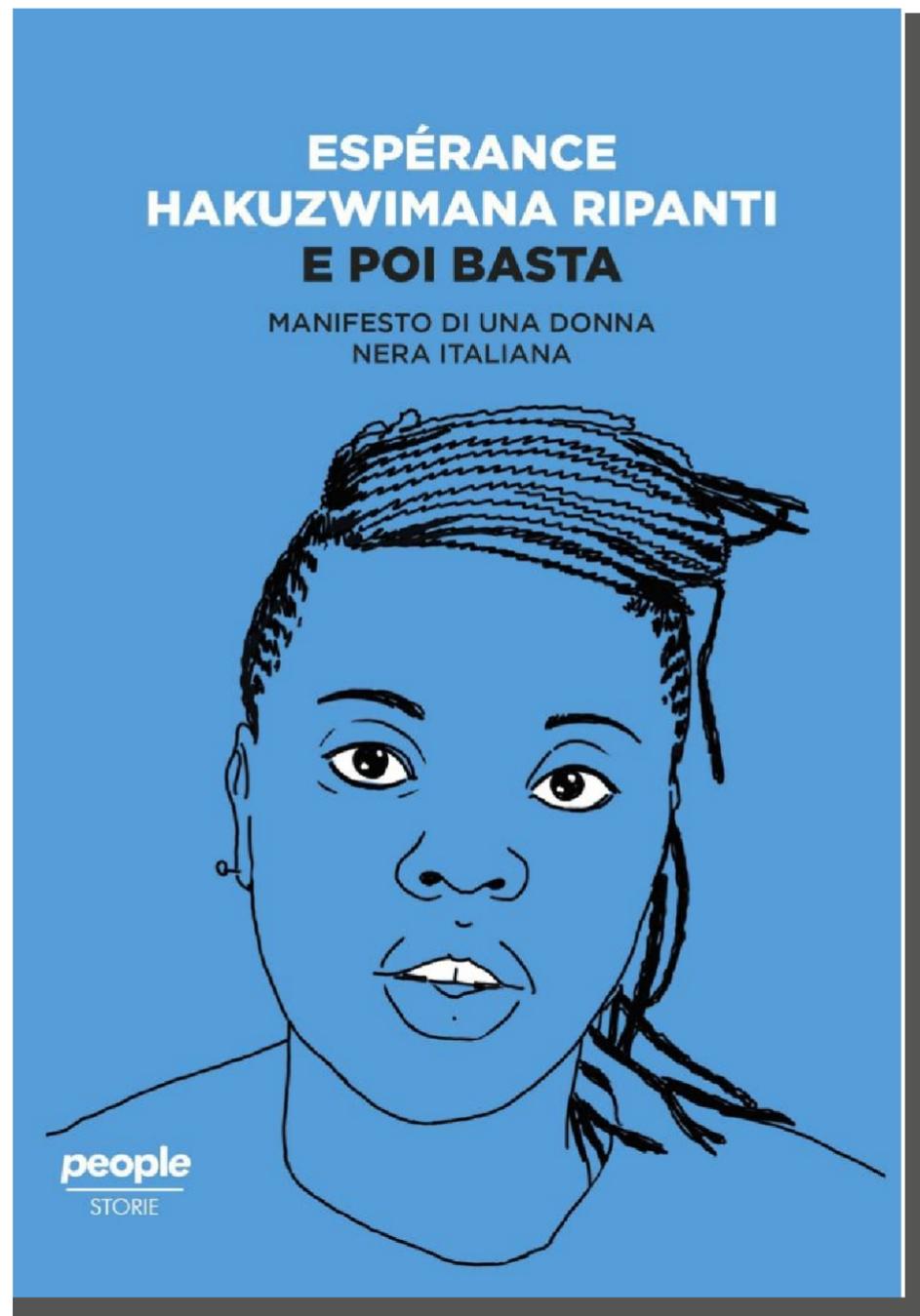
It is not easy to find the right words to describe the relationship between Italians and foreigners. Nor is it simple to establish the true meaning of the word "foreigner", when this lives within boundaries that the adoptive laws and culture never totally regard as their own.

"Racism" is a misused, overused, rejected word. It arouses imaginations that are hard to contemplate in Italian society. Denial is just around the corner, and the solution eludes us. Nowadays, if it is possible to talk about this issue, the

of those who daily and quietly go through this political and existential experience, without too much poetry.

Ladri di Denti (Thieves of Teeth) is a collection retracing stories of theft of lives and names. It is an attempt to put into words the black people's experience of existential dispossession in all its guises.

Djarah Kan (1993) is an Italian-Ghanaian writer. She grew up in the province of Caserta, and since her childhood, she has been interested in writing as a means of expression and resistance, in a rough area deeply marked by racial tensions between Italian residents and African communities. It is precisely in this climate of segregation that she creates, with her best friend and photographer, the blog "Kasava Call", which allows her to write constantly about Castel Volturno, a seaside town with a troubled past. Since then, she has written for numerous magazines, and participated in the Women's Creative Mentorship Project, which led her to attend the International Writing Programme run by the University of Iowa.



AND THEN THAT'S IT MANIFESTO OF AN ITALIAN BLACK WOMAN by Espérance H. Ripanti

Series: Stories
240 pages – €15.00
ISBN 9788832089332

After a lifetime spent answering questions and satisfying the curiosity of others about her origins, her skin colour and her opinions, Espérance Hakuzwimana Ripanti uses writing as a tool to reclaim her space and expose herself, revealing herself – in her own way, on her own terms, on her own conditions. 'E poi basta' (And then that's it) is the story of how I left my room and made everything I found in books and over the years a reality. A call from the hero to which I responded in my own way, without ever forgetting my story, which began in Rwanda, and the limitations I encountered on the streets of Italy. The story of me, which I only wanted to read, and of a summer that changed my life. But it is also the story of her travelling companions, of the experiences that most marked her, of the protagonists who shared the front line with her. An essay, a biography, a ballad, a manifesto: the story of her struggle against prejudice and, finally, the search for solutions, between darkness and sunlight.

Espérance H. Ripanti – Born in Rwanda in 1991, she grew up in the province of Brescia and studied at the University of Trento. In 2015, she moved to Turin, where she attended the Scuola Holden and began collaborating with various cultural organisations and associations in the capital. A cultural activist, she has always written and read. She is a member of the 'Razzismo brutta storia' (Racism: a nasty business) committee and has been working for Radio RBE for a year, where she has her own programme in which she talks about books and current affairs. You can also follow her on Instagram by searching for @unavitadistendhal. In 2019, she published a short story in *Future. Il domani narrato dalle voci di oggi* (The future narrated by the voices of today), published by Effequ.

people

PRINCE - THE BODY OF THE SON

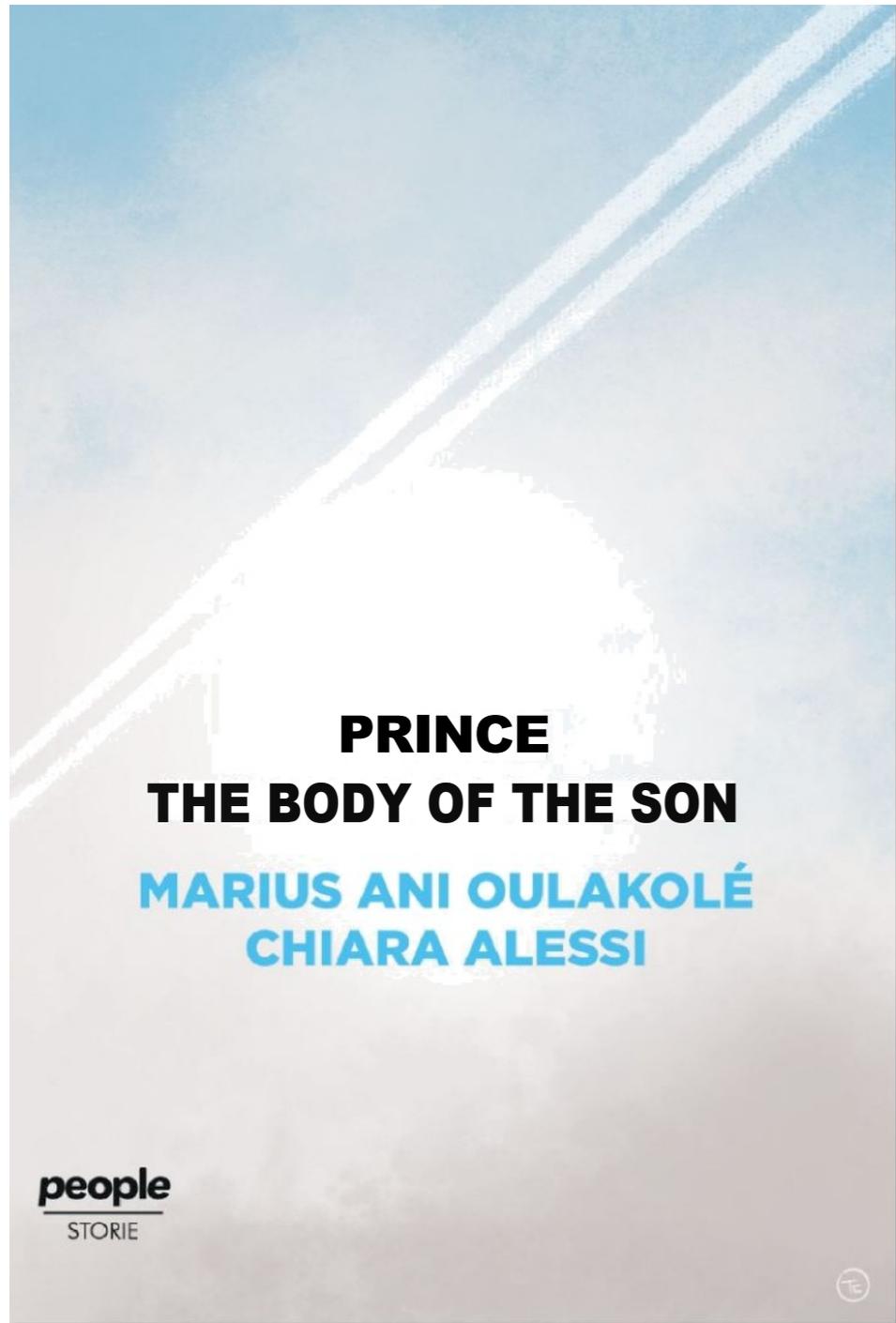
by Victor Any Oulokolé and Chioro Alessi

Release Date: May 2020

Pages: 120

Price: 1d,00

ISBN: 9788832089Z83



One morning in Abidjan, a boy leaves home for school, like any other day. That January morning, though, he goes another way, straight to the city airport, 30 km away. He jumps over the perimeter wall and ventures onto the tarmac, boarding a plane to Paris, but in the landing gear.

It's early January 2020. The boy's father, Morius Ani Oulokolé, looked for him, reported him missing to the authorities, but the only news he will ever get of his son will be his backpack, given to him by the police for identification. Journalist Chioro Alessi is in Ivory Coast with her longtime friend Andreo Paul. They had planned this trip for a long time; he is Ivorian, she is Italian. They bought the tickets the day before the news spread that the boy's body had been found. Chioro feels it is important to tell this story and goes to visit Morius.

Their dialogue becomes a book. A book about grief, about dignity, about a father's struggle to recognise his son – not just by his backpack – about a flight to Paris to see him and about the journey home for the funeral.

Together, Chioro and Marius wrote a story they shared, to honour Prince's memory and to describe what we read every day in the news, but still do not understand. Hopes, wishes, the insanity of a foul, unjust world, divided between those who can do everything and those who are allowed nothing. Like two separate humanities. But those humanities can be reunited, between Abidjan, Paris and Milan, and share a story and a portion of their destiny.

MEMORY STONES - GUNTER DEMNIG AND STOLPERSTEINE

by Francesco Druetti and Benedetto Rinoldi

Release Date: August 2020

Pages: 304

Price: £18.00

ISBN: 9788832089Zd5



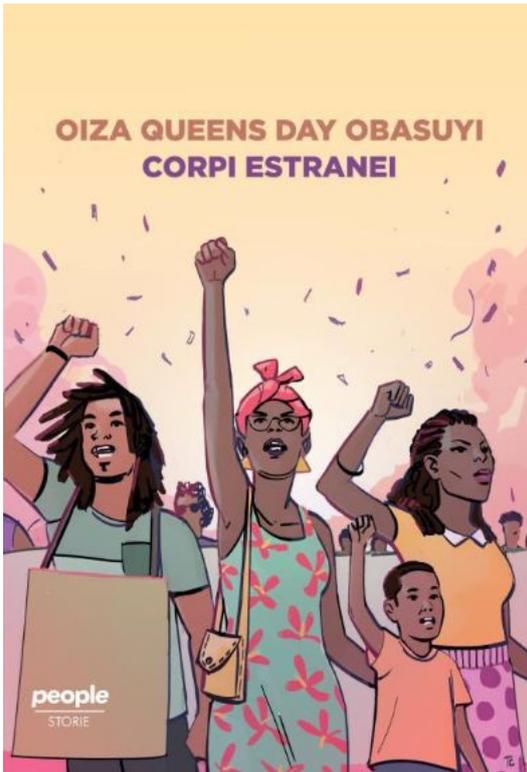
In 1992 in Cologne, artist Gunter Deming laid his first "stolperstein" (literally "stumbling stone") in memory of the victims of Nazism. A small gesture that sparked a great movement to reclaim memory that crossed European borders, with more than 72,000 stones laid in memory of people who thus regained their names, their stories, and their dignity. Francesco Druetti and Benedetto Rinoldi retrace the journey of this artist and help us discover some of the many lives shattered by fascist regimes that considered them "different", inviting us to make proactive use of memory without wallowing in rhetoric.

The special format of the book recreates the square shape of the Stolpersteine.

Francesco Druetti (1983) - Graduate in Society and Cultures of Europe at the University of Turin. She has worked as a museum education expert for the Turin museums since 2006, and for the Museo Diffuso della Resistenza (Resistance Museum) in Turin since 2013. In 2019, she was among the founders of the cultural association 'On the footsteps of history'.

Benedetto Rinoldi (1984) - History and Political Science graduate at the University of Milan. She is a civil servant and since 2019 she has headed the public history projects for "On the footsteps of history".

people



FOREIGN BODIES

THE REPRESSED RACISM FLATTENING DIVERSITY

by Oiza Queens Day Obasuyi

Series: Stories

pp. 160 – €15.00 ISBN

9788832089882

Trivialising Italy's colonial past, minimising racism as a form of ignorance, thinking it is normal to undertake life-threatening journeys trying to make it to Europe, downgrading caporalato¹ to a marginal issue confined to the fringe of society. Retracing Italian political and cultural history, Oiza Queens Day Obasuyi wrote this essay in order to dismantle the system of exclusion and discrimination we live in, as a way to denounce Italy's cultural backwardness in its relationship with ethnic minorities and immigration.

Indeed, *Foreign Bodies* is the experience of an Afro-descendant woman able to unmask the mechanisms and shortcomings of the Italian ruling class. How to do it? By shifting the perspective, choosing the point of view of women and men, girls and boys of different origins filling the streets to protest against injustice; by listening to the voices of people who, for too long, have been brought into it without being asked to speak, just like foreign bodies.

Oiza Queens Day Obasuyi, 25, was born and raised in Ancona. She earned a BA in Foreign Languages, Cultures, and Literatures at the University of Macerata, where she is currently pursuing her MA in Global Politics and International Relations. She is a scholar of human rights, migration, and international relations. She contributes to *The Vision* and *Internazionale*.

¹The practice of 'illegally' recruiting and coercing workers, especially immigrants, forced to work under inhumane conditions by labour providers, known as 'caporali' (corporals).

people



THE EXTRAORDINARY DARKNESS THE BIRTH OF HOMOSEXUAL IDENTITY IN TWENTIETH-CENTURY NOVELS

by Angelo Molica Franco

Series: Stories
328 pages – €18.00
Format: 14*20.5 **ISBN**
9791259791863

The Extraordinary Darkness is a literary investigation into **the birth of homosexual identity in the twentieth century**. Where does that awareness come from, in fact, which we appropriate when we say 'I am homosexual'? Molica Franco intuits that in **the transition from the rural world to the new world**, as villages become cities and the train triggers modernity, man stops replicating the models of the past but stumbles into a fatal crisis of creation. And it is at that precise moment that homosexuals broaden the horizon of their landscape, **realising that they are not alone and deserve a place in the new era**.

From **Forster's** *Maurice* to **Proust's** *Sodom and Gomorrah* to **Tondelli's** *Altri libertini*, the author searches for and interprets the memories and feelings of generations of homosexuals in the short century in **the classics of gay literature**. With this passionate and cultured, intimate and pop narrative essay, the author throws himself into the race they have undertaken to live in the light of day and abandon the guilt of darkness.

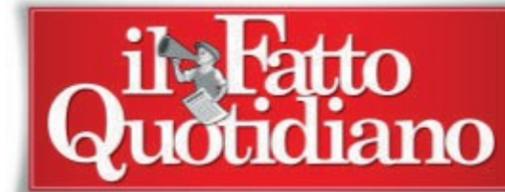
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Angelo Molica Franco is a journalist, writer and translator.

He writes for the pages of *il Venerdì di Repubblica* and *il Fatto Quotidiano*.

He is the author of *A Parigi con Colette* (Perrone 2018), a literary reportage on the birth of modern culture in the City of Light at the turn of the 20th century. Throughout 2018, the book was on the **IBS and Amazon** travel literature bestseller lists.

His short stories and essays have appeared in magazines, newspapers and collections.



la Repubblica

Angelo Molica Franco, A Parigi con Colette

Scrittrice, attrice, ballerina e venditrice di cosmetici





ROMA AND SINTI. TEN THINGS YOU SHOULD KNOW

by Gennaro Spinelli

Series: Stories

192 pages – £16.00

Format: 14 x 20.5 cm (colour!)

ISBN 979-12-5979-034-7

There are **various**, almost always stereotypical, **views** of Romani culture. On the one hand, there is the romantic view of **the free traveller** without rules, who lives day to day without plans; on the other, **there is the immigrant, nomad and criminal**, who steals and invades the outskirts of society. But what is the truth? Who are the Roma and Sinti? **How do they really live** and what are their cultural, social and historical reflections? This book stems from the desire to spread some **basic knowledge about Romani culture, history and society**, starting from common stereotypes and moving on to the most frequently asked questions and **curiosities** about this united but also very diverse people. A whole cultural heritage in a few pages, easy and quick to read, for everyone. **A guide to Romani culture written by a Romani person.**

Gennaro Spinelli – Italian violinist of Romani ethnicity, born in 1992 in Atesa, Abruzzo. Since the age of six, he has been performing on stages around the world, spreading Romani music. He has played for two popes and countless well-known personalities, with over 1,500 concerts in more than thirty countries. In 2018, he was received by Sergio Mattarella on behalf of the Romani communities, to demonstrate the desire to overcome all discrimination. He is the youngest official member of the International Romani Union, which in 2018 appointed him ambassador for Romani art and culture in the world. In 2021, he founded the Accademia Nazionale Romaní (National Romani Academy). He is currently the national president of the Union of Romani Communities in Italy and a member of the National Forum of Roma and Sinti within UNAR (National Office Against Racial Discrimination).

STORIES THAT HAPPEN

by Roberto Ferrucci

Series: Imagination

176 pages – €16.00

Format: 14 x 20.5 cm

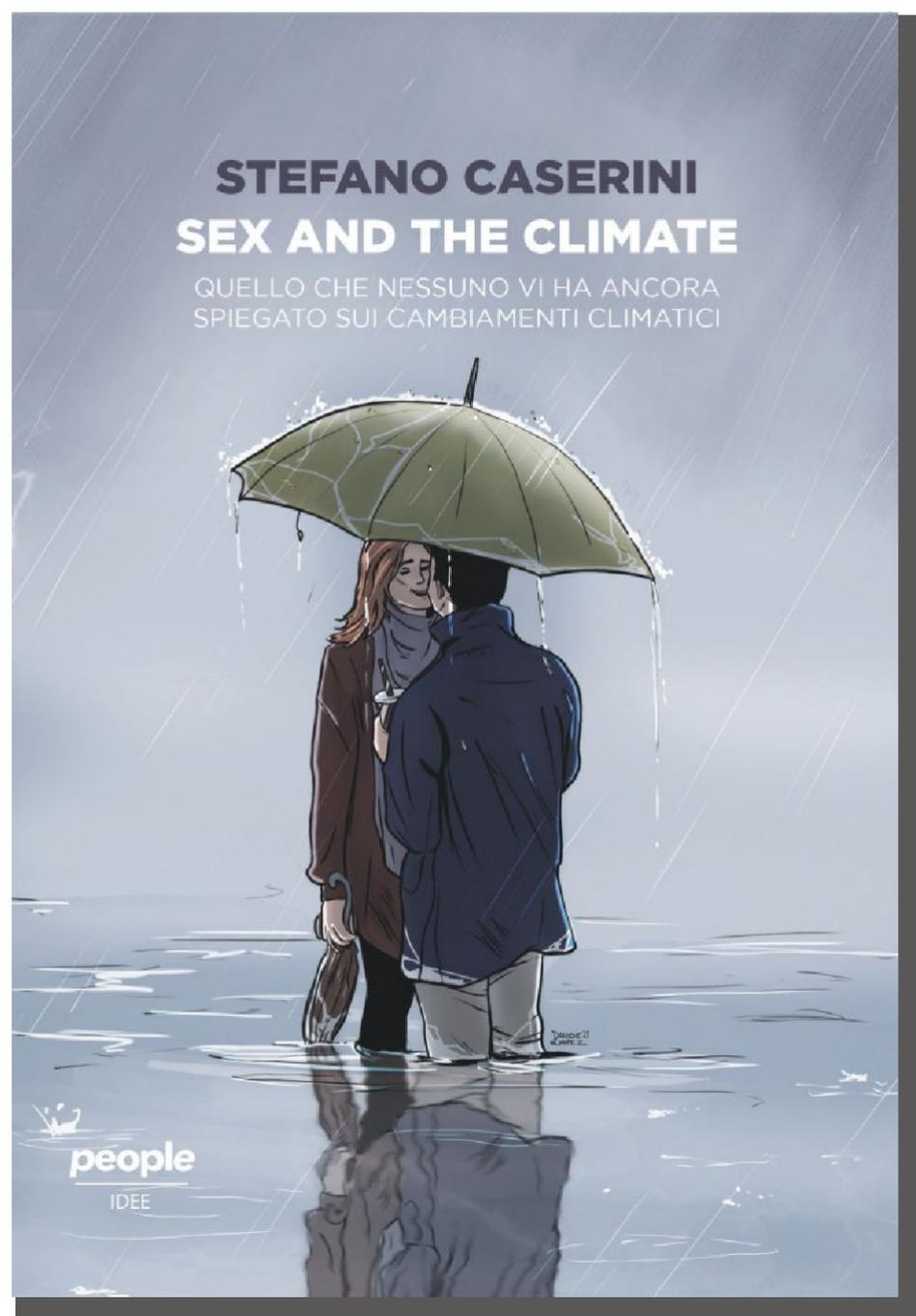
ISBN 979-12-5979-036-1



It all begins in **Lisbon**. Tram number 28 takes the narrator and his partner to the cemetery where the ashes of Italian writer **Antonio Tabucchi** are kept. They leave a note on his grave, and this serves as a pretext to revisit a story of friendship. **'Stories don't begin or end, they just happen,'** wrote Tabucchi, a phrase that underpins this book. And there, inside tram number 28 as it crosses the heart of Lisbon, **the stories that happened with Tabucchi** will come and go, the pages of his books will be opened, and his words will be heard. It will be as if that tram were changing its route, passing through the places and cities experienced by Tabucchi. In addition to Lisbon, we pass through **Vecchiano**, his birthplace, where the last meeting between the two takes place, and then **Paris**, the flat on Rue de l'Université. A journey into the life and works of one of Italy's greatest storytellers, but also **a journey into writing and the craft of being a writer**. Evoking their friendship, Roberto Ferrucci paints an intimate portrait of one of the greatest figures in **European culture**.

Roberto Ferrucci was born in Venice (Marghera) in 1960. He lives in the historic city, but most of his writing takes place in France. He teaches creative writing at the University of Padua, as well as in Paris, Lille and, for the last two years, online. This book, *Storie che accadono* (Stories that happen), was published in 2017 in France in an abridged version entitled *Ces histoires qui arrivent*, translated by Jérôme Nicolas and published by La Contre Allée. People republished his novel *Cosa cambia* in 2021, with a preface by Antonio Tabucchi. He edits the Taccuini d'Autore series for Helvetia Editrice. He writes for newspapers and magazines. His website is www.robtoferrucci.com.

people



SEX AND THE CLIMATE

WHAT NO ONE HAS YET EXPLAINED TO YOU ABOUT CLIMATE CHANGE

by Stefano Caserini

Series: Ideas

176 pages – €14.00

Format: 14 x 20.5 cm

ISBN 9791259790255

Every year, thousands of scientific articles are published on climate change and its economic, environmental and social consequences. However, there is never any mention of its connections with feelings or the desire for intellectual and physical connection between human beings. This book seeks to fill that gap, recounting the connections, points of conflict and synergies between these two seemingly distant worlds, eros and climate. Stefano Caserini reviews the clues scattered throughout scientific journals and the traces found in newspapers, books, songs and the endless spaces of the web, in an attempt to come up with hypotheses on how this link could evolve in the future. Amidst surprising research, amusing aspects and extravagances, the author suggests how we can prepare ourselves and how we should react. To better adapt, to limit the damage. Or to help remedy the climate crisis. And who knows, maybe even to find a way to take advantage of it and have fun.

Stefano Caserini, an environmental engineer, has been conducting research and consulting for public and private entities on strategies to reduce atmospheric and climate-changing pollutant emissions for many years. More recently, he has been working on processes to remove CO_2 from the atmosphere. He teaches a course on climate change mitigation at the Politecnico di Milano and is the author of several scientific and popular publications, including five books, the most recent of which is *Il clima è (già) cambiato. 9 buone notizie sui cambiamenti climatici* (Edizioni Ambiente 2019). He is editor-in-chief and scientific co-director of the journal *Ingegneria dell'Ambiente* (Environmental Engineering) and coordinator of the 'Climate Change' Working Group of the University Network for Sustainable Development. Founder and coordinator of the blog *Climalteranti.it*, he is co-author and interpreter of *A qualcuno piace caldo – Conferenza spetta-colo sul clima che cambia* (Some Like It Hot – A Spectacular Conference on Climate Change).



THE HEART IS ON THE LEFT

STORIES OF ICONIC COUPLES UNHAPPY IN THEIR OWN WAY

by Laura Campiglio

Series: Stories

128 pages – €15.00

Format: 14*20.5 **ISBN**

9791259791191

The heart, at least anatomically speaking, has chosen which side to be on. Perhaps this is why, in the pantheon of mythological love stories, the left wing includes names that **have redefined the institution of the couple and perhaps even love itself** (as well as art, history and literature). **Morante and Mora-via, Sartre and de Beauvoir, King and Scott, Iotti and Togliatti, Sontag and Leibowitz, Kahlo and Rivera:** legendary loves and, often, unhappy loves. But unhappy in their own way, as Tolstoy would say: a creative unhappiness resulting from unconventional ways of throwing everything away. *Il cuore è a sinistra* celebrates the myth and at the same time desecrates it, replacing the icons with human portraits in which the reader is explicitly invited to recognise themselves. Because even these exceptional couples respect Virgil's rule of *amor omni-bus idem*, love is the same for everyone: in their legend, each of us can find an echo of our own story.

Laura Campiglio has been the proud owner of *Cro-naca Vera's* advice column for ten years. While dealing with romantic woes, she wrote *Invece Linda* and *Chi dà il nome agli uragani* for Dario Flaccovio Editore. Her latest novel is *Caffè Voltaire*, published in 2020 by Mondadori.

KABUL, CROSSROADS OF THE WORLD

by Nico Piro

Series: Stories

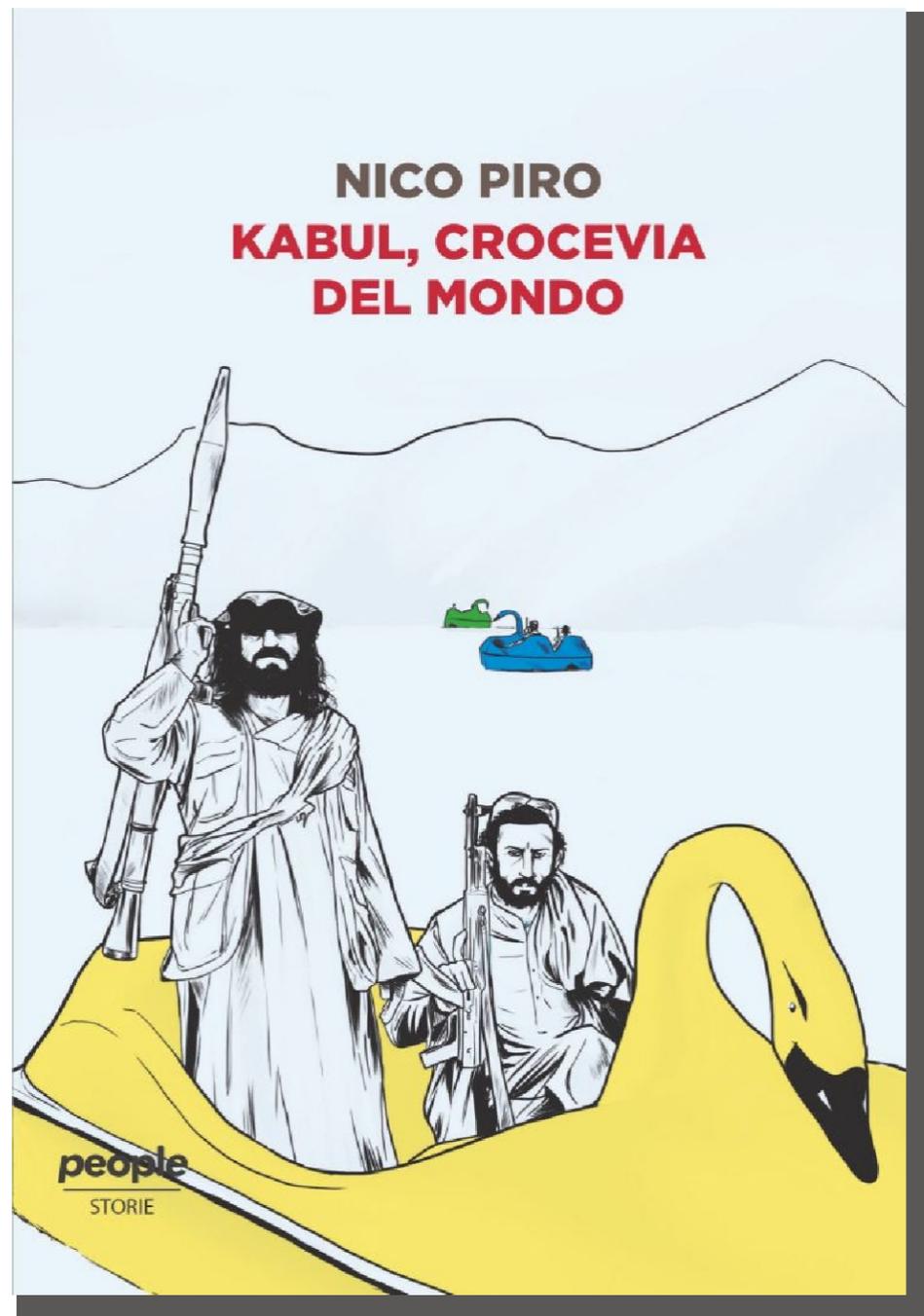
336 pages – £17.50

Format: 14 x 20.5 cm

ISBN 9791259790262

The **Taliban** have returned to power after **twenty years of conflict** that the United States and the West failed to win – despite investing billions of dollars and losing thousands of men, in addition to the **hundreds of thousands of civilians killed**. The Taliban's unopposed advance, the implosion of government forces, the president fleeing with £110 million, the remnants of his government negotiating with Koranic students. How was this possible? What happened in the months and years leading up to the **fall of Kabul**? How much did **the mistakes of the past**, which the West long refused to see, weigh on the outcome? Who will fill the political and diplomatic vacuum left behind by the United States? Who are the *new* Taliban and how *new* are they really? What is their support based on? In this book, Nico Piro takes the reader on a concise reconstruction of the facts to decipher **one of the worst defeats** in Western history.

Nico Piro is a special correspondent for Tg3 and Rai, specialising in crisis and conflict areas. He is one of the leading experts on Afghanistan in Italy and worldwide. He has published *Poets & Sailor Afghanistan missione incompiuta (2001-2015)* (2015) and *Corrispondenze afghane* (2019). For his work, he has received the Ilaria Alpi Award, the Premiolo Award, the Luchetta Award, the Alberto Jacoviello Award, the Paolo Frajese Award and the Giancarlo Siani Award. His documentaries have won awards in Europe and around the world, including his short film *Today I will live*, on the Afghan conflict. He recently produced the medium-length film *Un Ospedale in Guerra – Emergency in Afghanistan* (A Hospital at War – Emergency in Afghanistan).



JHOANNES BÜCKLER
NON ESISTONO
PICCOLE STORIE



people
STORIE

THERE ARE NO SMALL STORIES

by Johannes Bückler preface by
Carlo Lucarelli

Series: Stories
140 pages – €15.00
ISBN 9788832089318

Is it possible to move Twitter users with tweets, on a social network that forces users to be concise and succinct when sharing facts and news? The answer is yes, absolutely. People like stories. Children certainly do, but adults too. This is how the idea for a small 'Spoon River' came about, where emotions and feelings prevail. You will find stories of victims of war, the Mafia and terrorism. Victims of hatred that has left an indelible mark on their skin, hatred that resulted in concentration camps and racial laws. This book is a necessary reminder and tribute, in the hope that it will serve to keep memories alive in difficult times such as those we are currently experiencing.

- "Well, if you don't follow Johannes Bückler, you don't know what you're missing: history and literature at the pace of Twitter" (Mattia Feltri)
- "His threads are addictive" (Tonia Mastrobuoni)
- "Johannes Bückler's threads are part of the heritage of the internet" (Simone Spetia)

Johannes Bückler – "No one must know who I am, not even my family." This is how Johannes Bückler introduced himself in *Vanity Fair* at the end of August 2011. He would later begin denouncing an unfair tax system in *Corriere della Sera*, where it is always the same people who pay. Today, he tells stories on Twitter and, with over 30,000 followers, is now considered a true 'Tweet Star'. No one knows who is behind that pseudonym. No one knows who told the stories in this book. But let's be honest. Does it really matter?

people

STEFANO BARTEZZAGHI

~~SENZA~~
~~DISTINZIONE~~

people
IDEE

WITHOUT DISCRIMINATION

OF SEX, RACE OR LANGUAGE

by Stefano Bartezzaghi

Series: Ideas

144 pages – €15.00

ISBN 9791259790279

What language would be spoken in a truly egalitarian society? Would offensive words be banned, or would no words be considered offensive in themselves? Would simply banning the word 'race' be enough to make racists disappear? Who is sick and who is capable of healing, between us and the word? Is 'those who speak badly, think badly and live badly' a sensible maxim or the violent outburst of a neurotic character? **Are words really that important?** It is by asking questions like these that Stefano Bartezzaghi seeks the assumptions behind the ideas that are spreading about language and the ways in which social relationships are represented in it. He thus traverses the territories of **taboos** and **stereotypes**, **identities** and categories, distinctions and language care, and the strength and power of words. He brings with him only two convictions: that words are things and that words are things that change.

Stefano Bartezzaghi (Milan, 1962) studied semiotics at the University of Bologna in the 1980s and now teaches it at the IULM University (Milan). He writes wordplay and crossword puzzles for *La Repubblica* and its supplement, *Il Venerdì*. His latest books are *Banalità. Luoghi comuni, semiotica, social network* (Bompiani 2019); *Mettere al mondo il mondo. Tutto quanto facciamo per essere detti creativi e chi ce lo fa fare* (Bompiani 2021).



THREE SQUARE METRES

FOUR YEARS OF VISITS TO PRISON

by Alessandro Capriccioli

Series: Stories

176 pages – €15.00

ISBN 9791259790392

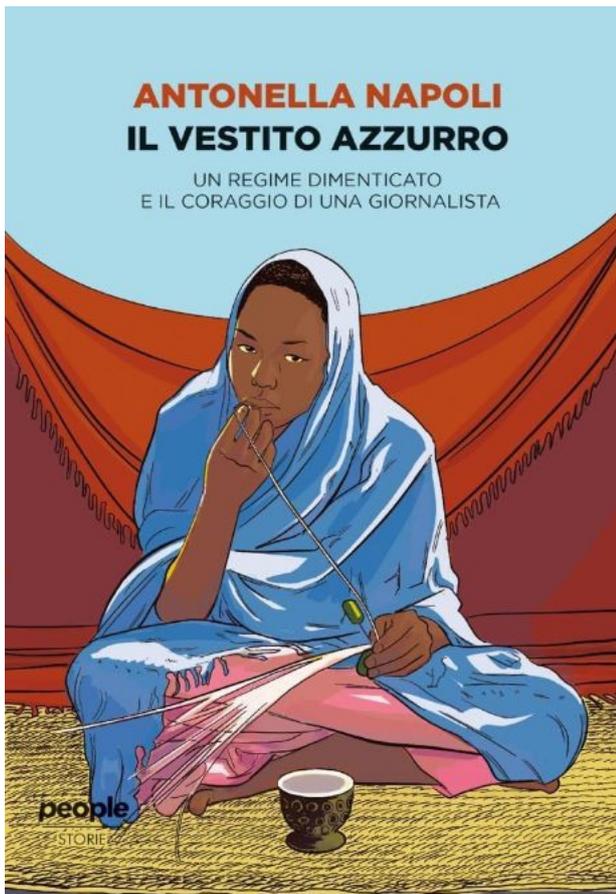
As a **regional councillor for Lazio**, Alessandro Capriccioli has the opportunity to visit prisons in the region to carry out inspections. He has exercised this opportunity intensively and continuously, making **over 40 visits** in four years **to all prisons**, **REMS** (the facilities that have replaced judicial psychiatric hospitals) and the **CPR** in Ponte Galeria. These visits have allowed him to discover **a world that is completely foreign** to the vast majority of people. In this book, using the device of a diary, he tells us about it, addressing both the problems and major issues that characterise it and describing its more minute aspects, the fragments of daily life, the vocabulary and the habits. It is not a technical volume, therefore, but a story that aims to open the doors of prison to those who have never been there, and which **denounces the substantial sterility of a tool** that in theory is intended to 'reintegrate' those who have broken the rules into society, but in practice ends up digging an **even deeper divide between the community of 'good' and 'bad' people**.

Alessandro Capriccioli (Rome, 1968), elected to the Lazio Regional Council in 2018 on the Più Europa list with Emma Bonino, began his political activism in 2007 with the Luca Coscioni Association, then continued with Radicali Italiani and Radicali Roma, where he was secretary for three and a half years. He has collaborated with newspapers such as l'Unità, l'Espresso and Micromega and, from 2006 to 2014, he edited the blog *Metilparaben*, the best Italian political blog of 2011.

people

THE BLUE DRESS

A FORGOTTEN REGIME AND THE COURAGE OF A JOURNALIST



by Antonella Napoli Collection:

Stories

Number of pages: 160 – Price: £14.00 ISBN

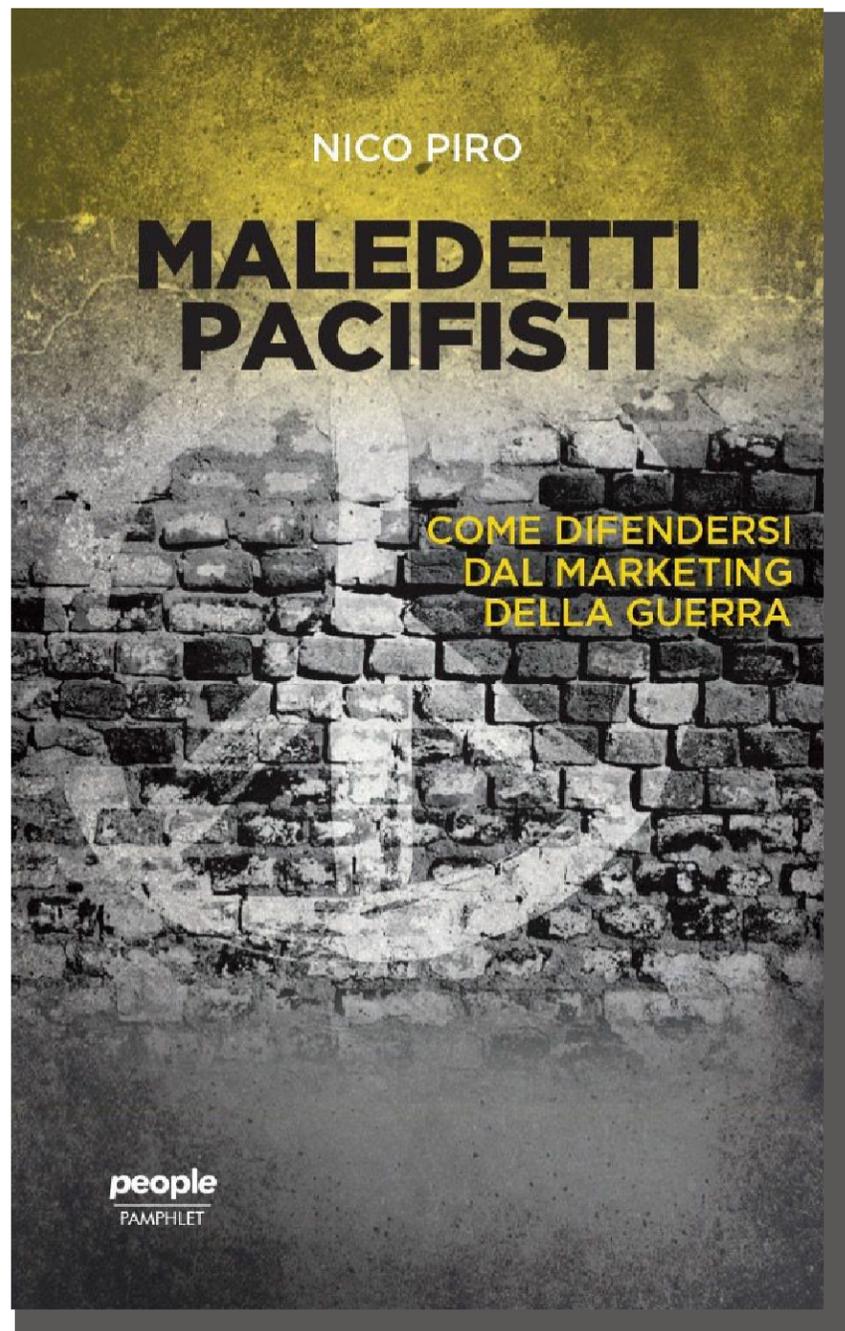
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Antonella Napoli, the only Western journalist in Sudan during the riots that led to the fall of dictator Omar Hassan al-Bashir in April 2019, was arrested while filming government buildings in Khartoum. Held for hours by the security services, she was subjected to intense questioning. The worst was only avoided thanks to the rapid intervention of the Italian Embassy and the Ministry of Foreign Affairs. Now that the investigation has been completed and those responsible are relieved of their duties. The journalist **is** **time too often forgotten by too many people** **to overthrow it.**

Antonella Napoli – Journalist and specialist in international affairs, she has contributed and continues to contribute to major national and international magazines, including *Limes*, *Vanity Fair*, *Left*, *Daily Mail*, *Sudan Tribune*, *Il Fatto Quotidiano*, *Avvenire*, *L'Espresso* and *Repubblica*. She has conducted investigations and reports in several countries around the world and crisis zones, winning journalism awards.

national and international. Author of several essays and books, including the bestseller *Il mio nome è Meriam* (My name is Meriam), published by Piemme, translated into six languages and published in eight countries, she received the Medal of Representation from the President of the Republic in 2013 for her photo reportage *Visages et couleurs du Darfour* (*Faces and Colours of Darfur*), which later became a travelling exhibition. A member of the Executive Committee of *Articolo 21* and *GIULIA* (Italian acronym for: journalists united, free and autonomous), she edits the magazine *Focus on Africa*. After her arrest in Sudan, she received death threats from the Sudanese Muslim Brotherhood.

people



DAMNED PACIFISTS

HOW TO DEFEND YOURSELF FROM THE MARKETING OF WAR

by Nico Piro

Series: Pamphlet

160 pages – €12.00

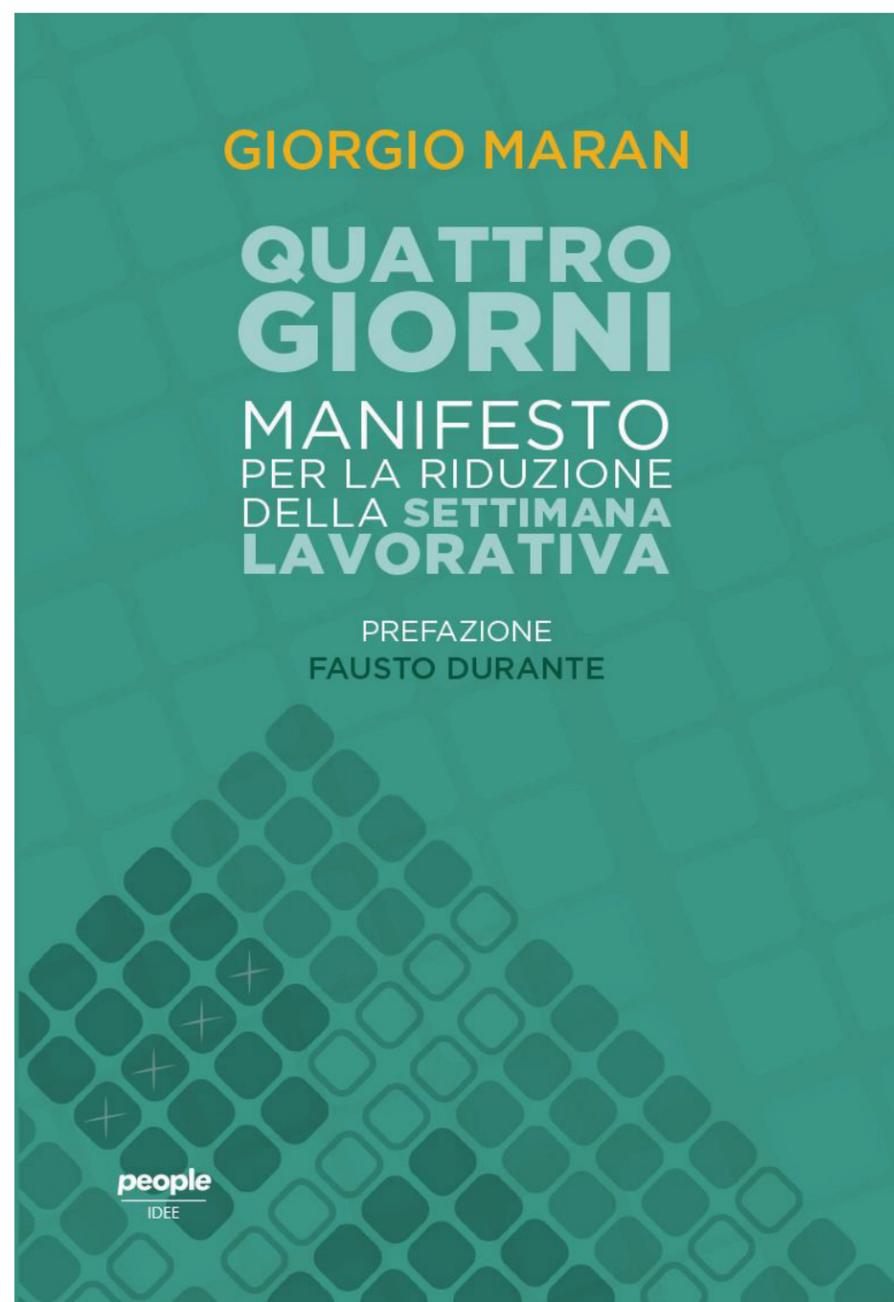
ISBN 9791259790699

"I am not a doctor, I am not a politician, I **am a journalist**. My small contribution, my drop in the ocean, is to try to describe war for what it is: shit, blood, death and pain."

While Ukraine burns, Nico Piro, war correspondent for Tg3, reflects and writes in these pages, with a **sharp pen**, about the sale of the 'war product' by politicians and their media apparatus, desperately committed to selling the conflict to a public that wants nothing to do with it and is, according to the polls, in favour of peace. Faced with **the verbal violence** of helmeted opinion makers and the rise of a **single warmongering mindset**, the aim of this pamphlet is to dismantle the narrative of war that is being peddled to us as a **necessary evil** of high moral value.

Nico Piro is a special correspondent for Rai, specialising in crisis and conflict areas. He is one of the leading experts on Afghanistan in Italy and worldwide. For his work, he has received the Ilaria Alpi Award, the Premiolo Award, the Luchetta Award, the Alberto Jacoviello Award, the Paolo Frajese Award, the Cutuli Award and the Giancarlo Siani Award. His documentaries have won awards in Europe and around the world. He recently produced the medium-length film *Un Ospedale in Guerra – Emergency in Afghanistan* (A Hospital at War – Emergency in Afghanistan). In January 2022, he published *Kabul. Crocevia del mondo* (Kabul: Crossroads of the World) for People, now in its second reprint.

people



QUATTRO GIORNI

MANIFESTO PER LA RIDUZIONE DELLA SETTIMANA LAVORATIVA

di Giorgio Maran

Collana: Idee

pp. 192 – **euro** 14,00

Formato: 14 x 20,5 cm

ISBN: 9791259790231

L'obiettivo della settimana lavorativa di quattro giorni è la costruzione di una società della **piena occupazione** a orario ridotto. Una società in cui tutti i cittadini siano coinvolti nello sforzo produttivo e di riproduzione sociale, e al contempo abbiano una disponibilità crescente di **tempo liberato** da dedicare al perseguimento delle proprie aspirazioni in maniera piena e autonoma. Questa strategia permette di condividere le capacità che il lavoro consente, rendendo più robusto l'ordine sociale e **riducendo le aree di marginalità**. Allo stesso tempo fa sì che nessuno si senta sopraffatto dai propri doveri oppure abbia la sensazione di stare dedicando l'intera esistenza a un obiettivo che non sente proprio né utile. Riducendo l'ammontare di ore che ciascuno di noi apporta al sistema economico, e redistribuendo il lavoro tra tutti i cittadini attivi, permetteremo a ciascuno di condurre una **vita dignitosa**.

Giorgio Maran, 36 anni, nato a Ponte dell'Olio (Piacenza), laureato in Economia all'Università dell'Insubria e in Scienze Politiche all'Università di Pavia. Vive a Varese dove è funzionario sindacale e attivista politico e sociale. È autore de *Il tempo non è denaro. Perché la settimana di 4 giorni è urgente e necessaria* (Altrimedia 2020) e ha collaborato con alcune testate on-line quali *Pandora Rivista*, *Jacobin Italia*, *MicroMega* e *Strisciarossa*.

**GIACOMO SCARPELLI
MARCO TIBERI**

IL FIGLIO DI BRANCALEONE

DISEGNI ORIGINALI DI FURIO SCARPELLI



people
IMMAGINAZIONE

TITLE: IL FIGLIO DI BRANCALEONE (*THE SON OF BRANCALEONE*)

AUTHOR: GIACOMO SCARPELLI, MARCO TIBERI

STANDARD EDITION: 176 PAGES

PRIZE: €19,50

ISBN: 9791280105974

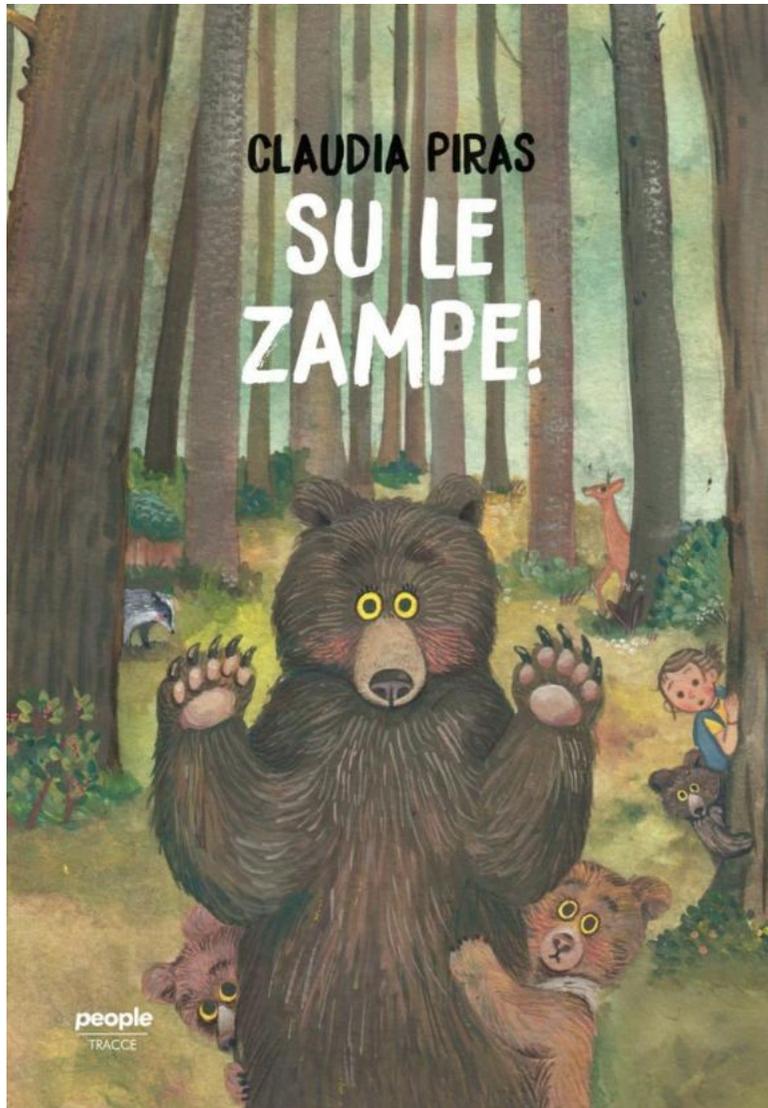
SYNOPSIS

The son of Brancaleone is an ideal third chapter of the epic of the Brancaleone da Norcia saga, which has as its protagonist his son, a young man as childish as he is inexperienced, sworn to an endeavor no less than the paternal ones. A group of down-and-out funny miserable, led by a washed-up Breton knight, from Southern Italy will reach Britain, in search of a sacred relic, the saving chalice of St. Benedict, which is said to be able to avert the grave epidemic that afflicts those places and times.

ABOUT THE AUTHORS

Giacomo Scarpelli is the author of screenplays such as *The Postman* (for which he received an Oscar nomination), *La cena*, *Concorrenza sleale*, *N - lo e Napoleone* and the animated movie *Opopomoz*. For the novel *Estella e Jim nella meravigliosa Isola del Tesoro* (Gallucci 2012), written with his father, the renowned screenwriter Furio Scarpelli, he won the Cento Children's Literature Award. He teaches Philosophy at the University of Modena and Reggio Emilia.

Marco Tiberi was a pupil of Furio Scarpelli. Screenwriter for cinema and television, author of popular science documentaries and copywriter, for People he published novels as *L'ultima morte di Pepe Bortone* (2020), *Fine* together with Giuseppe Civati (2019) and the interview book *Potevo intitolarlo "Voce di donna" ma non sto ancora a questi livelli* with the famed Italian comedian Emanuela Fanelli (2021).



TITLE: *PAWS UP!* AUTHOR: CLAUDIA PIRAS
HARDCOVER: 64 PAGES
PRICE: €16.00
ISBN: 9791280105967

SYNOPSIS

Mother bear walks in the woods with her cubs, but an unexpected encounter puts her in trouble...

No words are needed to tell this tender story, which summarises the many events that have centred on bears and their relationship with humans in the territories where they have been reintroduced in recent years.

The illustrations by Claudia Piras, designed for girls and boys aged 4 and up, bring to life a sweet and delicate story, providing an opportunity to talk about our relationship with nature, or even just to tell a beautiful bedtime story.

ABOUT THE AUTHOR

Claudia Piras is an illustrator from Cala Gonone, a village between the sea and the mountains of Sardinia (Italy), where she discovered extraordinary stories: here she met the bears of Trentino, Peppo the cat from Aleppo, but also princesses, singing lizards and dragons ... and drew their stories. She loves to travel with her bag on her shoulder, to immerse herself in books (preferably illustrated!) and above all to tell her stories with pencils, watercolours and her graphics tablet. She has published books in Italy, the United Kingdom and Germany, including *Peppo, il gatto di Aleppo* (People 2019), *Snow White & the Seven Dwarfs* (Instinctively Limited 2019), *Fiabe della Sardegna* (Imago multimedia 2020), *Grazia Deledda - The gift of Christmas* (Imago multimedia 2020) and *Wie die Sterne an den Himmel kamen* (Hamouda 2021).



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THE LITTLE PRINCE

texts by Lorenzo Lavia
illustrations by Claudia Piras

Age: 6 years and up

Series: Tracce

40 pages – €20.00

Format: 215*240 HARDCOVER

ISBN

Artemis, a **ten-year-old astronaut**, lands on the Moon. His first uncertain steps, an unfamiliar landscape, the absence of gravity. Before his eyes, hidden by his helmet, **an extraordinary sight**: an inhabitant of the galaxy. The two scrutinise each other. The alien welcomes him to his land and leads him into a **world where the unimaginable can come true**, but perhaps, if only the aliens listened more carefully, they would realise that what the child **needs** is something else entirely. *The Little Prince* is the story of two **journeys**, one real and the other imagined, which merge into a single great metaphor: the conquest of a new and unknown world as **the hope for a better future**, without borders. A story told through the innocent eyes of a child, inviting us to reflect **on the injustice** of existence, because children should always be free, all of them.

Lorenzo Lavia – Actor and director. He made his directorial debut in 2014, directing at some of Italy's most prestigious theatre festivals. He is equally at ease with the great classics and contemporary works, in which he seeks to convey a sense of social commitment. In 2020, he opened the Todi Festival with *Era un fantasma* by Arianna Mattioli and produced the short film *Giorgio*. In 2021, he adapted, directed and starred in Dostoevsky's *Le notti bianche* (*White Nights*). After starring in the trilogy *Smetto quando voglio* (*I Can Quit Whenever I Want*), he will return to the cinema in 2022 in Michele Placido's film *L'ombra di Caravaggio* (*The Shadow of Caravaggio*) and Marco Bellocchio's *Esterno notte* (*Night Exterior*).

people

LILIANA SEGRE, ed. Giuseppe Civati THE
BLACK SEA OF INDIFFERENCE
PEOPLE publisher, January 2019

<<https://www.peoplepub.it/pagina-prodotto/liliana-segre-il-mare-nero-dell-indifferenza>>

*The book entered the **non-fiction top ten** immediately in the week it was published. Since January 2019, it has sold **8,500 copies so far**.*

Liliana Segre [has been appointed Senator for life since 2018](#). She was born in Milan into a lapsed Jewish family. When she was just thirteen, after a failed attempt to cross the Swiss border with her father, she was imprisoned in Auschwitz. Of the 776 Italian children under the age of fourteen deported to Auschwitz, Liliana is one of only 25 survivors.

Liliana Segre's testimony and her political message are shared in this essay by Giuseppe Civati, which reports her words and her teachings on the occasion of her appointment as a lifetime Italian Senator by Italian President Sergio Mattarella.



Segre was expelled from school in 1938. She tried to flee Italy as an asylum seeker but was denied protection and was sent back. On 30 January 1944, she was deported to Auschwitz with her father Alberto, who died in the concentration camp. Over the last thirty years, she has been promoting an extraordinary campaign against indifference and against racism in any form or aspect.

Her undisputed, strong and clear words are a message for girls and boys, her 'ideal grandchildren': we must never lose our rights and respect for people.

Giuseppe Civati, PhD in Philosophy, former member of the Italian Parliament and leader of the Italian party *Possibile*.

Among his works are *Qualcuno ci giudicherà* (2014) and *Voi sapete* (2018).

In Liliana's own words

As a child, I was expelled from school, I was an illegal migrant with a fake ID, I was an asylum seeker and I was pushed back from Switzerland. Then I was incarcerated, I experienced deportation, and in deportation I was a slave labourer. Afterwards, I returned to freedom. I am a witness meeting our youth, they are our hope and our ^{future}.

The words you will find in this book are the words of Liliana Segre, taken from her statements, interviews, and speeches: from her long and continuous narrative. Words directly quoted or adapted, so that what you read stays as close as possible to the true meaning of her testimony, a moral and political message of great impact and undisputed value.

To faithfully report her thinking is not a matter of stubbornness: it is a response to the urge not to lose her attention to words, the consideration for the tones she chose to describe what is indescribable and to define the risks that even today are taken by those who do not care for democracy, those who do not respect the law or the people. The same happens to those who surrender themselves to that indifference, which is the gateway to inhumanity, and to those who corrupt words, bending them to hate and violence.

Words that are coming back because they never really went away, and Segre is the one pointing it out, to warn us of the danger we are in, every day, with each and every conversation we have. The danger of hate finding its way to reach all of us, to take over, to become a habit. A hate which changes itself, through the megaphone of propaganda, into a filter used to select people, to divide them and to expel some of them from the community.

These are "words of hate which become dictatorship and then extermination," as Segre told Italian journalist Marco Damilano. The importance of words is summarised in this statement, because – this is the warning – democracy ends little by little: "I fear the loss of democracy, because I know what non-democracy is. Democracy is lost little by little, amid general indifference, because taking sides is hard, and when someone screams the loudest, everyone says: let him deal with it."

Segre has often talked about a black thread connecting the dramatic moments of her story, a thread as long as the rails that took her from Milan to Auschwitz. This black thread starts from the words in the Italian racial laws, from the ink with which they were written and printed, from their abuse, from the nonchalance with which they were heard and inevitably acknowledged. As if the articles and clauses of the racial laws, of those bills repeatedly passed in a few months in 1938, had become the actual tracks leading to the concentration camp, and the lead in those letters had become the convoys these "Strangers in their own homeland" were forced to leave.

And those words turned into law bring along a story that began in 1938, in the days in which Liliana Segre turned eight years old. Eight years "so simple, so mundane" she will say many years later, meeting children in schools all over Italy. A story that Segre would begin to tell in 1990 and that brought the Shoah to the attention of thousands of students ("more than twenty thousand"), in a testimony dedicated to those who never came back to tell their story. After almost thirty-five years of silence, now a grandmother, she decides that the moment has come to tell her story, for many reasons that have to do with her own personal history, with the long and troubled processing of her past, with the urge to offer her testimony to the world. She recounts how a conversation with Goti Bauer, also an Auschwitz survivor, and a first experience at a mutual friend's house, were instrumental in the start of her long journey into her ^{memory}. Segre immediately chooses as recipients those she defines as her 'ideal grandchildren'.

¹ Maria Piera Ceci, 'Liliana Segre on Radio 24: "It is saddening that Italians who are trying to win elections are talking about race. I hope it is just a big slip of the tongue."' Radio 24, 24 January 2018

² Marco Damilano, "Liliana Segre: 'Democracy ends little by little'", L'Espresso, 5 June 2018.

Agata (Goti) Bauer was apprehended in the province of Varese and then detained in Varese, Como, and San Vittore (Milan), much like Liliana Segre. On 2 May 1944, in Cremenaga, on the Swiss border, she was betrayed by the same *passeurs* who had accompanied her and her family.

girls and boys of the same age she was when she was forced to run, only to be arrested and deported:

'The desire to speak to the children was almost immediate'⁴.

'There are 320 measures up until 25 July 1943, and around a hundred later, each more cruel than the one before,' recalls Fabio Isman: 'An incredible and gradual escalation of increasingly restrictive and vexatious laws, bills, provisions and executive orders that lasted seven horrendous years: from 20th April 1938 to 20th April 1945, just a few days before the end of the war'.

In a conversation with Italian journalist Gianni Barbacetto, Segre urges us to remember: 'Nowadays people should take the time to read all the articles of the 1938 racial laws. Not just the notorious ones, like those that banned Jewish Italian citizens from school, from the army, from all state jobs... There were minor, but no less severe, prohibitions. Italian Jews were not allowed to own horses or even scraps of wool (to stop the rag trade that was typical of the Jewish community of Rome). Minor prohibitions were designed to make people feel different, inferior, subdued.'

«The measures against the Jewish people went on at a slow pace, like those big, sparse but heavy raindrops that prelude a storm. They found themselves drenched without even noticing it. The laws were executed even before they were published," writes Lia Levi in her novel *Questa sera è già domani (Tonight is already tomorrow)*⁷. This series of precise, merciless, humiliating, discriminatory measures affected every aspect of the everyday life of Jewish people. Measures that were immediately followed by the zeal of the officials who enforced them. Small, horrible prohibitions, despicable regulations that were preparing the unspeakable. The family of Liliana Segre, like tens of thousands of other Italians of Jewish heritage, fell victim to those words, those laws, until their deaths in the gas chambers.

First expelled, then clandestine, then asylum seekers, then pushed back, arrested, deported. Many years later, the same words that Segre uses to speak of herself as a child are coming back into public discourse, often followed by shallowness and a lack of care for their meaning and, above all, for what they imply.

In order to repeat those errors, one must deny, erase the memory. And one must rely on confused, inaccurate words, used in misleading ways, dealt with without any care, with the sole aim of discriminating and hurting. Words that Liliana Segre urges us to deal with. For the spiral of indifference, which emanates violence and allows it to spread, is always possible. And the differences between today and her childhood years must not let us forget a more profound analogy, one that sets in motion an otherwise inconceivable mechanism.

Segre, therefore, reiterates the undisputed exceptionality of the Holocaust, with particular reference to the planning of the extermination, of its terrible mechanism of death and destruction. With the same firm resolution, she feels the utmost importance of describing those aspects that could come back, albeit in different ways, in every form of discrimination: it is our duty to promptly pinpoint the danger, it is our duty to identify the premises of the spreading evil. Her plea is not just about the past, it is a warning for the present moment: 'The windows of indifference were shut then and never opened again. Indifference reigns supreme'.

During our first meeting, she reminds me: "I don't make any comparisons. I don't want to, I think it's wrong. But as we were nameless, with no right to have a name, so it happens today. Back then it was known, the people at the top knew, but there were other priorities, other choices were made. Nowadays everybody knows, but as the sea closes above the nameless, nobody lifts a finger. This is the very nexus between now and then: indifference."

⁴ Emanuela Zuccalà, *Sopravvissuta ad Auschwitz. Liliana Segre, fra le ultime testimoni della Shoah (Auschwitz survivor. Liliana Segre, one of the last witnesses of the Shoah)*, Milan, Edizioni Paoline 2018 (2005), pp. 76-78

⁵ Fabio Isman, *1938, l'Italia razzista. I documenti della persecuzione contro gli ebrei (1938, racist Italy. The anti-Semitic persecution files)*, Bologna, il Mulino 2018, p. 13

⁶ Gianni Barbacetto, 'My other summer of 1938. The horror of the racial laws', interview with Liliana Segre, *il Fatto Quotidiano*, 20 August 2018.

⁷ Lia Levi, *Questa sera è già domani (Tonight is already tomorrow)*, Rome, E/O 2018, p. 63.

Indifference in each of its meanings: indifference towards those who suffer, towards the consequences of our actions, towards humanity and what it represents, but also indifference as a lack of empathy, of solidarity, of intervention. Indifference that becomes contempt for the law, and thus for the people.

"The starting point and my biggest fear," she repeats to me, "is indifference. It's easier, it's a choice that is a non-choice, a powerful, irresistible siren call. Big ideals are gone, people are far less politicised. It's easier to join groups in which someone decides on your behalf. This is true for almost anyone, but the few who are opposing, just like when I was a child. Those few were always an absolute minority." Indifference goes unpunished: "How can you confront the indifferent? They will always tell you that they didn't do ^{anything}."

Liliana Segre strongly wanted the word INDIFFERENCE, just like that, in capital letters, to dominate the wall of the hall of *Binario 21 (Platform 21)*, so that today visitors will not be able to turn their heads like those who witnessed the deportation and genocide, becoming accomplices to crimes against humanity.

It is a wall, that of indifference, that blocks the view of what visitors entering the Memorial will be able to see only once they have passed it: the railway tracks used for deportations. Behind the wall of indifference, past the tracks, there is the wall of the deportees, on which are written the names of the people thrown onto those wagons: only a few of them survived. Something that the citizens of Milan and the entire Italian people pretended not to see, pretended not to ^{know}.

Indifference was the engine of the locomotives that led the death convoys. Indifference made the unthinkable possible, made those despicable theories terribly real. Indifference is made up of negligence, of not taking responsibility and underestimating consequences, as shown by Stefan Zweig in his *The World of Yesterday*, telling how little by little Fascism and Nazism managed to impose their new law, made up of discrimination first and persecution later: 'I must state that in 1933 and still in 1934, in Germany and Austria, not one of us ever thought possible the hundredth or even thousandth part of what would have happened just a few weeks later'. For Zweig, it was a precise strategy on the part of the regime: 'National Socialism, with its ruthless technique of deception, was always very careful not to declare the full radical extent of its goals before the world was trained for them. This was its cautious method: a dose followed by a little pause, then another dose'. A pill, a pause, to see what effect it would have on the 'world's conscience': a conscience, especially in Europe, that 'paraded its indifference with great ^{zeal}'¹⁰.

The training worked perfectly, and for a public opinion both incredulous and distracted, indifference (*Unbeteiligung*) went hand in hand with horror.

Getting used to horror leads to connivance – sometimes to real complicity – and allows the plan of extermination to assert itself with almost no resistance.

Indifference. Everything begins with that word. The horrors of yesterday, today and tomorrow blossom in the shadow of that word. That is why I wanted it to be written in the hall of the Milan Shoah Memorial, that platform 21 of the Central Station from which many trains, including mine, left for the extermination camp. The key to understanding the reasons for evil lies in those four syllables, because when you believe that something does not touch you, does not affect you, then horror has no limits. It's like witnessing a shipwreck from a safe distance. It doesn't matter how big the ship is, or how many people are on board: the sea swallows it and, in a moment, everything is as it was before. Not a wave on the surface, not even a ripple. Just a motionless expanse of salted ^{water}.

⁸ Liliana Segre, during a "Più libri più liberi" event, Rome, 9 December 2018.

⁹ The design of the "Wall of Indifference" and of the Memorial was handled by Morpurgo de Curtis Architetti Associati. The Shoah Memorial dwells under Milan Central Station, on the street level (it is "underground" only because the station railway is elevated), in the very place of departure of the convoys directed towards the concentration camps.

¹⁰ Stefan Zweig, *The world of yesterday*, Milan, Mondadori 2016 (1946), p. 311. See Michiko Kakutani, *The death of truth*, Milan, Solferino 2018, pp. 41-44.

¹¹ Enrico Mentana, Liliana Segre, *Memory will set us free. The interrupted life of a girl in the Shoah*, Milan, Bur 2015, p. 224.

Indifference also means going beyond true and false. As Hannah Arendt wrote: 'The ideal subject of the totalitarian regime' is not the fanatic (a word that in the Third Reich actually got a positive connotation) but the individual for whom 'the distinction between reality and fiction (i.e. the reality of experience), between true and false (i.e. the criteria of thought) no longer exists'. And indifference overflows, also in content, strong with incoherence, which is itself a form of indifference and lack of respect, also towards oneself. Every form of indifference is born from the supreme indifference for people, for reality, for society, in the ever-strong conviction that more and more there is only '*mors tua, vita mea*'. No responsibility, because responsibilities are always those of others, of those who care about what is around them. No, it is better to remain indifferent to one's responsibilities. They do not matter. Let us not talk about them anymore. We have our own problems.

Liliana's guilt was that of being born, nothing else. She and her family were condemned 'for the only guilt of having been born': a guilt that has nothing to do with conduct, with having done something bad, with having broken a law or having committed a crime, but that is tied only to one's being. Being Jewish, perhaps even discovering it only because of the discrimination suffered, as happened to Segre when her father told her that she was supposed to leave her school. A guilt pointed out by some and a sentiment shared by many, by almost everyone, as if it were normal. Natural, in fact. Just like being born. The responsibility extends to all those who accepted that abomination without uttering a word, immediately getting used to the situation.

'What worries me the most is not the violence of the few, but the indifference of the many', and the indifference of the many – of too many – corresponds to the surprise of those who could not believe that everything that happened could really be happening.

I lived and felt on my skin how indifference is much worse than violence itself. Violence doesn't usually find us unprepared, we try to defend ourselves from violence, maybe hiding, maybe arming ourselves with moral, or worse, immoral weapons, [...] but fighting indifference is impossible, it's like a grey cloud, it's like mist, something gets a hold of you, incumbent, and you don't know where your enemy is. After all, it is not your enemy, it does not do anything, but how terrible is that doing nothing, that turning your head the other way. That is what happened in Italy, in the whole of Europe, when fascist laws were passed in France, Austria, Hungary: everywhere the fascist power dwelled, Jewish people fell victims of indifference above all things.¹³

Segre also measures her own indifference, even in the extreme conditions of life in the concentration camp. When she remembers Janine, the girl who cut her hand working in the Auschwitz factory where she, just like Liliana, was a slave labourer, and who was immediately sent to the gas chamber, Segre blames herself for not saying goodbye to her, for having remained silent when the SS took her away. She blames herself because she did not turn to her. 'Because a human word, a gesture, are very painful when they are absent'. And there is no justification, seems to be Segre's warning, not even when one's life is at stake, as hers was at every step. Indifference is the supreme guilt.

Jeanine stayed with her 'like a knife in the chest'. And today she, who felt just like Jeanine all those years, says: 'I always, always tell my kids: let's remember Jeanine. I describe her, I want her to come

¹² Hannah Arendt, *The Origins of Totalitarianism*, Turin, Einaudi 2009 (2004), p. 649.

¹³ Liliana Segre speech in Fano, during a meeting organised by the local dioceses on 7 November 2008.

¹⁴ 'Seventy years have passed, and I still feel ashamed, so I was very happy when the city of Arezzo, inspired by my testimony, organised a contest called "Turn around, Janine lives!". This initiative aims to push young people to think about those situations in which you prefer to look the other way and ignore the suffering of other people, encouraging them to overcome this feeling of indifference and to deal with their pain. [...] But I don't delude myself. Inside me I know too well that my debt to Janine will never be repaid'. Enrico Mentana, Liliana Segre, *La memoria rende liberi (Memory will set us free)*, cit., pp. 211-212.

back to life for a moment. It seems to me like a very small debt I pay each time. Segre sees herself in Jeanine, when no one turned to look at her when she was taken away, when she was pushed back, when she was arrested, humiliated. Indifference is what allows the politics of violence and discrimination to assert themselves, thanks in part to that inertia that leads us to consider normal things that are far from it. It leads us to become accustomed to horror. Segre spent thirty years of personal testimony, and now her institutional commitment, against this trivialisation and normalisation.

Words and behaviours that little by little became usual, normal, even *right*. In the 1930s, this was a trap that involved Germans and Italians, and that marked the destiny of thousands of Jewish families, who underestimated its magnitude, and that led to the dissolution of entire communities. Boorish propaganda and vile discrimination that, as a result, were seen as 'less severe and worthy of indignation', according to a 'tendency' that leads people to 'normalise the unthinkable', as Jason Stanley wrote:

This is a central theme of my grandmother Ilse Stanley's 1957 memoir, *The Unforgotten*. My grandmother remained in Berlin until the last possible moment, in July 1939, so that she could continue working underground. From 1936 to Kristallnacht, she was venturing into the Sachsenhausen concentration camp, dressed as a Nazi social worker, rescuing from death hundreds of Jews confined there, one by one. In her book, she recounts the disparity between the extremes she witnessed in the concentration camp and the denials of the seriousness of the situation, its normalisation, by the Jewish community of Berlin. She struggled to convince her neighbours of the truth: 'A concentration camp, for those on the outside, was a kind of labour camp. There were whispered rumours of people being beaten, even killed. But there was no comprehension of the tragic reality. We were still able to leave the country; we could still live in our homes; we could still worship in our temples; we were in a ghetto, but the majority of our people were still alive. For the average Jew, this seemed enough. He didn't realise that we were all waiting for the end. The year was 1937 [...]16'.

Many years later, Segre confirms that feeling: 'The main feeling was incredulity. Someone from outside the country told us about the persecution of the Jews in Germany, but in our house it was repeated time and again that those were most likely exaggerations, that those things could never happen here, that Italians were different. Dad was sure about that, and besides he didn't want to leave my grandparents, who were ill and couldn't survive a long journey.'¹⁷ Later that postponement would prove fatal for them.

¹⁵ Daniela Padoan, *Come una rana d'inverno. Conversazioni con tre sopravvissute ad Auschwitz: Liliana Segre, Goti Bauer, Giuliana Tedeschi* (Like a frog during winter. Conversations with three Auschwitz survivors: Liliana Segre, Goti Bauer, Giuliana Tedeschi), Milan, Bompiani 2017 (2004).

¹⁶ Jason Stanley, *How Fascism Works: The Politics of Us and Them*, New York, Random House 2018, pp. 312–315.

¹⁷ 'My holiday before Auschwitz', Liliana Segre interviewed by Caterina Pasolini, *La Repubblica*, 26 June 2003.

people

A powerful book about racism, immigration and hope: **AND THEN THAT'S ENOUGH. A BLACK ITALIAN WOMAN MANIFESTO** by **Espérance Hakuzwimana Ripanti**.

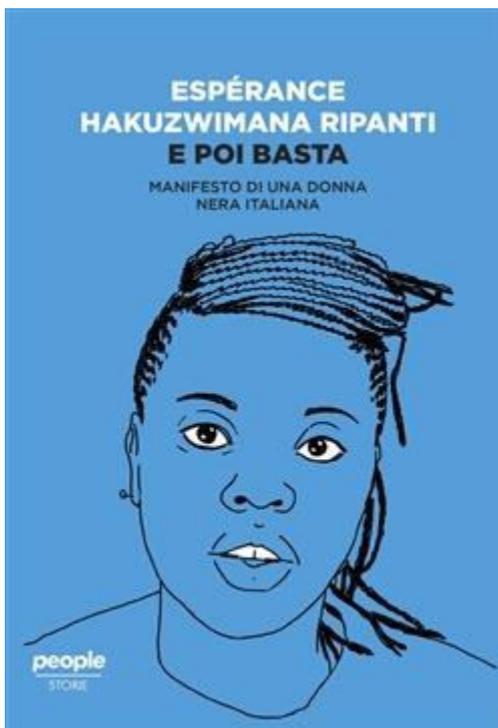
Here in Italy **racism** is still a big issue, especially for **second-generation children** – the sons and daughters of the numerous immigrants who arrived in the 1980s and 1990s – who are still fighting for recognition and representation.

Espérance Hakuzwimana Ripanti is one of the most relevant voices of the new generation of black Italian activists and writers, and I believe her book could be of great interest for the American market, in the context of the BLM Movement.

Espérance Hakuzwimana, born in **Rwanda** in 1991, managed to escape the **brutal 1994 genocide**: she is one of the 40 children from an orphanage who were put on a plane before it was too late, and taken to **a reception centre in northern Italy**.

She **was adopted** by the Ripanti, an Italian family, and began her new life in a town where her black skin and hair sparked curiosity and racist comments. The **process of understanding who she really was and how to express it** required a lot of pain, courage and pride, but from the very beginning Espérance understood she had some powerful allies: first books, and then writing.

AND THEN THAT'S ENOUGH is her beautiful, moving – and very well written – memoir.



AND THEN THAT'S ENOUGH.

A Black Italian Woman Manifesto

by Espérance Hakuzwimana Ripanti

240 pages

People Publishing

After a life spent answering other people's questions and curiosities about her origins, her skin, her opinions, Espérance Hakuzwimana Ripanti uses writing as a tool to regain her space and expose herself, reveal herself – in her own way, on her own terms, on her own conditions. "And Then Enough is the story of how I came out of my room, making real everything I found in books and over the years. A hero's call to which I responded in my own way, never forgetting my story, which began in Rwanda, and the limits found on the streets of Italy. The story of myself, which I only wanted to read, and of a summer that instead changed my life." But it is also the story of her travelling companions, of the experiences that marked her the most, of the protagonists who shared

the front lines with her. An essay, a biography, a ballad, a manifesto: the story of her struggle against prejudice, and finally the search for solutions.



Espérance Hakuzwimana Ripanti: born in Rwanda in 1991, she grew up in the province of Brescia and studied at the University of Trento. In 2015 she moved to Turin, where she attended the Holden School and began to collaborate with many cultural associations. A cultural activist, she is part of the committee "Razzismo brutta storia" (Racism: a nasty business) and works for Radio RBE, where she has her own programme in which she talks about books and current affairs. You can also **follow her on Instagram:**

@unavitadistendhal. In 2019, she published her own story in *Future. Tomorrow narrated by the voices of today*, published by Effequ.

DOWNLOAD THE ITALIAN TEXT:

https://www.dropbox.com/s/2sox8tkdz6yixn9/PEOPLE_9788832089332_E%20POI%20BA%20STA.pdf?dl=0

DOWNLOAD AN EXCERPT IN ENGLISH:

<https://www.dropbox.com/s/teb05mjoe05lcgb/Esp%C3%A9rance%20Hakuzwimana%20Ripanti%20%20Columbia%20Journal%20Translation%20Excerpt.pdf?dl=0>

Press Review

Espérance's story had a good resonance on Italian media; here you can find an extract of the rich press review:

A portrait of Espérance Hakuzwimana: <https://www.elle.com/it/magazine/women-in-society/a29720637/chi-e-esperance-hakuzwimana-ripanti/>

An excerpt from Espérance Hakuzwimana's lecture on Rai Culture (the cultural channel of Italy's most important television network): <https://www.raicultura.it/articoli/2020/10/-Esperance-Hakuzwimana-Ripanti-c8393634-f40c-4f08-b663-1a35de503c9a.html>

An interview on a feminist/LGBTQ+ website:

<https://www.bossy.it/e-poi-basta-intervista-a-esperance-hakuzwimana-ripanti.html>

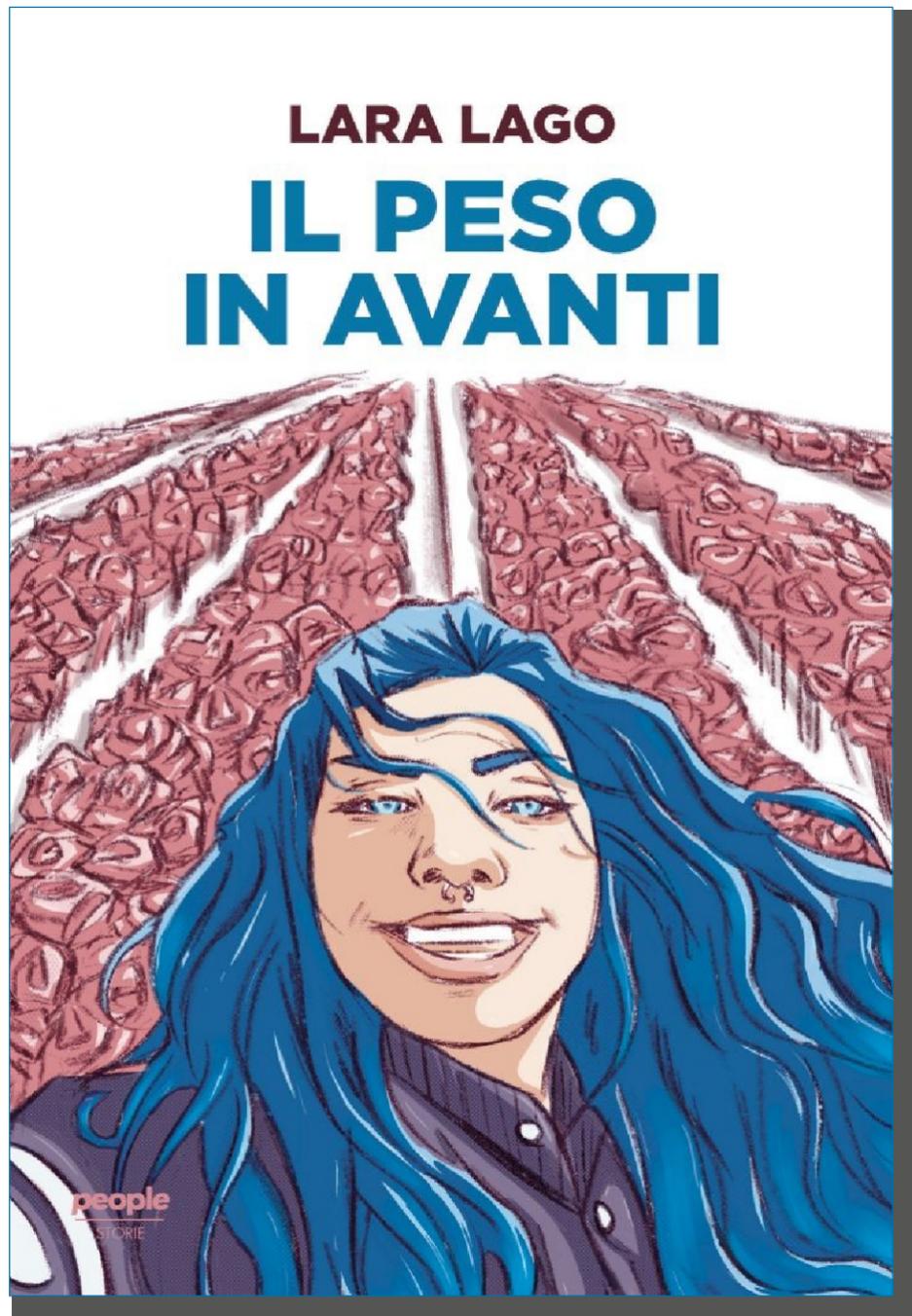
Other articles of interest: <https://www.ilpost.it/2019/11/06/esperance-hakuzwimana-ripanti/> <https://www.donnaqlamour.it/chi-e-esperance-ripanti/curiosita/>

Info



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THE WEIGHT AHEAD

by Lara Lago ([@lara_lago](#))

Series: Stories

288 pages – €17.50

Format: 14*20.5 **ISBN**

9791259791061

I weigh up the times I have started over. I weigh up the doors slammed in my face and the choices I made to find and open new ones. I weigh up the journeys I have made, the six months I spent in Tirana. I weigh up the love for all the people I care about and who care about me, when we say it to each other over a pizza. I weigh up having made it on my own, with a smile, every day. I weigh the enormous privilege of having been able to do so."

A **dismissal** in Italy and a transfer to **Amsterdam**, without ever having been there on holiday. Lara is a journalist who, in the Netherlands, approaches working in English for the first time, in a **cosmopolitan office**. Everything becomes an unexpected **adventure**, with an underlying melancholy mixed with disbelief. She discovers the city through the people who live there, but among the many **encounters**, there is one that is particularly unexpected and precious: that of a **new perception of herself**. What journey must one take to **free one's body** from the constraints of society?

Lara Lago – Bodies, rights, women and expats: these are the topics she writes about. A journalist, after working in the local Veneto area, in 2016 she left for Amsterdam where she runs a video channel dedicated to women's stories and emancipation. In 2018, she returned to Milan, where she currently works for a major television platform. Through her social media accounts and talk shows, she fights stereotypes for a more just and inclusive society, free from fatphobia. She currently has more than 30,000 followers on Facebook and Instagram.

people



THE BEAST OF BOLZANO

by Stefano Catone afterword
by Eric Gobetti

IN BOOKSTORES FROM 7 OCTOBER 2022

Series: Stories

160 pages – £15.00

Format: 14 x 20.5 cm

ISBN 9791259790569

Michael Seifert is a man like many others. He has a job, a family, and attends church. Yet, at the end of the 1990s, he received a notice of investigation at his home in **Vancouver**: the Verona Military Prosecutor's Office had opened a file on him. He was accused of very serious crimes – **torture, murder** – committed between 1944 and 1945 in **the Bolzano concentration camp**. After the war, buildings were constructed on the site of the camp, perhaps to forget **a history that was too painful**. Yet, sixty years later, a prosecutor reopened the case, leading to **the conviction** of the man who for many was 'the executioner of Bolzano'.

Stefano Catone – Author and publisher. His publications include *#Antifa* (Fandango 2018) and, for People, *Camminare* (2019), *Abolite quei decreti* (2020), *Il Presidente* (2021) and *1943* (2021).

Catone racconta la bestia Seifert

L'incontro. Domani alle ore 18 presso lo Spazio resistenze di via Torino viene presentato il libro "La bestia di Bolzano", con postfazione di Eric Gobetti. Un'indagine su chi ha cercato Misha Seifert e su chi lo ha condannato. L'autore: «Il senso della giustizia, anche tardiva, sta nel far emergere la verità»

PAOLO CAMPOSTRINI

BOLZANO. C'è giustizia cinquant'anni dopo? E ancora: ci può essere una pena giusta se un criminale si trova a parlarla a 90 anni? E su questo confine tra tempi dell'uomo e tempi dei tribunali che prova a divincolarsi anche la storia oltre che la giustizia. E se la storia è quella della più grande ingiustizia che l'umanità abbia patito, il nazismo, l'Olocausto, il razzismo più efferato e le stragi più diaboliche, quel confine diventa luogo di memoria oltre che di giurisprudenza. In mezzo a tutto questo ci siamo anche noi. C'è Misha Seifert e dunque anche Bolzano e il suo lager. A lungo dimenticato, per una di quelle opere di rimozione che spesso soffocano i territori che ancora non hanno fatto i conti con le loro vicende tormentate. E dunque? «Penso che ci siano due questioni. Una è il criminale e l'altra è il crimine in sé» dice Stefano Catone. Che ha a lungo indagato su chi ha cercato prima Seifert, uno dei torturatori del campo, forse il peggio, fuggito in Canada dopo la guerra; e chi lo ha poi giudicato e condannato, una volta estradato e messo davanti alle sue responsabilità di aguzzino. Catone ha scritto un libro su questo suo percorso ricostruttivo ("La bestia di Bolzano", con postfazione di Eric Gobetti, edizioni People), che sarà presentato e discusso domani alle 18 allo Spazio resistenze di via Torino, organizzato dall'Anpi. E alla fine si potrebbe raccontarla così: sì, ha un senso, cercare e ottenere giustizia così tanti anni dopo i fatti e con un uomo tanto avanti negli anni e la ragione è che serve alla memoria del criminale più che alla sorte del criminale. «Siamo in tempi in cui è facile dimenticare - dice - e dunque non ci sono tempi per provare a mettere la storia al suo posto e ricordarla a tutti». E perseguire il crimine serve anche a chi vive oggi perché si trasforma in un percorso a sua volta anche interiore, come se elencare fatti e misfatti possa essere un modo di ripulirsi



Misha Seifert, il boia del lager di via Resia



La copertina del libro di Stefano Catone

la memoria più che pulirsi la coscienza. Catone, che lavora nell'industria editoriale, ha parlato in particolare con chi ha inseguito Seifert e gli ha parlato o ha fatto parlare i testimoni dei suoi delitti nel lager di via Resia, dal procuratore militare Costantini, a Venegoni dell'Aned, l'associazione dei deportati, motore di ricerca di volti e parole dimenticate o scomparse, agli avvocati di parte civile, come Arnaldo Loner o agli altri legali che hanno assistito Seifert prima provando a capire come muoversi durante la sua permanenza in Canada, poi assistendolo al processo in Italia.

Ma Seifert cosa ha pensato quando è stato raggiunto dalle richieste dei tribunali italiani?

Si è come fatto passare sopra la

nuova situazione. Quasi non lo riguardasse.

E come mai?

Era convinto di farla franca. Lo era profondamente. Tanto che i tribunali, nostri o canadesi, gli assegnarono avvocati d'ufficio. Lui neppure ci pensava a cercarne di suoi.

Era disinteresse o strategia?

All'inizio disinteresse. D'altronde anche in Italia fu solo con l'apertura degli armadi della vergogna negli anni Novanta, quella cartiera di documenti per lo più ignorati sui delitti e le stragi naziste nel nostro Paese, che emersero fatti e circostanze. E anche lui viveva in questo limbo con la sicurezza di non essere più perseguito. E probabilmente neppure di

rendersi conto di quanto aveva fatto.

E i famigliari?

In Germania la madre continuava a ricevere la pensione di guerra, come capitava ai militari ordinari che avevano combattuto.

Ma come è possibile questa assenza di senso di colpa?

Ne ho parlato, nel libro, con una psichiatra. Mi ha spiegato che Seifert non era un genio ma una mente semplice, ordinaria. Ma se a questo tipo di persone nessuno chiede mai conto è inevitabile un meccanismo di rimozione.

Un po' quello che può capitare nei confronti della storia in sé, dei fatti che rimuoviamo per quieto vivere?

Appunto. Prima dell'apertura degli "armadi" e della nuova stagione anche culturale e politica, c'era la sensazione che fosse meglio lasciar perdere.

È meglio?

Direi proprio di no. Soprattutto a favore di chi non c'era e neppure potrebbe immaginare se non si racconta con nomi e cognomi, con cifre, dati e testimonianze.

E durante i processi?

Seifert sorvola. C'è voluta la volontà del procuratore Costantini, il lavoro dell'Aned per riannodare i fili dei fatti.

Ma oltre alla giustizia che serve a non far dimenticare il crimine c'è anche una necessità morale per perseguire il criminale, in quanto

persona?

Per il procuratore sì. E per una ragione semplice ma chiarissima: c'è la legge. Deve scontare una pena in nome della legge democraticamente scelta da una nazione. Ognuno è sottoposto ad essa. E le sue azioni richiamano una responsabilità. Sua, personale, ma anche di chi deve valutarle.

Come era arrivato Seifert a Bolzano?

Era un Volksdeutsch, un "tedesco etnico". Nato in Ucraina ma di origini tedesche. Quando i nazisti arrivarono in Ucraina durante l'offensiva contro la Russia, pescarono naturalmente tra questi soggetti, molto disponibili a vestire la divisa. Lui indossò quella delle Ss. Fu inviato ad un certo punto a Fossoli, un campo di transito ma anche di eliminazione di partigiani ebrei.

E infine a Bolzano.

Fu nel lager di via Resia che Seifert si macchiò di delitti e torture. Probabilmente era la sua natura di nazista e di violento ma nulla ci impedisce di pensare che si comportò così anche a Fossoli. Solo che lì non furono raccolte testimonianze. Il campo fu sgomberato in fretta vista la vicinanza degli alleati mentre a Bolzano le questioni furono diverse. Filtrarono già all'epoca voci e scritti. E l'arrivo della possibile sconfitta per il Reich certamente aumentò la rabbia di soggetti come Seifert.

Sta di fatto che senza il processo tutto questo non sarebbe emerso, no?

E infatti il senso di una giustizia anche tardiva sta proprio in questo: non dimenticare, far emergere la verità. Senza Seifert davanti ai giudici, senza la sfilata di prove e testimonianze, Bolzano non avrebbe avuto contezza di quanto accaduto tra i suoi abitanti.

E non si sarebbe prodotto quanto poi avvenuto come presa di coscienza collettiva in Alto Adige? Penso di no. Ma immagino che la strada non sia conclusa.

What happened in the Bolzano concentration camp – and more generally, what happened with the horror of Nazi-Fascist persecution – marks a **break in the flow of history**. There is a before and after Nazi-Fascism. There is a before and after the concentration camps. There is a before and after the genocide. When crimes against humanity are committed, the continuity of history becomes a significant problem: **it is not possible to 'leave everything behind'**, it is not possible to move forward as if nothing had happened. And here we return to the need to remember publicly, to not forget."

From the back cover



Guido Zattini
@GuidoZattini

In risposta a @peoplepubit, @stefanocatone e @civati

L'ho finito ieri. Interessante ed illuminante.



Annalisa
@AnnaliFerr

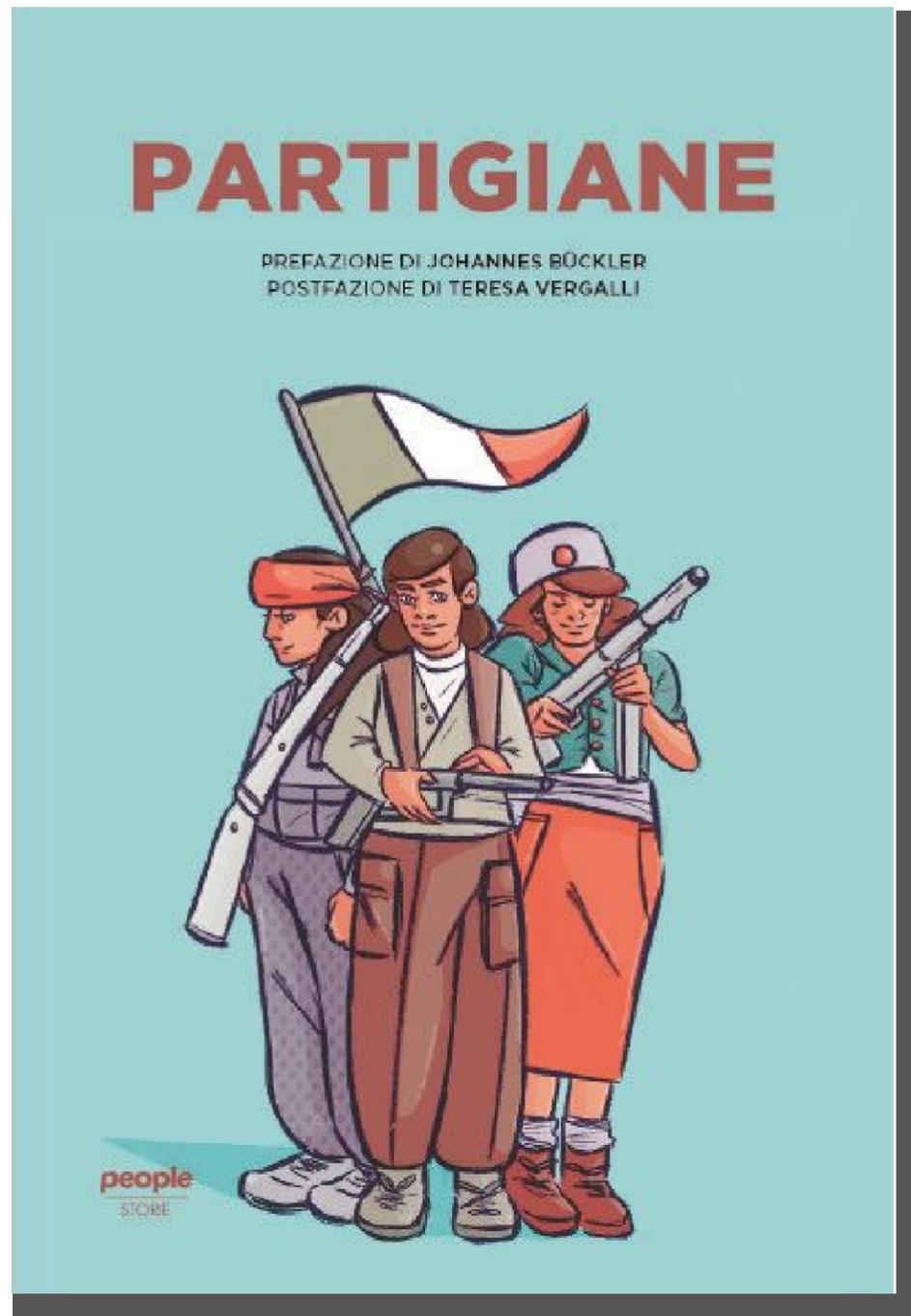
In risposta a @stefanocatone e @peoplepubit

Terrificante ma ipnotico. Lo stes leggendo, un po' spaventa ma non si riesce a non andare avanti.

Readers' reactions on Twitter

From Alto Adige, 25/11/2022

people



PARTIGIANE

edited by People
preface by Johannes Bückler afterword by
Teresa Vergalli

Series: Stories
128 pages – €14.00
Format: 14 x 20.5 cm
ISBN 9791259790248

The stories you will find in the pages of this book are tales of incredible courage and immense freedom. They are the first-person accounts of ten **women who decided to join the Resistance** and who, after 25 April, continued to do great things for the **Republic**. Too often identified as minor figures in the Resistance – a constant that unfortunately still affects women in every field – they too took up arms, in the mountains and in the cities, acted as 'couriers' and mimeographed leaflets to spread their ideas. Ideas of **peace**, ideas of freedom, ideas of equality, ideas for an Italy and a **Europe** different from those in which they had grown up.

From Ada Gobetti to Teresa Mattei, via Renata Viganò and Ursula Hirschmann, *Partigiane* recounts the Resistance from a different perspective, that of women.

People is a publishing house, but also a collective signature. In this case, it brings together Stefano Catone, Serena D'Angelo, Amalia Perfetti and Ivan Vaghi.

people

THINGS DIDN'T GO WELL

by Mauro Biani

Series: Tracce
192 pages – €16.00
ISBN 9791259790514

A little over two years since the start of **the pandemic**, Mauro Biani invites us to reflect on what has happened since Covid entered our lives. From singing on balconies and messages **of unity and hope**, to witch hunts and anti-vaccine madness; from the Conte government to the Draghi government; from the failure of sovereigntism to the migration and humanitarian crisis; from **the social victims** of this pandemic, such as the most exploited workers and children and adolescents forced to stay out of school, to new and old forms of poverty; ending with the tragic **return of war** to Europe, with the Russian invasion of Ukraine. This collection of the best cartoons that Biani has created for *Repubblica* from February 2020 to today tells us about a country – a world – that even in the face of the most serious health crisis in a century, even in the face of the return of war to our continent, has not been able to come to terms with its own **contradictions**, and that after a very brief moment of great unity has seen too many of us take refuge in our own particularities. We told ourselves that **everything would be fine**, but what the gallery of images we present here tells us makes us think that this is unlikely to be the case.

Mauro Biani – Cartoonist, illustrator, sculptor. He is also a professional educator working with mentally disabled children. Former cartoonist for *il manifesto*, he now collaborates with *La Repubblica*, *L'Espresso*, *Courrier International*, *Der Spiegel* and *Le Monde*. In 2007, he won the 35th Forte dei Marmi Political Satire Award (Pino Zac Award for web satire). In 2011, he won first prize in *Una vignetta per l'Europa* (A Cartoon for Europe), a competition organised by the European Commission Representation in Italy as part of the *Internazionale Festival*. In 2013, he received the National Nonviolence Award. He has published *Come una specie di sorriso* (Like a Kind of Smile, 2009), *Chi semina racconta. Sussidiario di re-sistenza sociale* (He Who Sows Reaps. A Handbook of Social Resistance, 2012) and *Tracce migranti. Vignette clandestine e grafica antirazzista* (Migrant Traces. Clandestine Cartoons and Anti-Racist Graphics, 2016). For People, *La banalità del ma* (The banality of but) (2019), *Dieci storie per cambiare* (Ten stories for change) (2020), *È que-sto il fiore* (This is the flower) (2020) and, together with Carlo Gubitosa, *Abbiamo ragione da vent'anni* (We've been right for twenty years) (2021).

MAURO BIANI
LE COSE NON
ANDARONO BENE

NO, TU
NON SEI
MUTATO



people
TRACCE