

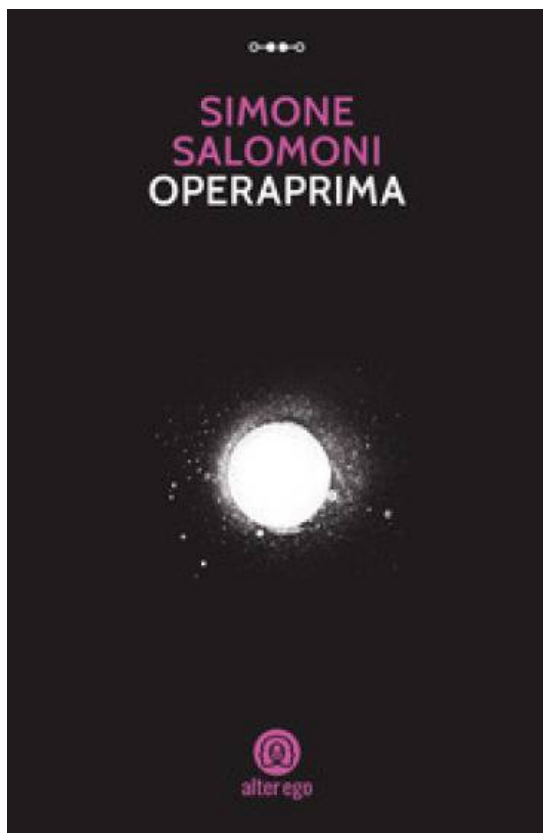
r.vivian literary agency

*Fiction*

Autumn 2023

*New*

## DebutWork



**Author:** Simone Salomoni  
**Publication date:** Septiembre 2023  
**Pages:** 176  
**Publisher:** AlterEgo

Monghidoro, Bolognese Apennines. A 40-year-old painter is intent on preparing for the exhibition that should launch his career when Marie Bertrand-a lawyer and mother of Simone Salomoni-rents the house adjacent to his for the summer. Marie and Simone experience a strong fascination with the man, but it is mostly the teenager who opens up to him. He confesses past abuse and a present of self-harm and promiscuous sexuality. He opens wide the deep cavern of himself by allowing the painter to read his stories. The artist is thus forced to choose between the desire to care for Simone - becoming his mentor and guide - and the need to regain lost sexual vigor and inspiration. "Operaprima" stems from the chaos where all forms tend to dissolve, presenting less the usual tension in the creative value of art and more a disintegration that demands a painful synthesis of physicality and verb, body and word. Salomoni tells a powerful story in which the work of art and its creator merge into an intimate and dramatic confession.

"Operaprima marks a debut that is not easy. High are, in our opinion, the expectations toward an "operasecond."

**David Valentini**

"If courage then, in the words of one passage in the novel, is the only characteristic that can make one work superior to another, it will be a case of taking one's hat off to this union of creator and creation that is not afraid to take the risk of the enterprise and, in so doing, earn a space in the wunderkammer of prodigies destined to remain."

**Stefano Bonazzi**

**Simone Salomoni** was born in Bologna in 1979. A graduate in Contemporary Italian Literature, he scripts commercials, videos and immersive virtual reality experiences. One of his installations was created and projected in the courtyard of Palazzo Foscari during Venice Art Night 2021. He teaches storytelling and narrative techniques in the Expert Mixed Reality course of FITSTIC (Fondazione ITS Tecnologie/ Industrie Creative Technologies) and is a lecturer in the Storytelling Workshop directed by Giulio Mozzi.

New

## Light Stretcher



**Author:** Franco Stelzer  
**Publication Date** April 2023  
**Pages:** 88  
**Publisher:** Hopefulmonster

Bodo lives with his mother near the Lorettoberg ( Freiburg, Breisgau, Germany). Bodo and Mother work in their laundrette: washing, ironing. Bodo likes ironing shirts. Pillowcases, less so. Whenever possible, before going to sleep, he looks out of the window and the breeze coming down from the Lorettoberg comforts him. Bodo falls asleep melancholy and serene. He is simple-hearted, but sometimes he has unsettling enthusiasms, kept calm pharmacologically. Bodo loves his mother. Bodo falls in love with a client. When she, with her family, returns to her country just over the nearby border in France, Bodo's love takes over all of Bodo.

Bodo is a wonderful character, created by the art of Franco Stelzer, master storyteller, a pen that does not write: it tattoos. Bodo is a gift Stelzer gives us; he is a presence that is not forgotten. The text has Central European sounds and ribbing, a soul that echoes non-Italian literature, but inlaid with a deeply Italian language as beautiful as a snow crystal. It is a tale whose precise and measured dose of enchantment makes the prose and its rhythm capable of painting such a creature, Bodo, adhering to his delicate dementia with all the complexity and intelligence of the voice that tells it. The writer demonstrates extreme confidence. His empathy for the figure he is inventing is total, with a hint of cruel harshness that affects Bodo, but more importantly, all of us, through him as an example. This love story is a powerful whisper. The absolute pain that runs through it, however, comes in only second, for it is instead a mysterious and inalienable happiness that wins, on the line.

**Franco Stelzer** was born in Trento where he lives now after long residences in Germany and Bologna. He was a teacher and a translator from German. With Einaudi he published *Ano di volpi argentate* ( 2000) *Il nostro primo, solenne, stranissimo Natale senza di lei* (2003) *Cosa diremo agli angeli* ( 2018) and for *Maestrale Matematici nel sole* (2009) .

**New**

## The Distinction

**Author:** Gilda Policastro  
**Publication date:** March 2023  
**Pages:** 200  
**Publisher:** Giulio Perrone Editore

**Book finalist for the Viareggio-Rèpaci Prize 2023**  
**Candidate for the Strega Poetry Prize 2023**



"Being gripped by pain is a daily practice for anyone. Giving mild words to pain is a difficult project. And Gilda Policastro not only succeeds: this is her language."

**Luca Sossella**

Whose voice is speaking, in poetry? To whom does it speak, and to say what? In this book, monologues and common language, introversion and listening, chatter taken from the everyday (streetcars, waiting rooms, bar tables) or from social networks (the real meeting places in the 21st century), traces and resonances of classics and contemporaries (from Mann, Hamsun, Foster Wallace and Sarah Kane to Di Ruscio, Bordini and Nathalie Quintane) merge and mix.

"La distinzione" is a way of being in the world, among others, discovering oneself exposed to the same verbal exuberance and bodily fragility: the symbolic center is the hospital, where illness and its cure are the two faces of a humanity that resists the inevitability of the end, its announcement, its imminence, and asks to be told precisely in its vanishing or dispersing within the micro-stories of the indistinct ("Look at me, I disappear"). But it is not a matter of drowning in gloom: the voices of hospital zombies are, in the end, vital, unafraid to communicate the desire to nurture, to endure, to transform constraints and limitations into opportunities for closeness, sharing, sociability.

Those who have the courage to die also have the courage to laugh, reversing the famous maxim. And here, amidst flawed bodies and psychic dysfunction, crumbling memories and obsessive hypochondrias, every once in a while, indeed, and heartily, we laugh.

**Gilda Policastro** is a writer, literary critic and university lecturer. She has been curating poetry courses at the "Molly Bloom" Academy of Creative Writing in Rome and Milan since 2016. She has collaborated with the cultural supplements of major newspapers and edited the column "La bottega della poesia" for "la Repubblica" from 2019 to 2021. She is editor of the website "Words and Things. Literature and Reality" and contributes to the digital magazine "Snaporaz." She has published novels including "Il farmaco" (Fandango, 2010), "Cella" (Marsilio, 2015), "La parte di Malvasia" (La Nave di Teseo, 2021) and books of poetry including "Non come vita" (Aragno, 2013), "Inattuali" (Transeuropa, 2016) and "La distinzione" (Giulio Perrone, 2023).

# The War Of Murazzi



**Winner of Premio Chiara**  
**Winner of Premio Settembrini**  
**Winner of Premio Carlo Cocito**  
**Premio Ceppo Selezione Racconto**

**Author:** Enrico Remmert  
**Publication date:** October 2017  
**Pages:** 206  
**Publisher:** Marsilio

**With elegance, delicacy and an trepidation that never becomes sentimentality, Remmert recounts existences, as minimal and negligible as ours, showing the point at which, perhaps for once in our lives, they become incandescent.**

"My grandmother used to say that three rules are enough to live by, and they are all prohibitions to apply to yourself: don't loaf, don't blame, don't complain."

Enrico Remmert is the storyteller of ordinary lives that intersect and intertwine in that place of the soul - full of dangers and possibilities, choices and risks - that is Night. Each of his characters is offered a choice. One can be a hero or a coward, one can flee or stay, one can fight or hide. Everything in the Night is decided: especially love. And so the author gathers, in a Turin more magical than real or in a Cuba more dreamed than real, a crowd of characters, each bound to a destiny to which he wants to adhere or from which he wants to free himself. An Albanian bouncer, a Cuban girl, a Japanese hairdresser, a group of English hooligans, two Serbian dog breeders, and many others: History looms over them with all its inert weight and faceless pressure. With elegance, delicacy, and an trepidation that never becomes sentimentality, Remmert recounts these existences, as minimal and negligible as our own, showing the point at which, perhaps for once in their lives, they become incandescent: and they transform, or burn.

**Enrico Remmert** was born in Turin in 1966. He is a writer, lyricist, screenwriter, translator and documentary filmmaker. His books have been shortlisted for the Independent Foreign Prize and the International IMPAC Dublin Literary Award, he is winner of the Prix Jean Monnet des Jeunes Européens. "**La guerra dei Murazzi**" is winner of the three most prestigious awards dedicated to short stories. His works have been translated in France, Britain, Germany, The Netherlands, Bulgaria, Israel, Russia and the United States.

"Four beautiful short stories, written with great talent and equally great craftsmanship, which open up in the fabric of reality gateways to other dimensions."- *Dario Voltolini*

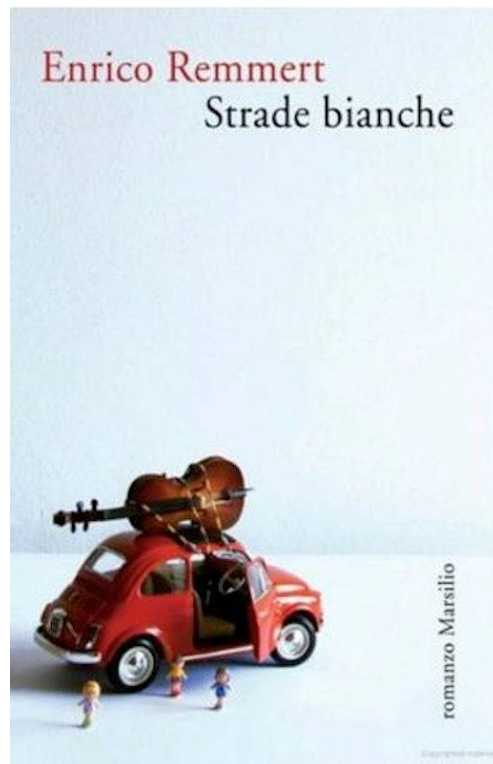
"What is most striking is the level of the writing [...] Remmert manages to create a very high narrative tension with his writing, not many writers are able to do this."- *Alessandro Perissinotto*

"An extraordinary narrative ability [...] a beautiful journey in reading, the best I have had in a long time. It communicated passion, estrangement, envy, it involved me in a way I no longer thought possible."- *Enrico Pandiani*



# White Roads

**Author:** Enrico Remmert  
**Publication date:** 2010  
**Pages:** 221  
**Publisher:** Marsilio



Translation rights sold to:

➤ **France (Philippe Rey)**

**Prix Jean-Monnet de Littérature  
Européenne Editions Philippe Rey**

When he is offered a substitute orchestral position in Bari, Vittorio, a cellist in the grip of "abstract fury," decides to leave. Francesca, his partner, and Manu, the couple's restless friend, offer to accompany him, each with at least one secret to reveal. It is the beginning of an adventurous crossing from Turin to Apulia, in Manu's old driving-school car. Thus, along the highways of a magical, wintry Italy, between sudden escapes and surreal encounters, nights in the cold and rains so mild they seem invisible, the journey will become for each of the protagonists an opportunity to seek and lose themselves.

"Strade bianche" is a picaresque and intimate novel at the same time, full of surprises and unexpected changes of direction: a journey told in three voices with a fourth passenger, the reader, who, as he nears his destination, will notice the indecipherable color of a road as the sun goes down or a chord in the air he had never paid attention to.

"Remmert happily returns with a road-trip of desires, served by choral writing as harmonious as a melody."—*Carlotta Vissani, D – La Repubblica delle Donne*

"Petit art de la fuite perfectly blends action and reflection, emotions and discussion, psychological character development and images of a winter landscape that at times becomes almost surreal."—*Le Monde*

# The Ridiculous Age



- Film rights sold to Kitchen Production
- English edition by Dedalus Publishing

**Margherita Giacobino.** Writer, journalist and translator, Margherita Giacobino was born in Turin, where she lives and works. She made her debut in 1993 with *Un'americana a Parigi* (Baldini & Castoldi). Her novels include *Housewives in Hell* (Baldini & Castoldi, 1996), *The Sentimental Education of C.B.* (La Tartaruga, 2007); *Death is Young*, written under the pseudonym of Rita Gatto (Salani in 2009); *The Egg Out of the Hollow* (Elliot, 2010); *Portrait of a Family with Fat Girl* (Mondadori, 2015), *The Price of Dreaming* (Mondadori, 2017), *The Ridiculous Age* (Mondadori 2018). *Your Look at Me* (Mondadori, 2021).

While the radio announcer reports new conflicts and atrocities every day and beggars line the pavements outside her comfortable apartment, the old woman struggles to maintain her grip on life. It is a ridiculous age, she tells an acquaintance. Almost everyone she used to know and love is dead. Only her ancient cat and her best friend Malvina are left, and Malvina is rapidly sliding into senility.

But the old woman's real and constant grief is the loss of her lover, Nora, ten years ago. In this disintegrating world, her lifeline is an immigrant worker, Gabriela, the home help. But Gabriela is being hounded for money by her dysfunctional family, which includes the self-styled 'terrorist' Dorin. How far can an elderly and cultivated woman, still feisty if increasingly world-weary and prickly, allow herself to be drawn into the affairs of a young woman she does not entirely trust?

A brilliant evocation of the challenges of old age, Margherita Giacobino's caustic and funny novel is a tragi-comedy whose unexpected and dramatic conclusion will leave the reader gasping.

"Great book, Giacobino's. It tells of the tenacity and strength of love, passion, the patient and tolerant affection of true friendships, the refusal to judge without leaving the door of doubt open, the ability to shy away from the faintheartedness of fashion. A tough book, but surprisingly hilarious even though it speaks of old age and death." Margherita Oggero, *TuttoLibri - La Stampa*

"Narrated with the light and irreverent pen of a great writer, it has two main characters besides the old woman and Gabriela: intelligence and love. Intelligence in a compelling and exciting plot, constructed with consummate skill and yet fresh and enjoyable. Love as the only answer to meaninglessness, to the ridiculousness of existence, whether old or young." *Literate Magazine*

"An intense novel that moves, moves and makes one smile, a reading full of meaning that hides an unexpected ending." *Cristina Benedetti*

"Biting, ironic and sweeping, with her subtle vocabulary and incisive style as always, Margherita Giacobino signs a new story of great topicality, with bitter and moving tones, but also deeply funny in its sarcastic point of view on life. Old age, death, diversity, loneliness and the mirage of integration in a society made up of confused identities are just some of the themes touched on by the author through the reflections and events involving the old woman and her ramshackle world at first sight out of time, but in which in time plays a fundamental role." *Mind Your Own Business*

A read that one finds hard to stop, a heartfelt take that adds sensibility to sensibility." *Upside Down Magazine*

## The Price of Dreams



Translation rights sold to:  
➤ English (Dedalus Publishing)

**Author:** Margherita Giacobino  
**Publication date:** 2017  
**Pages:** 279  
**Publisher:** Mondadori

Margherita Giacobino's book is a fictionalised biography/autobiography of Patricia Highsmith. A lesbian in an era when to be homosexual was to be reviled and discriminated against, and made to feel guilty and ashamed, Patricia Highsmith struggled with her sexual identity in this social context, and the book fruitfully explores how this might have contributed to her creative output.

The title is a reference to Patricia Highsmith's second novel "The Price of Salt", a lesbian romance originally published under a pseudonym after it was rejected by the publisher of her first novel. It was not until 1990 that she agreed to its reissue under her own name and with the new title "Carol".

"I don't know how it's possible that I hadn't read your superb novel about Pat until now. I finished it in the English translation this morning and am in awe at how you managed to portray this complex woman so fully and without judgement. Fascinating, well written, so much depth and understanding. Complimenti!"

*Vivien De Bernardi- Patricia Highsmith's friend*



# Your Gaze On Me



**Author:** Margherita Jacobino  
**Publication date:** January, 2021  
**Pages:** 204  
**Publisher:** Mondadori

**A surprising and vibrant novel, a tribute to mothers and the legacies left to daughters, not always burdens to be emancipated from, in some cases bright and saving trails.**

he first of our relationships is with our mothers; it begins even before we come into the world. Talking about it can be the challenge of a lifetime, because in that relationship many of the truths about ourselves are often inscribed. In this novel Margherita Jacobino centers on a relationship between two women -one older, the other younger- who throughout their existences have listened to each other, ignored each other, observed each other, loved each other deeply: incidentally they are also mother and daughter, even more incidentally they are the author and her mother. As a child Margaret contemplates her mother raptly as if she were the sun, the bright star around which everything revolves and comes to life: brave, energetic, determined. As a teenager, she does not seek or receive confidences, but communication passes in everyday gestures and words, and trust is total. As an adult, between worry and amusement, Margaret sees her mother begin a new life, weave a mysterious love.... Until the roles are reversed: no longer, or not only, the mother taking care of us, but us taking care of the mother.

With her vigorous, calibrated, crisp, always offbeat writing; distilling the nostalgia for her beloved mother, the desire to tell her story that has always accompanied her, an intelligent and dispassionate view of the mother-daughter relationship and the multiple feminine, Margherita Jacobino creates a surprising and vibrant novel, a tribute to mothers and the legacies left to daughters, not always burdens from which to emancipate, in some cases luminous and saving trails: "The mischief of a certain smile shines in your dreams, and serves as your night light when you read. Reading was your vice, like national super cigarettes without filter. If it is true that we carry on our shoulders the dreams of our parents, your dreams for me were not a burden, but the breath of more open horizons."

"A mother who was envied by all, beautiful, progressive and who in her old age even becomes a witch and falls in love. The witch, the writer writes, possesses a charm superior to that of youth because she does not care to please, she possesses herself, she explores, she listens, she holds the threads of her life in her hands. She kindles looks attracts desires. And her mother of desires and looks, of women and men, has attracted more of them than she has."

*La Voce di New York*

## Portrait of a family with a fat daughter



"It has been a long while in Italian fiction since such an authentic and engaging voice has appeared."  
*Bruno Quaranta in La Stampa*

### Translation rights sold to:

- France (Stock)
- Germany (Kunstmann)
- English UK (Dedalus)

**Author:** Margherita Giacobino  
**Publication date:** 2015  
**Pages:** 257  
**Publisher:** Mondadori

Portrait of a Family with a Fat Daughter tells the story of four generations of a peasant family living outside Turin between the late nineteenth century and the boom years of the 1950s, as they clamber out of grinding rural poverty into the sixties world of frozen fish and fridges. The author's grandmother emigrates to California and returns to Italy semi-paralysed after a mishap as she is giving birth. When her father dies, the author's eight-year-old mother returns to Italy, to be brought up by a family she does not know, to become Italian again and ultimately to marry a captivating man-boy whose fecklessness is grippingly described, as is his time in a German prison camp in World War II. She runs a small shop which gradually expands, lifting the family out of the working class; her daughter, Margherita, always a conscientious student, reared by this extended matriarchal family, becomes the writer of this book.

"An epic novel, which is the story of an Italy which no longer exists, becomes the portrait of a family. It is a novel which touches the heart." *Valeria Parrella in Grazie.*

"It has been a long time since such an authentic voice, foreign to masquerades, to artificial inks, to stale, biographical escape routes, has risen in our fiction. [...] vigilant and, at the same time, vivid pages, the form not engulfing the substance, but the halo." - *Bruno Quaranta (TuttoLibri - La Stampa)*

"Margherita Giacobino's ability to penetrate, to empathise, to reconstruct not trivially psychological but human, with which she delineates feelings, character, idiosyncrasies, is extraordinary. Because here it is not a question of a nostalgia operation, but rather of tracing life in all its manifestations. [...] Like all family stories spanning several generations, it can be read as a simple story about people, or instead as a compendium of 20th century Italian history. [...] It is a book about which there is much to say, and at the same time it is an extremely simple book, with the simplicity of necessary books." *Consolata Lanza*

"Ritratto di famiglia con bambina grassa is a necessary novel, which has the urgency and beauty of necessity, written with a lucidity that does not close its eyes to the distortions and violence of history, to the inequality of the relationship between men and women, to the injustice of poverty, but also to the possibility of breaking free from all this through the courage of autonomous choices." *Nicoletta Buonapace*

# The Egg Out of The Hollow



**"Absolutely hilarious."**  
*Natalia Aspesi*

**Author:** Margherita Jacobino  
**Publication date:** 2010  
**Pages:** 242  
**Publisher:** Elliot

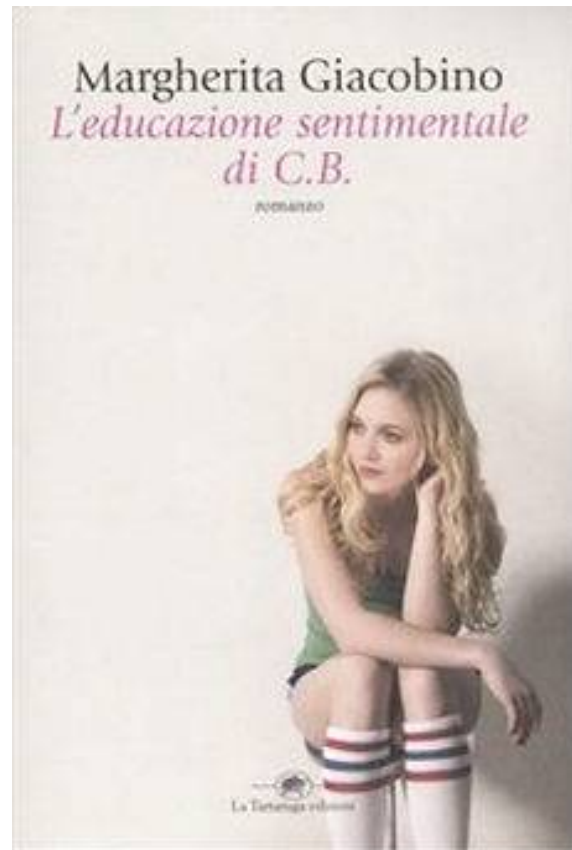
Gioia is precocious, curious and gifted for getting into trouble. She likes little girls, but not little-girl games; she cannot explain why her parents, both atheists, sent her to a private Catholic school, a den of lethal urban respectability where her surgical-sexual experiments with her peer Veronica are not at all welcome. At fifteen, her love for Stef, beautiful and treacherous, erupts like a war, and Gioia, shot through the heart, breathes her last; from her ashes Dolores is born, the queen of sorrows, wounded and lying, dark and imaginative, creator of violent and apocalyptic worlds that will become comic book images.

Debora is Stef's sister and the black sheep of a family that aspires, without too much success, to the ideals of the most resplendent mediocrity. Hardened by the harshness of life, Debora survives her mother's crusades to make her a real woman, a first love with the sensual but unfaithful Bea, and a spectacular television coming-out. All the while, without realizing it, she transforms from an ugly duckling into a swan. Dolores and Debora have never met. But in their twenties, fate has it that their lives brush up against each other, and they both make an appearance in each other's dreams. What awaits them, happiness or disaster?

"It could stand as a benchmark for many young writers in their own jaded time."  
*Sergio Pent (La Stampa)*

"We are dealing with a thoroughbred author, the kind who intrigues, engages, makes one smile and unravels a plot that is not easy, leading the reader to stubbornly want to find out the end. Enjoying, and that is no small thing, the journey."  
*Il Giornale*

## The Sentimental Education of C.B.



"M.G.'s new book...offers us a most enjoyable read, made all the more appealing by punctuation modulated by emotions, by the chiaroscuro of the protagonist's thoughts."

*Agnese Seranis, Libera università delle donne*

**Author:** Margherita Jacobino

**Publication date:** June, 2007

**Pages:** 289

**Publisher:** Tartaruga

Like Charlie Brown (referred to by the initials in the title) hopelessly in love with the little red-haired girl, the protagonist of this novel also suffers from sentimental inadequacy, as her preferences drive her to fall irresistibly in love with little girls like herself.

In adolescence, squeezed within the walls of a school, she cannot hide behind the sad black pinafore her attempts at shy approaches to her classmates. Everything seems to explode with the great love for a university teacher, the ideal woman, myth and femme fatale. Although kept on the edge of ambiguity, the relationship cannot last.

After the inevitable emotional disaster, life resumes by replaying encounters, experiments and wanderings, between a sleepy, colourful Rome and a remote Sardinian beach.

In the grand finale, love, death, and coming out mingle in an ironic, lucid, melancholy picture of a final farewell.



Liter ar y Agency

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