



THE BEST OF
MINIMUM FAX
2019 LBF





NEW TITLE
march 2019

NARRATIVE NON FICTION
200 pages



DAVIDE COLTRI

Where My Home Is

Terse and moving stories based on truth, on Others' lives, the ones of those who are excluded from Europe.

DAVIDE COLTRI / 1981

Lives in Beirut and he is working on educational projects in humanitarian emergency. He worked in Iraq, Sierra Leone, Nepal, Sudan, Tanzania, Turkey and Syria. His short stories have been published on Effe - Periodico di altre narrazioni, Nazione Indiana, L'Inquieto.

Khalat, a young Syrian Kurd girl, leaves the city of Qa^ˆmishl^ˆ to attend Damascus University; the outbreak of the war destroys her dreams but not her will of resisting the violence and rescuing her family.

Anneke is a Danish girl with a very clear objective: to devote her life to the weakest people. A mission to Darfur makes her go beyond the boundary of altruism and afford a new difficult beginning.

Théogène, a proud headmaster at a primary school, refuses to accept prejudices and superstitions that divide in two factions people in the refugee camp in which he lives. He will have to pay a heavy price for his coherence, with his wife Rosette.

These are only some of the stories that Davide Coltri collected during his work and then elaborated: they testify a not yet shared present, they are universal stories, far and very close to us at the same time. Coltri has been in Iraq, Sudan, Sierra Leone, Turkey, Syria and other countries as aid worker.

Where My Home Is shows civil wars and acts of terrorism but also solidarity, resistance and hope for a different life. The first two ideal places of the book are the refugee camps for who runs away from violence and the compounds for aid workers. The third and last place is the wall, the line that divides those who are considered "us" and those who stay outside.

Coltri narrates the lost home and the one that one hopes to find.



NEW TITLE
february 2019

FICTION - NOVEL
326 pages



FABRIZIO PATRIARCA

Love For Nobody

A great Italian novel, between Monicelli and Philip Roth.

FABRIZIO PATRIARCA / 1972

was born and lives in Rome. He published two essays: Leopardi e l'invenzione della moda (Gaffi 2008, Cardarelli Prize) and Seminario Montale (Gaffi 2011), and two novels: Qualcosa abbiamo fatto (Gaffi 2001) and Tokyo Transit (66thand2nd 2016). He works for the West Egg Editing & Oltre.

Riccardo Sala is a television screenwriter within a whisker of failing. His life was running in a quiet and absurd way, when destiny (alias YouTube), in the form of an old television show, delivers him an impossible illumination: to make a show with Annamaria Franzoni, the woman sentenced by an Italian court to 30 years of prison for murdering her three-year-old son in 2004. A reality television of great grief. Better yet, we need a classic tragedy, we need Medea for this. Euripide's Medea and Annamaria Franzoni, a tv series: this becomes Riccardo's obsession, a creative man in trouble, a disillusioned writer, a forty-year-old man fatally in crisis but heroically jock. He has a praying mantis as boss, a catho-bal-buster as wife (that he maybe still loves), a divorce on the horizon, two young daughters that learn from their grandmother to consider him a loser, a nineteen-year-old Italian Chinese pocket lover, a black leopardist friend who remade himself as ghostwriter, a seventy-year-old widowed father who wastes all the family money (Riccardo's inheritance) on milfs as a treatment for his depression.

Between Rome and Milan, between Albanian gangsters experts in moral philosophy and delusional rich producers immunized against intelligence, Fabrizio Patriarca narrates a swirling, incorrect and wild story, and he rules it with a restless but impeccable style. A very funny novel, desperately vibrant. Riccardo Sala never stops, he always starts again, he loses and re-loses, but he insists. The wrong hero who eats his life, his opportunities and relationships, until he is left with only one thing: his love for nobody. Or maybe something worse.



NEW TITLE
january 2018

NARRATIVE NON FICTION
218 pages



CECILIA GHIDOTTI

My Fill of Happiness

At thirty you are supposed to have your life sorted out: a job, a stable identity, an income. But what if none of this seems to happen, due to the specific personal choices you made and the precarious state of contemporary economy?

Cecilia is about thirty years old. She loved to study, so she got an MA and even a PhD from that Italian University. She read all the right books, she attended as many movie festivals as she could and took part in theatre workshops. According to an inherited narrative she trusted, the sum of these experiences was supposed to result into something. Not a prize, more some kind of reasonable reward. She was wrong.

Hoping to pursue an academic career, Cecilia and her partner move from Bologna to Coventry, but after some attempts, she instead ends up spending her time temping at the Library or at a publishing house. Moving to Coventry is anything but permanent, and Cecilia easily finds reasons to go elsewhere, albeit temporarily. Low-cost flights take her back to Bologna, or to her hometown in the North of Italy, a place that she long rejected but that at a distance has become desirable again. Or somewhere else, visiting friends in Lyon, attending her beloved Primavera Festival in Barcelona or an academic conference in St. Petersburg, places that represent the promise of a happier, fuller, more accomplished existence than the one she faces in an England on the verge of Brexit. The very core of all this spinning around is a *quest* for her 'fill of happiness', as per a line of an old song from a kids' talent show in Italy that she watched when she was five. A happiness that she believed could be reached. Through the pages of this book, Cecilia starts to come to terms with the idea that her fill of happiness is simply not available, and her original, innocent desire must be downsized and adapted to her everyday reality. This process requires a painful, everyday struggle that she narrates with sarcasm, irony and tenderness.

Thanks to her unique ability to read the world, Cecilia Ghidotti provides a precious book: personal like a memoir, sharp like an essay, stubborn and honest like a generational novel.

CECILIA GHIDOTTI / 1984

was born in Brescia and studied in Bologna and Turin. She wrote for theatre and published creative nonfiction stories on Abbiamo le prove. She lives in Coventry, England.



BACKLIST TITLE
november 2018



FABIO STASSI

With The Taste of the World In My Mouth

Ten almost real lives of Nineteenth Century Italian poets. Ten poets narrate their lives, their writing, the moment in which they recongnized themselves as poets.

FABIO STASSI / 1962

published three books with minimum fax: Our Carnival Is Over (2007), The Revenge of Raúl Capablanca (2008) and A Pocket Encyclopedia of Novel Characters (2015). With Sellerio he published Charlot's last dance (2012, an international bestseller), Like an interrupted breath (2014), Fumisteria (2015), La lettrice scomparsa (2016) and Angelica and the comets (2017). He is the Italian editor of The Novel Cure by Ella Berthoud and Susan Elderkin (Sellerio 2017). He won many prizes, like Selezione Campiello, Alasio, Vittorini Opera Prima, Sciascia, Scerbanenco and Arpino.

"Fabio Stassi is an acrobat of words, a wirewalker of literature. He keeps on creating superb and surprising literary worlds, travelling by train, flooded with books and dreams."

Huffington Post

FICTION
150 pages

The last resort in via Veneto and a man wearing his coat in every season (**Vincenzo Cardarelli**).

A concert of sparrows on a window edge and an unsuccessful baritone (**Eugenio Montale**).

The rail yard at the mouth of a river and a voice tuner (**Salvatore Quasimodo**).

A middle-class living room in a house on the hill and a collector of butterflies (**Guido Gozzano**).

An Ash Wednesday and an old captain in exile (**Gabriele D'Annunzio**).

The shooting gallery in a marquee and the man of woods (**Dino Campana**).

The backroom of an antiquarian bookshop and a son of the wind (**Umberto Saba**).

A collection of stamps and a lonely and melancholic funambulist (**Aldo Palazzeschi**).

A bossanova concert and an eighty years old child with Omero's voice (**Giuseppe Ungaretti**).

An invective against the moon and a woman who pays her coffees with verses (**Alda Merini**).

Fabio Stassi tributes the Nineteenth Century and its poetry, the most forgotten genre of the Italian literary scene, with a brave mimetic and fantastic adventure. He repatriates to the world these ten authors, he photographs them in a particular gesture, makes them speak in first person, after their death and behind their death, from that suspended point of the space and time in which the voice of all poets survives. A vivid narration of their lives, of what they thought of writing, of their idiosyncrasies, obsessions, desires, joys is revealed in this work.

Ten moving and engaging monologues, a declaration of love.

"A carousel-book that plays with the time of literature, to give back to the nineteenth-century poets their voice."

la Repubblica

"Ten pieces of mimetic skill, as much strict in citing literary motifs, themes and real anecdotes, as creative in narrative licenses."

Corriere della Sera



BACKLIST TITLE

october 2018

FICTION - NOVEL

173 pages



CAROLA SUSANI

The First Life of Italo Orlando

"These are accidental paths towards the adult age, often populated by strange marginalized characters, those paths that Carola Susani loves to tread."

Corriere della Sera

"In Carola Susani you feel the creature lesson of Pasolini and Morante."

la Repubblica

CAROLA SUSANI / 1965

writes for adults and children. She collaborated with Lo Straniero, Gli Asini and Repubblica; she leads seminars on reading and writing. She published Pecore vive (2006, shortlisted for the Strega Prize) and Eravamo bambini abbastanza (2012, Lo Straniero Prize) with Minimum Fax.

In the western part of Sicily, at the end of Fifties, Irene, a preadolescent girl, finds in her almond groves a young yellow-skinned man: he's naked and seems he is sleeping. He has come out from nowhere. He doesn't have past, nor memory.

Irene's family – her father, a photographer, and her old very rich grandmother – accepts him in their home in Settecannelle and gives him the name Italo, but he brings luck and disruption in return. He transforms everything he touches, he lights a fire in a blocked chimney, he brings electric light and running water, he finds disappeared water sources. He gradually extends his gifts to the nearby farmhouses. Children run after him, having been seduced by his playful energy, because he plays, he does nothing but play.

But who really is Italo Orlando? People say that there is something of disturbing, dark, threatening in him. In the meanwhile, in that town, oil has been discovered, so the forgetful man joins the engineers and technicians that have come to find the black gold.

Is there a relation between Italo's appearance and the changes that are going to happen? Is he maybe a mercurial, fatal god of change that will erase the old world in the name of the ambiguous metamorphosis of present days? Surely his arrival and his terrible legacy will mark the passage of Irene to adult age.

The First Life of Italo Orlando is the first novel of a trilogy which will see the return of this fascinating character in three key moments of our national history.

"The word gets caught in fairy spirals creating a suspended atmosphere, a long breathe that grasps the details of a little Sicilian community." **la Repubblica**



NEW TITLE
march 2019

FICTION - NOVEL
180 pages



GIOVANNI ARPINO

The Fabulous Domingo

"One of the greatest writers of the 20th century."

Michele Mari

"Giovanni Arpino, an anarchical writer and a never obvious sportscaster, puts his novel in a neorealist key."

il Foglio

Everything is irregular in Domingo. His face, "structured on triangles, protrusions, sloping shadows"; his crooked way of walking, like a fox; his forty years, long and tight like his profile. He is an important figure of protest and disobedience. He is the last human being to refuse to adapt himself to the world. He lives on inventions, cabals and perfect trickiness. He is the king of picaros, manwhores and liars, a lonely and original thief, a con artist. He has an eternal and angelic girlfriend who has a truck and works behind the candy counter, near the darts stall and the roller-coaster.

Domingo is different respect other people: he feels the glassy air through which he moves; his sufferance is the face of the world that falls apart. Until, one day, a spine rips "the musty shell of his heart" and makes him play with his destiny using a roll of the dice: he kidnaps a young gypsy girl, who was born with her heart displaced. Her skin is lightly blue, like the color of a candle burning out. Her lips are like blackberries and her smile like the wing of a swallow. The hours that Domingo passed with her give him back the abyss of life and the adventure that he never gave up, moving among knives, premonitions and pursuits, in an overnight luciferin Turin, which recalls the surreal Paris of Boris Vian or the Moscow of Bulgakov.

With a language that is irregular and fanciful as much as his character, Giovanni Arpino pays his best tribute to the fantasy genre and creates a mysterious tale like a map of the signs carved on a hand.

The Fabulous Domingo is a story of witchcraft and guardian angels, that celebrates the survival of the enchantment in a disenchanting world.



BAKLIST TITLE

FICTION - NOVEL

190 pages



GIOVANNI ARPINO

You Have Been Happy, Giovanni

"A text that has the taste of the end of youth but not yet of adult age, where you breathe the salty air of the port, you meet sailors and whores, you get drunk, you talk about rebellion and think of Hemingway."

Studio

Reading the debut of a classic author is like assisting to a natural phenomenon. After all, as Italo Calvino wrote, the first book is the only one that matters, and we should maybe write only that one and then just stop. *Sei stato felice, Giovanni* has been the big shift in Arpino's life. The fatal occasion to express himself. The big issue to solve, forever or never again. He was twenty-three years old and was staying in a little filthy and seedy guesthouse in Genoa. It took him twenty days. Twenty days to invent a voice and a landscape, to say goodbye to his friends, to his youth, to his impossible love stories, to so many joys and desperations of all precarious ages. To put Hemingway, Steinbeck, Vittorini and the French cinema behind himself. And the long war period. Arpino's debut novel is a book of partings. A story that is like the last drunk

before waiting for the adult age and the miserable future. The adventure of who wears his solitude like a hat and feels like a missing bullet, the adventure of a survivor who doesn't know of what. The protagonist knows he has to move, find a job. But in the meantime he gets drunk, argues, falls in love, owes money and has misfortunes. He is lazy, cruel and wasteful. He cannot do anything else but live at the port, have its smell, belong to a humanity of sailors, prostitutes and tramps. A port called Genoa, with its thin and moving sea air, but it could also be Buenos Aires or any other place.

Sei stato felice, Giovanni talks to our time with true, bossy and irreplaceable words. To young and old people, to those who are going to leave and to those who are coming back.

GIOVANNI ARPINO 1927 / 1987

was born in Pola and died 60 years later in Turin. Sei stato felice, Giovanni was published by Elio Vittorini in the important and prestigious review I Gettoni in 1952. The Fabulous Domingo is part of a fantastic trilogy published for the first time in the 60's. Gifted with a unique voice, Giovanni Arpino is among the very few authors that won both the Strega and the Campiello Prize. In addition to this novel, he wrote more than thirty books and worked as a sport journalist for many years. Rights for his books have been sold to many countries, like France (Belfond and Autremet) and USA (Penguin Classics).





BACKLIST TITLE

september 2018

FICTION - NOVEL

190 pages



LUCIANO BIANCIARDI

The Antihistory Of the Risorgimento

"The last possible bohemian, sit on the rubble of a lost romanticism."

Giovanni Arpino

"The narration of the Risorgimento as a generous fight against any kind of institutional power."

Famiglia Cristiana

Only someone like Luciano Bianciardi could make the bet that the Risorgimento could be "a matter that engages and enthalls, and even amuses". In the collective memory, **the Risorgimento has been for a long time the preserve of the fascist hagiography or of the catholic and fanatically patriotic ones.** It has been considered an exercise of rhetorical, pedantic and nationalist narrations that historians and specialists have always hardly countered, with which no men of letters have faced the risk of coming to terms. Writing a chronical of the Risorgimento without emphasis neither disillusion was to Bianciardi like a Garibaldi expedition. When he was 8 years old he received as a present *I mille* by Giuseppe Bandi, and from that moment on the Risorgimento has been to him the most enthusiastic discovery of his childhood and his first nostalgia. But, in order to give to the book what he had felt, he needed to give the sparkling touch of an upside down history manual. He needed to openly side with the popular epopee and with the hero that embodied it, more than anyone else, Giuseppe Garibaldi, and to adopt his childish gaze as an inverted point of view. **Bianciardi was not interested in the critical judgement of the Risorgimento, but in the quixotic madness, the ideal impetus and the inadequacy of the enchantment in all times.** In our "hard life", there could be no more extreme and scandalous heresy.

LUCIANO BIANCIARDI 1922 / 1971

*was born in Grosseto. He was a professor, librarian, journalist, translator, sportscaster. He promoted an itinerant library-van called Bibliobus to alphabetize the workers of his county, and he wrote with Cassola a reportage on the miners (a forthcoming publication of minimum fax). His most popular novel, *The Hard Life* (1962), is the disenchanting chronical of the Italian economic miracle.*



HIGHLIGHT TITLE

september 2012

FICTION - NOVEL

201 pages



PAOLO COGNETTI

Sofia Always Wears Black

RIGHTS SOLD TO: De Bezige Bij (Netherland), Liana Levi (France), Fraktura (Croatia), Palomar (Denmark), Inaque (Slovakia), DVA (Germany), Finland (Artemisia), Korea (Hyundai Munhak Publishing)

"The most beautiful book of 2012. Read it, and Sofia will stay with you forever."

Vanity Fair

"Cognetti's prose is masterful."

Blow Up

"Cognetti is exquisitely perceptive when describing women."

Maire Claire

Sofia is a complex, restless woman from Northern Italy whose story we follow for thirty years: from her childhood in a seemingly peaceful middle-class family during the '80s to her troubled adolescence in the '90s, to her liberating discovery of sex and her passion for theatre, to the moment when, in New York at the beginning of a new century, she must take stock of her life so far. Compellingly readable and emotionally charged, this novel is poised to be Cognetti's definitive breakthrough.

PAOLO COGNETTI / 1978

is the author of two acclaimed short-story collections (his first, Handbook for Successful Girls, sold more than 10,000 copies; his second, A small thing about to explode, won the Premio Settembrini and the Premio Renato Fucini, and was shortlisted for the Premio Chiara), with the novel Sofia Always Wears Black was consecrated as one of the best voices in contemporary Italian literature. With his last novel Le otto montagne (Einaudi, 2016) he won the 2017 Strega Prize.

Is it possible to portray a female character, as a child, a teenager and then a young woman fickle as a flame? Paolo Cognetti does it, and the result is wonderful."

Elle

"One of the most compassionate voices of his generation."

Famiglia Cristiana

"Paolo Cognetti builds up a perfectly oiled machine of imprecision."

Le nouvel Observateur

**SHORTLISTED FOR
THE STREGA PRIZE**

**PAOLO COGNETTI****A Handbook For Successful Girls****RIGHTS SOLD TO:****Inaque (Slovakia)**120 pages
october 2004*"A lovely surprise [...] Minimalist technique mastered with poised elegance."***Il sole 24 ore**

Seven stories, seven portraits of women. Girls fighting for love, for motherhood, for work; women who travel, build their careers or inherit fortunes; women who lose their jobs, who are betrayed and abandoned, and try to deal with failure; women who start over, rebel, sail without a compass through the storms of daily life. By their sides are weak and disoriented men, only capable of getting by, lacking courage and irony and also often lacking the

solitude that surrounds their girlfriends. With a dry and sharp style, and a captivating plot skillfully mixing bittersweet romance and coming-of-age tales against the frantic, often surreal backdrop of post-industrial Northern Italy, Cognetti builds the chapters of an imaginary "handbook for successful girls", seven ways of finding or losing happiness in today's world, seven stories that speak out with a voice that is impossible to forget.

**PAOLO COGNETTI****A Small Thing About To Explode****RIGHTS SOLD TO:****Inaque (Slovakia)**158 pages
november 2007*"For the poignancy and sheer quality of his writing, Cognetti can compete with the great American short-story writers." Linus*

After his previous astonishing debut with *Handbook for successful girls*, his time Paolo Cognetti's unifying theme is the most sensitive, violent, and painful age of life-adolescence.

Whether focusing on wealthy, twisted, fascinating girls committed to a clinic for the anorexic, or kids hurtling into the solitude of their parents' disintegrating marriage, the adolescence explored in these short stories becomes a game of roulette in which it is the future that is at stake; the moment, painful and keenly felt, in which the pro-

tagonist becomes aware of his or her identity, and discovers sex, friendship, and the cruelty of life, while striving to transform all these elements into an opportunity for redemption and emancipation.

With the intense and precise writing that won him his first popularity, and a perfect mastery of the way things intertwine, Paolo Cognetti proves once again that he is one of the best new writers at describing everyday life. And, more important, one of the few writers able to keep his readers' rapt interest from the first page to the last.



NEW TITLE

may 2019

NON FICTION

480 pages



RAFFAELE ALBERTO VENTURA

The War of All Against All

PARANOIA, TERROR AND CRISIS OF THE LIBERAL SOCIETY

From the author of “*Who Do We Think We Are*”, one of the most acclaimed debuts in 2017.

Populism and conspiracy theories, racism and terrorism, fake news and politically correctness are all symptoms of a cultural crisis.

The struggle for social recognition has turned into a war of all against all. A war enclosed in virtual spaces, now threatening to spill over and infect the real world. A spectre is haunting Western society – the spectre of civil war. It’s continuously evoked and blanked out, it surfaces as a real possibility every time there is a terroristic attack, when there are urban riots, or in the context of the success of populist movements. Faced with the risk of a spiraling into rebellion, governments are unable to conceive no other remedy than the strict control of public space. But what if the problem was found to be nothing more than our relationship with language and with symbolic violence?

No civilization has ever sensationalized wellbeing so much, and no civilization has ever suffered the effect of theresentment that escalates when promises are broken: it’s the triumph of sad passions, intercommunity hatreds and conspiracy theories. After having regulated public consent by producing dreams and needs for decades, the cultural industry is now just a machine that produces paranoia. But how can we not feel paranoid when the political categories on which the social order has been constructed have now reverted to just fiction? Democracy is merely an ideal, Population is just a philosophic construction, Justice is the law of the strongest, Truth is a fragile compromise of different world visions.

Our society is torn apart between the tyranny of universalism and the claims of minorities: it is impellent that we recover the value of tolerance.

We have to grieve and elaborate a strategy that calls for coexistence, since we have to face the threat of an escalation of the extremisms and cultivate a radical refusal of “undisputed facts” that risk to destroy the social body.

With his second book, pop philosopher Raffaele Alberto Ventura takes us on a journey through the ruins of the affluent society: he takes us across rallies inspired by Hollywood movies, he listens to superheroes who talk about philosophy and he speaks with conspiracy theorist fans of Rihanna, princess of the Illuminati. In the midst of this noise, he brings to our attention the voices of Hobbes and Rousseau, explores the pages of Dick and Flaubert and recalls the history of old wars of religion.

RAFFAELE ALBERTO VENTURA / 1983

Raffaele Alberto Ventura studied philosophy and cultural economy. He now works in Paris for a big publisher, in the marketing department. He writes for Linus, IL and Prismo, of which he is editor-at-large. He wrote for Internazionale, Rivista Studio, Alfabeto2 and Nazione Indiana. Since May 2017 he has been directing a non fiction book series for D Publishing House. His blog is Eschaton (eschaton.it).



HIGHLIGHT TITLE
september 2017

NON FICTION
160 pages

RAFFAELE ALBERTO VENTURA

Who Do We Think We Are.

Millenials And The Aspirational Disease

RIGHTS SOLD TO: **ÂYINÉ** (Brazil)



Today, Western Middle Class is chained to the bourgeois habits and needs created by the spectacular economic growth of the post-war years, but can no longer afford them. Their children are now realizing that there is literally no room for them. Standing at the gates of an adult age that seems it will never come, Millennials are wasting a huge amount of resources in order to participate in a winner-takes-all competition for fewer and fewer job opportunities.

In this way they are providing the aggregate demand Late Capitalism desperately needs in order to sustain its productive system: but this non-cooperative game among the heirs of the Middle Class is also leading to a “Mutual Assured Declassing”. Switching between economics and literature, from Veblen to Kafka, *Teoria della classe disagiata* (literaly “The Theory of Aspirational Class Disease”) formulates a merciless self-critical analysis of this social class.

"A poignant, beautiful book. Everybody should read it. And take the time to reflect on it."
il Venerdì di Repubblica

"The aspirational class of the cultivated losers: Raffaele Alberto Ventura makes an entrance."
Il Fatto Quotidiano

"An epoch-making essay that should be read by our ruling class." **La Stampa**

"Our era urgently needed a book such as Ventura's, every member of the ruling class should read it in order to better understand the deep discomfort of their fellow citizens."
Corriere della Sera

"A fierce and realistic snapshot of the middle-class status quo, taken in the current economic and social crisis." **Frammenti**

"Simply enlightening." **Panorama**

"Teoria della classe disagiata gathers together many different souls: pamphlet, generational portrait, economics essay through a cultural lens." **Rivista Studio**



BACKLIST TITLE

july 2018

NON FICTION

231 pages



MATTEO CAVEZZALI

Icarus

Rise and Fall of Raul Gardini

"Cavezzali does with Gardini's story a Shakespearean plot." **la Repubblica**

MATTEO CAVEZZALI / 1983

was born and still lives in Ravenna. He collaborates with many newspapers like *la Repubblica* and he keeps a blog on the website of *Il Fatto Quotidiano*. Some of his short stories have been published in *minima&moralia*, *Nazione Indiana* and in the anthology *Almanacco 2017. Mappe del tempo (Quodlibet 2017)* edited by *Ermanno Cavazzoni*. He wrote plays, staged in Italy and abroad. He is director of the literary festival *ScritturaRa*.

On the 23rd of July 1993 Raul Gardini was found dead in his residence in Belgioioso Square, in Milan. He shut a bullet through his head, this is what they say, even if the hypothesis of his suicide struggles with a wall of discrepancies and unexplained arguments. *Icarus* is a ghosts story. A story of a man, Raul Gardini, who found himself in charge of a financial giant and from that moment on he challenged the world, with his visionary projects and sport crazy. This is a story of a city, Ravenna, that was restored to its former glory of the Byzantine Empire. And the story of a boy, Matteo, who has been obsessed for a long time with writing a book: a book on Gardini, on his city, on the rubble that, after each rise and fall, bury the winners and their secrets.

Icarus is not just a journalistic investigation: by playing between biography and autobiography, chonical and fiction, Cavezzali has composed an exciting mosaic in which there will always be a missing piece of the jigsaw, just like it happens in truth. What remains is just the narration of misfortune and infamy. Haunted houses, crashed airplanes, the cement business of "Cosa Nostra", vanished deals of the century, the utopia of unleaded petrol and biodegradable plastic, abducted dead bodies and corpses found in prison, missing suitcases and guns moved from one place to another. On everything the vertigo of the wind in his sails and the melancholy of one last regatta.

"Icarus is the literary folder of an impossible investigation, a challenge to the truth that is always moving, gest confised and lost." **il Venerdì di Repubblica**

"The portrait of a man of a big appetite and maybe great dreams, who crashed against a sick political and economic system." **Internazionale**



BACKLIST TITLE
february 2018



AA. VV.

The Forthcoming Left The keywords for a change

An up-to-date and reasoned map to
face our time challenges

Authors:

Wolfgang Streeck • Richard Sennet • Serge Latouche • Luigi Ferrajoli • James K. Galbraith • Wolfgang Sachs • Étienne Balibar • Giulio Marcon • Nancy Fraser • Saskia Sassen • Seyla Benhabib • Giorgio Airaudo • Mario Pianta • Ágnes Heller • Colin Crouch • Vandana Shiva • Boaventura de Sousa Santos • Philippe Van Parijs • Donatella della Porta • Guy Standing • Beatrix Campbell

Twenty-two keywords, twenty-two Italian and foreign distinguished scholars. A common goal: to shape the lexicon of “the forthcoming Left”. A collective reflection on the hotspots and ambiguities of present days, on the changes of the societies in which we live, on the means we need to

NON FICTION
220 pages

formulate a political culture that could face the challenges of a change. Old and new words – democracy and basic income, feminism, ecology, justice and peace – as test plots in which it is possible to experiment our capability to face the great issues of our time: migrations, populisms, globalizations, climate change, work changes. An authentic and concrete alternative to the long neoliberal domain. A renewed lexicon, founded on the old distinction between Right and Left: justice against privilege, democracy against authoritarianism, rights against exploitation, inclusion against exclusion.

GIULIANO BATTISTON / 1976

journalist and researcher, Battiston writes for newspapers and reviews, like L'Espresso, il venerdì di Repubblica, il manifesto, gli asini and for The Institute for International Political Studies. He is part of the research network Global Cities – Theatrum Mundi. Since 2010 he has been organizing the program of the Salone dell'editoria sociale (Social Book Fair). He deals with globalization, international politics, armed Islamism and Afghanistan. His last book is Arcipelago jihad. Lo stato islamico e il ritorno di al-Qaeda, published by edizioni dell'asino, with which he realized two books of interviews: Zygmunt Bauman. Modernità e globalizzazione (2009) and Per un'altra globalizzazione.

GIULIO MARCON / 1959

general secretary of the International Civil Service and president of the Italian Association of Solidarity, Marcon founded the Lunaria association and, with Goffredo Fofi, “edizioni dell'asino”. He has been campaign spokesman of Sbilanciamoci! until 2013. He has been member of the XVII parliamentary term.

Among his publications: Le ambiguità degli aiuti umanitari (Feltrinelli 2002), Come fare politica senza entrare in un partito (Feltrinelli 2005), Le utopie del ben fare (L'ancora del Mediterraneo 2006), Sbilanciamo l'economia (con Mario Pianta, Laterza 2013) and Enrico Berlinguer. L'austerità giusta (Jaca Book 2014).