



2026 LBF
MINIMUM FAX
RIGHTS LIST



FICTION



NEW TITLE
april 2026

FICTION - NOVEL
140 pages



LUISA PESSINA *Why Olive Trees Are Crooked*

A MOVING AND COURAGEOUS
DEBUT NOVEL

LUISA PESSINA / 2000

She was born in the province of Pisa and lives in Turin. She graduated at the Holden School. Perché gli ulivi sono storti is her first novel.

It's the post-World War II era, the Basaglia law is still a long way off, and Volterra, the magnificent city of Etruscan origins nestled in the heart of Tuscany, is home to a gigantic asylum. That's where the "treatment" methods alternate brutality with Lombrosian science, and the doors open to anyone: the admittedly insane, children whose parents are unable to support and who are guaranteed at least one meal within the sanatorium's walls, girls deemed "of easy virtue", and alcoholics.

Among the inmates, some of whom are engaged in excavation work to unearth a Roman theater, are Franco the Citrullo, who after being interned for several years earns a living by cleaning the dormitories; Tosca the Witch, a woman now in her eighties who reads the future by studying the movements of chickens or scrutinizing their innards, and spends her days surrounded by "many small, hairy women"; Nunzio "the Crooked," a situationist painter who was declared insane for having slashed a Raphael canvas in an art gallery.

Through their stories, in a style suspended between documentary rigor and magical realism, Luisa Pessina constructs a small, dense epic focused on the vanquished, the outcasts of history, who, crooked like the olive trees surrounding them, find in the solidarity, resistance, and at times truly "crazy" courage of their actions an opportunity for redemption, towering over those who should embody the light of science and reason but are blind and deaf to the world's pain.



NEW TITLE
february 2026

FICTION - NOVEL
180 pages



GIANNI DENARO *Family Wardrobe*

A DELICATE AND ORIGINAL DEBUT,
THE STORY OF A FAMILY TOLD THROUGH
ITS CLOTHES AND THE AUTHOR'S
PERSONAL PHOTOGRAPHS,
STRIKING IN ITS INTENSITY AND GRACE

GIANNI DENARO / 1991

He was born in Enna and raised in Valguarnera, in the Sicilian hinterland. Since 2010, he has lived in Rome, where he works as a designer and university professor in fashion design and culture. The Family Wardrobe is his first novel.

It's December 22, 2022, when Santa has a fit of "madness" and tries to get rid of all the clothes she finds in her closet. Those items are too painful for her. The family looks at the scene in dismay, the most shocked being Gianni, the eldest son: he can't accept that those clothes should be thrown away. Gianni takes them with him from a small village in Sicily to Rome, to find a new home for them, a new meaning. Since he was a child, Gianni has observed his family's events intertwine and then unravel themselves, like the warp and weft of a restless fabric.

Now, sorting and packing this mountain of rags, he tries to decipher them as one does with memories or emotions. Through the clothes (and their photographs, which illustrate and punctuate the entire narrative), he rebuilds the story of a family that has endured drama and turmoil (the young daughter's illness, the mother's depression and alcoholism, poverty) but has also managed to bounce back. Delving into the past and present, he will also try to explain her parents' obsession about clothes—and will understand that they are nothing more than a way of communicating, of doing without those words that fail to come out. But the burden of family memory grows heavier and heavier so much that he loses his balance: like his mother, Gianni will also be overwhelmed by the weight of the family wardrobe and touched by the shadow of madness.

The Family Wardrobe is a novel-archive, a chronicle of family relationships in which clothes become metaphor and symbol, containers of meaning that describe and define people, feelings, and relationships.



NEW TITLE
march 2026

CLASSIC FICTION - NOVEL
250 pages



SERGIO ANTONIELLI

Or, Nothing

«A psychological essay that aims to capture an intellectual and moral situation, and in the liveliest pages touches the peaks of direct testimony [...] a civil book, undoubtedly authentic, without games or mystifications: which is no small thing».

Niccolò Gallo

SERGIO ANTONIELLI / 1920 - 1982

He was a literary critic and writer and taught modern Italian literature at the University of Milan. Among his most important works are *Il campo 29* (Edizioni Europee 1949) and *La tigre viziosa* (Einaudi 1954).

A man enters a bar. Looking at his reflection in the mirror behind the counter, he suddenly recognizes the face of his father, who committed suicide at the age of forty-nine.

Thus begins the internal monologue of the protagonist, a forty-seven-year-old architect, divorced from a wife he now views almost like a sister, the father of a teenage daughter with whom he struggles to mend a relationship, and a respected professional like thousands. A lonely man accustomed to solitude, profoundly disillusioned, torn between moments of crisis, spiritual paralysis, and fleeting glimpses of hope, between the rejection of his father's role model and the irremediable awareness of resembling his father, not only physically.

In a desperate attempt to find meaning in his existence, the protagonist sets himself an "expiration date": two years, before following in his father's footsteps to the end and ending his own life.

A window into the mind and the soul of a would-be suicide, *Or, Nothing* is not just a moving, sweet story, redolent of desperate irony: retracing the relationship between a father compromised by fascism and a son who became a man in the post-war period, Antonielli has painted the moral fresco of an Italy as divided and in crisis just like its protagonist, emerging from the horrors of war with blood-stained hands and conscience, apparently launched towards a future of wealth, security and economic stability, but still deeply immersed in the mentality of placid convenience, in the swamp of gray areas, in the cotton wool of bureaucracy.



NEW TITLE
november 2025

FICTION - NOVEL
140 pages



REMO RAPINO

La scortanza

"It seems to me that this is what *la scortanza* is all about: piling up invisible things that are nevertheless burdensome. You can't carry them around, so it's better to leave them for those who will come after, even if they certainly won't know what to do with them."

FROM THE AUTHOR OF
THE LIFE AND TIMES OF BONFIGLIO LIBORIO,
WINNER OF THE
2020 CAMPIELLO PRIZE

REMO RAPINO / 1951

is a teacher of history and philosophy. He lives in Lanciano. With *The Life and Times of Bonfiglio Liborio* (minimum fax 2019), he won the 2020 Campiello Prize. Also with *minimum fax*, he published *Chronicles From the Land of Scarciafratta* in 2021 and *Fubbàll* in 2023.

Rosinello Capobianco spends his days sitting at the Fontanella di Colle di Piazza, along with a pack of layabouts. Like his buddies, he has a nickname: Rosinello dei Favizzitte, or Falsetti, for the habit of telling lies that his family has passed down from generation to generation. The point is that he conjures up "only stories, half true and half false, which then, at the end, boil into lies, stories, and fables, all in the same pot, making pizza and soup." And yet Rosinello has lived: always on the margins, always on the brink of oblivion, he accumulated jobs and illusions, dreams and failures. He was a printer and "a skilled craftsman in the precious art of hand-binding"; he worked at the Land Reclamation Authority, turning on the water taps to irrigate the countryside around his village; he planned to emigrate to America but never did; he was hired as a doorman at the grand Palazzo Marcantonio and felt in love with the housekeeper Ginetta Petroseuolo, perhaps reciprocated, perhaps not.

And Rosinello tells and tells: his life but also that of those around him. Like Turuccio, a traveling salesman of various goods; Cenzino Sardellone, who really went to America; Menocchio Benandante, half cellarman, half poet. With *La Scortanza*, Remo Rapino returns to the intensity and power of his masterpiece, *The Life and Times of Bonfiglio Liborio*. And he builds, through the unmistakable and poetic voice of Rosinello, a new chapter in his epic of the "sfasulati," who would like to forget a life of pain and failure but know perfectly well that memory is a nasty beast, "that turns against you like a feral cat, and you can't do anything about it except wait for the sting of the scratch."

"An eccentric and troubled humanity that tells its story with a melancholy and poetic shudder." **Corriere della Sera**



BACKLIST TITLES*october 2019*

FICTION - NOVELS**265 pages****REMO RAPINO****The Times and Life of Bonfiglio Liborio****WINNER OF THE 2020
CAMPIELLO PRIZE****RIGHTS SOLD TO:****Kein & Aber (German rights) / Michel de Maule (French rights)***"A book you will keep in your heart."***Matteo Nucci - Il Venerdì di Repubblica**

Liborio Bonfiglio is a "cocciamatte", the lunatic that everyone mocks. The weird and irregular person who prowls on the basalt slabs of a village that is not mentioned. But in his tangled voice the Twentieth century passes again in front of our eyes, with the overwhelming and joyful rhythm of a procession with a marching band in tow. From 1926, the year in which Liborio was born, until 2010, the year in which he is preparing to bow out Liborio will celebrate, in a hila-

rious and melancholic chronicle of failures and revenges, the Carnival of our century.

Through the miracle of an unpredictable language, crooked and circular, between tradition and funambulism, Remo Rapino wrote a novel that entertains and moves, and pulses in each line of a fragile but obstinate humanity, the one that only a crazy person like Liborio, who lived on the fringes of society, between pulped dreams and lost words, could preserve.

**REMO RAPINO****Chronicles From the Land of Scarciafratta****150 pages***november 2021***RIGHTS SOLD TO:****Kein & Aber (German rights)***"A book that keeps you warm, that makes you human." Corriere della Sera*

Scarciafratta is an imaginary village in Abruzzo (like Vigàta in Camilleri's books on Montalbano). Perched high on the hillsides of the Appennino, it's a theatre of ghosts and visions.

A terrible earthquake, the **Bad Thing**, has emptied the village. The houses are reduced to rolling stones that turn to powder but keep talking. Among them, on the **Rock**, only one man has been resisting for years: Mengo. Digging through the rubble of the school, he found some children's notebooks and a register of the inhabitants that an employ has filled with na-

mes, dates, births, deaths and weddings», with all the stories of the village. At the end of his life, to «give voice to those who have been submerged by death», Mengo will write down all those stories, in the sanatorium of Villa Adriatica.

Continuing along the path inaugurated with *The Life and Times of Bonfiglio Liborio*, in this choral novel Remo Rapino keeps narrating, among laughs and tears, the epic of the last, the deadbeats and the madmen of his region, and keeps giving back the dignity of a name at least to those who has been robbed of their memory.



NEW TITLE

august 2025

FICTION - NOVEL

230 pages



CAROLA SUSANI

The God of the People

"Susani has written, very well, a story that brings together wild construction, mourning and myth." **Vanity Fair**

CAROLA SUSANI | 1965

Carola Susani writes for adults and children. She debuted in 1995 with *Il libro di Teresa*, recently republished. She is director of the prestigious Fondo Alberto Moravia. She collaborates with *Lo Straniero*, *Gli Asini* and *Repubblica*; she leads seminars on reading and writing. With *minimum fax* she published *Pecore vive* (2006, shortlisted for the Strega Prize), *Eravamo bambini abbastanza* (2012, *Lo Straniero* Prize), *La prima vita di Italo Orlando* (2018) and *Terrapiena* (2020).

Summer 1985, Carrone, Southern Italy: the eighteen-year-old Giuliano encounters a young man engulfed in flames that miraculously don't burn him. It's Italo Orlando: his skin is yellowish, no one knows where he comes from, he looks like an alien fallen on Earth to wreak havoc. March 2002: an earthquake causes the roof of a gymnasium to collapse. Eight children die, including Giuliano's son Eugenio. Among the rubble, it seem to some people to have seen Italo, who since that day on, and for a long time after, will disappear. What happened between these two moments is narrated by Piera—Giuliano's other daughter—who tries to reconstruct, through her own memories and the stories told by others, a reality fractured by a multitude of questions. Was the collapse simply an accident, or was it malicious? What do Giuliano and his brick factory have to do with this tragedy? And what happened to Italo Orlando? Piera's experiences, grappling with an impossible process of mourning, form a distorted and painful coming-of-age story, which, like a zoom, narrows and widens between the intimate dimension and the collective fate.

In this final chapter of an ideal trilogy the volumes of which are linked together by the ghostly presence of Italo Orlando, with a hypnotic and visionary language and a fairytale and mythological imagery, Susani tells us of the inexhaustible thirst that all of us human beings have for something more, for someone who responds and quenches.

"A wonderful construction especially because it alternates not only chronological moments, but above all narrative typologies, from intimacy to social and political, through passages from realism." **Corriere della Sera**



BACKLIST TITLES

NOVEL



CAROLA SUSANI

Terrapiena

NOVEL
123 pages

"A clear and controlled writing, the one of Carola Susani, with which she enters in the family and social dynamics in the balance between history and popular legends."

Corriere della Sera

We are in Sicily, at the beginning of the 70s. On a big esplanade, under an embankment cultivated with olive trees, there is a slum built after the earthquake. Apparently it's a dry place, there is no water in the houses and basic rights are denied. A group of activists founds a commune – they are anarchists, communists, Italian and foreign hippies – and tries to rally other slum dwellers to rebel. One day, children coming from the commune find a young boy at the river mouth:

he is thin and has golden curls. He looks dead. They call him Italo Orlando, due to a legend from a few years earlier. They don't know that the new appearance of this god of change will overwhelm many lives. A young student of peasant origin, Saverio, will fall madly in love with him. The narrator of this black tale of promises and ruins, illusions, real changes and tragedy is Ciccio, a thirteen years old boy who lives in one of those barracks with his mother and sister.



CAROLA SUSANI

The First Life of Italo Orlando

NOVEL
144 pages

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

La Repubblica

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 has come out from nowhere. Irene's family – her father, a photographer, and her old very rich grandmother – accepts him in their home 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, running water, he finds disappeared water sources. He gradually extends his gifts to the ne-

arby farmhouses. 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?



NEW TITLE

july 2025

FICTION - NOVEL

180 pages



DARIO LANFRANCA

The Wind Plows the Sky

DARIO LANFRANCA | 1970

Dario Lanfranca was born in 1970 in Palermo, where he teaches Italian and geohistory at the Nelson Mandela Provincial Center for Adult Education. Director and screenwriter of the short film L'altro figlio (2017), he wrote the essay on the origins of the mafia La spugna d'oro (Rubbettino 2019). This is his first novel.

"A successful debut novel that restores to the reader's memory the intrinsic beauty of a land marked by the harshness of an ancestral destiny."

Giornale di Sicilia

In the dusty countryside of Agrigento, an aquamarine necklace is imprisoned among the branches of a shrub, forming a contour that recalls the image of the Madonna. The fact that it got tangled just in the plant fertilized by Sabrina's tears seems to her a miracle to be shared. That miracle will instead soon reveal itself to be an expression of profane humanity. We will thus meet the La Mannas, a wealthy family formed by Gregorio, a domineering father always in search of influential friends, his wife Liana, who spends her life between pilgrimages and Catholic events, and their children: the eldest Errico, who aspires to an outstanding career as the head of the psychiatric hospital; Gaspere, a geology student with strong moral integrity, and Sabrina, a busty yet naive mute girl who seems destined for a miserable existence. A story begins from these five characters that, from 1959 and for about a decade, from Agrigento to Palermo, will cross paths with real people and will draw inspiration from events that the island will only know several years later, to tell the debut of what will later be defined as the "mafia bourgeoisie".

Dario Lanfranca, with his first novel, weaves delicately a story that expands from the particular to the general: the mafia like a gas with no odor that permeates everything, the detonator of an inevitable change. Following Sciascia's footsteps, Lanfranca is skilled at bringing to light the visible and invisible effects of this intoxication that spares no one, showing how the most unsuspected people are affected by the inhaled substance. His novel also explores how the lost causes, with a gust of wind, are capable of overturning a destiny that already seemed dramatically sealed.



NEW TITLE

may 2025

FICTION - NOVEL

250 pages



FOSCA NAVARRA

The Night Still Scares You

"Navarra's gaze is painful and cutting. His precise, elegant writing follows the flight of a fervent and visionary imagination. A surprising debut."

Corriere del Mezzogiorno

"Fosca Navarra composes a choral and hypnotic collection that spans geographies, centuries and female bodies, creating an epic that is both intimate and political."

Cattedrale

FOSCA NAVARRA / 2000

was born in 2000 in Naples, where she is going to get a degree in Classical Literature. She published the collection of poems *Perdutamente* (Ensemble 2023). *The night still scares you* is her first novel.

In Milan, just after the unification of Italy, the cat Aida obsessively contemplates the stars and perceives dark omens; she is not able to give them a sense, but she feels that the skein of her existence has just begun to unravel: after her death, her soul embarks a journey that will cross continents and a century of history, with the constant of the peach-colored cage of her being a woman. This is how we will meet Mabel who, in the Victorian London, chases an ideal of beauty that merges with sacrifice; the young Lian who, in the fatigue of the rice fields, will be forced to modify her body according to the dictates of the Chinese culture; the prostitute Madeleine who opposes male abuse of power, in the Paris of the 1920s; the little Fenan who is injured and abused in that part of Africa occupied by Italian fascist in 1936; Amy who meets her true self in the McCarthyist America of the 1950s; and finally Carmen, the strong-willed Neapolitan who, during the protests of 1968, wonders if the price to pay in order to be loved isn't ultimately the renunciation of oneself and one's dreams.

The Night Still Scares You, Fosca Navarra's debut novel, enchants for the skill with which she handles words: her fresh voice, but still full of surprising classical melodies, immerses the reader in the lives of the seven protagonists who, despite belonging to different and distant lands and eras, find each other in an individual and collective memory: they experience the burden of being a woman which has been attempted to be domesticated, through every means and since the world began, because otherwise potentially free, disruptive and dangerous.

"A dense debut that makes us reflect on being a woman."

Marie Claire



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 (Hyundae Munhak Publishing), Spain (Altamarea), Epsilon (Turkey)

"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 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**



BACKLIST TITLES



PAOLO COGNETTI

Fishing in the Deepest Pools

LITERARY ESSAY
240 pages

"In this book there is the alternative history of American literature: Hawthorne, Anderson, Cheever and Dubus". Il Messaggero

"Intimate pages that progress with the rhythm of the breath and talk about love, and icebergs, and about what separates novels from short stories". Marie Claire

This essay is a literary and sentimental education. Paolo Cognetti, probably the most appreciated Italian short-stories writer of his generation, confronts himself with the big masters of this literary genre. How to write a story? What's behind the daily work on the blank page? What's the price to pay if you want to enclose the world in twenty pages? From Raymond Carver to Ernest Hemingway, from J. D. Salinger to Alice Munro, from John Cheever to Flan-

nery O'Connor, Cognetti accompanies the reader through the interior lives and workshops of these authors. At a certain point it seems we are aware of how hard and long apprenticeships have to be to create masterpieces like *The First Forty-Nine Stories* by Hemingway or *Hateship, Friendship, Courtship, Loveship, Marriage* by Alice Munro. Not only technique, but also aptitude, obstinacy, life. A book on the art of telling stories that only a great narrator could write.



PAOLO COGNETTI

A Small Thing About To Explode

SHORT STORIES
158 pages

"For the poignancy and sheer quality of his writing, Cognetti can compete with the great American short-story writers." Linus

RIGHTS SOLD TO:
Inaque (Slovakia)

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.



NON FICTION



NEW TITLE
june 2026

NON FICTION
220 pages



GIUSEPPE DE MARZO

The Earth International

Climate Change, social justice and
the ecology of relationships

PREFACE BY SHARON LAVIGNE

"BEING PART OF LIFE AND NOT ITS CENTER DOES NOT REDUCE OUR ESSENCE. ON THE CONTRARY, IT HELPS US RECOGNIZE AND VALUE THE INDISPENSABLE RELATIONSHIP BETWEEN HUMANS, NATURE, AND THE COSMOS. BECAUSE THERE IS NO SEPARATION, BUT RELATIONSHIP, CORRESPONDENCE, RECIPROCITY, AND INTERDEPENDENCE BETWEEN ALL LIVING ENTITIES."

For years, Giuseppe De Marzo has been fighting for sustainability, ecology, and a better future for our planet and the people who inhabit it. In this book, he addresses crucial questions for our time: why do inequalities continue to grow? What can politics do? Is it too late to stop global warming? What are the viable alternatives, and what are the possible futures?

For De Marzo, the fundamental starting point for restoring breath and dignity to the Earth is what he calls "relational ecology," a cultural approach that helps us recognize the commonality between all sentient and non-sentient entities that inhabit the planet. Cultivating relationships thus allows us to recognize ourselves as part of a collective consciousness that operates through the connections and interdependencies of the community of life.

Inspired by this principle, De Marzo develops proposals and suggests good practices, but above all—while critically and lucidly observing the current dramatic situation—he restores reasonable hope for the future.

GIUSEPPE DE MARZO | 1973

is an economist, activist, and writer. He worked for ten years in the field with Latin American social movements alongside indigenous and rural populations, and was arrested in Ecuador for his activities against multinational oil companies. He worked with Don Ciotti, was responsible for social policies at Libera, and is currently the coordinator of the Rete dei Numeri Pari and the scientific director of the Gea School. His publications include: Radical Choc (2020), Per amore della Terra (2019), Così va il mondo (with Gianni Minà, 2017), Anatomia di una rivoluzione (2012) and Buen Vivir (2009).



NEW TITLE
february 2026

NON FICTION - NARRATIVE REPORTAGE
280 pages



ANDREA SCERESINI Italy-Ukraine, one-way?

The adventures and misadventures
of a war reporter

Italy-Ukraine, one way? is a narrative reportage of the first months of the war in Ukraine, but also a lucid and ironic account of the profession of journalism in war zones, the difficulty of objectively reporting such complex realities, and the fundamental role of information and press freedom in a present that is increasingly difficult to read and interpret.

February 2023, Kyiv: Andrea Sceresini, a freelance journalist, and Alfredo Bosco, a photojournalist, both on site covering the Russian-Ukrainian conflict, receive an email from the local Ministry of Defense notifying them of the suspension of their journalistic accreditations. Not a word about the reasons for this revocation, which means they must lock themselves in the tiny apartment they rented awaiting questioning by the secret services, which never comes. Without their accreditation, they are unable to move, walk around, or even return in Italy. Meanwhile, rumors are starting to circulate that the two are pro-Russian spies... But how did it get this far? To answer this question, Sceresini retraces his experience as a reporter in Ukraine, going back to the 2014 war in Donbass and forward to 2023, reporting surreal, picaresque, and distressing episodes, while also recounting the history of those lands and the conflicts that have torn them apart in recent years.

ANDREA SCERESINI / 1983

is a freelance journalist, he has authored numerous reports for both television and print media. Since 2014, he has been reporting on the conflicts in Donbass and Ukraine. He is the co-author of several books, including *Ukraine. La guerra che non c'era* (with Lorenzo Giroffi, Baldini+Castoldi 2022), *Mai avere paura* (with Danilo Pagliaro, Chiarelettere 2021), *La maledizione di Piazza Fontana* (with Guido Salvini, Chiarelettere 2019), and *Io sono l'impostore* (with Alessandro Proto, Il Saggiatore 2017). In 2023, he won the Premiolo, one of Italy's most prestigious journalism awards.



NEW TITLE
january 2026

NON FICTION
220 pages



SOFIA TORRE

Talking About Love

Speeches about post-loving pessimism

A DEEP AND IRONIC NARRATIVE
ESSAY ON THE CURRENT STATE
OF SENTIMENTAL AND SEXUAL
RELATIONSHIPS

SOFIA TORRE | 19991

is a post doctoral student at the faculty of Social Sciences at the University Federico II of Naples. She deals with porn studies, cinema e gender studies. She collaborates with many reviews and newspapers: Snaporaz, il manifesto, il Tascabile, L'Indiscreto. In 2023 she published the essay Cagne di paglia in the series Quanti (Einaudi).

"Sofia Torre writes an essay about love in a time when (perhaps) love no longer exists. Or at least it has changed. We certainly have." **Wired**

There are those who say that love is over, dissolved, outdated. They say that we are no longer able to commit ourselves, we avoid ties, we are not willing to sacrifice ourselves. Yet something does not add up. Are we really no longer capable of loving?

The hegemony of monogamous and heteronormative love is in crisis, the model no longer holds up, and many other alternatives have been proposed – polyamory, ethical and consensual non-monogamy. In feminist collectives, the search for new relational models has become a question of militancy – deconstructing toxic masculinity, destroying patriarchy, defeating heteronormativity – and in discussion groups we do everything to make our erotic and sexual choices unmistakably recognizable, giving them a name and transforming them into social actions that are acceptable because they are aimed at the Good.

But aren't we trapping ourselves in new norms, new prescriptive categories, new traps? And is it the only legitimate form of desire really the one that doesn't harm anyone? Must our sentimental and sexual choices and preferences necessarily transform themselves into a utopia of peace and justice, even at the cost of eliminating the conflict, immediacy, and contradictions that are typical of the field of feelings?

By questioning her life, her friends, her relationships, but also books, films, and cultural products of our time, Sofia Torre tries to map the state of things in terms of love and sex. With depth, acuity, and a lot of (self) irony, she gives us a snapshot of a field in which everything is still, and always, to be discussed and explored, whether it is done in an essay or with friends over a bottle of wine. To start again, politically and personally, from the value of relationships, feelings, and sharing.

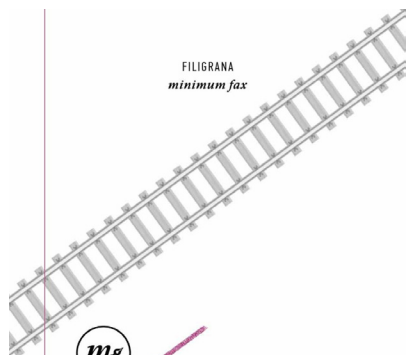


BACKLIST TITLE

september 2024

NON FICTION

150 pages



NADIA FUSINI

Chi ha ucciso
Anna Karenina?

Inchiesta sugli omicidi
bianchi nei romanzi
dell'Ottocento

NADIA FUSINI

Who Killed Anna Karenina?

Investigation on the white murders
in nineteenth-century novels

"The scholar, tracing again with a very fine exercise of textual analysis the structure of Tolstoy's novel, but also of Madame Bovary and Hedda Gabbler, answers the question: who and what caused the death of the female figures that dominated the nineteenth-century literature? (...)

Fusini places herself with considerable ease at the heart of one of the most debated themes and perhaps of all time: does literature produce models of life, of customs, of thought?" **La Lettura, Corriere della Sera**

Published for the first time in 1974, *Who Killed Anna Karenina?* is at the same time a pamphlet on femicide in literature, a critical essay that has profoundly innovated the reflection on gender, and a text that has not only survived to the passing of time but that demonstrates, today, a disconcerting relevance.

The great heroines of the nineteenth-century novel and theatre, from Anna Karenina to Effi Briest, from Emma Bovary to Nora in *A Doll's House*, are united by the ability to highlight the crisis of social roles and laws, upsetting for first and foremost the institution of the family. And precisely for this reason their end is doomed: **they must die, so that the repressive and reactionary power of man (husband/lover/master) is reaffirmed.** That power which the historical situation did not yet allow to see overthrown and trampled, despite its cruelty and its anachronism.

A short yet enlightening text, in which Nadia Fusini has distilled that clarity of analysis and brilliance of writing that have made her, for almost fifty years now, a **luminous presence in the intellectual debate, both Italian and international.**

NADIA FUSINI

is a writer, literary critic, translator and scholar of comparative literature. Among her most recent works, Hannah e le altre, Vivere nella tempesta, Maria e Maestre d'amore, Giulietta, Ofelia, Desdemona e le altre, all published by Einaudi, and La passione dell'origine (minimum fax 2023).

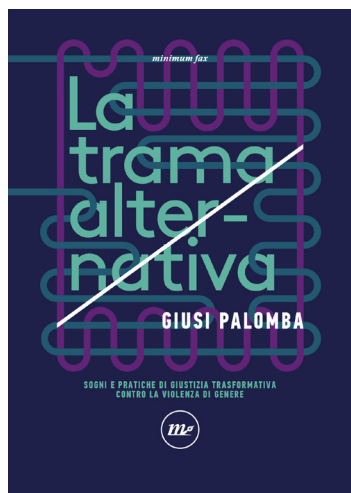


BACKLIST TITLE

march 2023

NON FICTION

270 pages



GIUSI PALOMBA

The Alternative Plot

Dreams and Practices of Transformative Justice Against Gender-Based Violence

What happens when the one to be accused is an activist, cultural agitator, feminist ally, and your best friend?

And what happens if a community decides to refuse police and justice system intervention, and to begin a path of reparation?

"The book has a double soul: participated ethnography, in the first part; theory dotted with references to the cultural and social life, in the second part. (...) It seems a coming of age novel in which the protagonist develops a sense of complexity that opens new perspectives about how to repair rips that exceeds the two edges." **Doppiozero**

The friendship between Giusi and Bernat is strong like a vote. It resists their total difference in temperament: he is exuberant and chaotic, she is private and introspective. But when a woman accuses Bernat of sexual assault, it gets impossible for Giusi to keep trusting in their bond. In a most likely version of the events, Bernat would be reported to the appropriate authorities, some investigations would be started, a trial, maybe a prison sentence. In this story, instead, the woman who accuses him chooses an alternative path, in line with the belief that everyone could have the skills to repair the damage done, to change: this is the beginning of a difficult path, which will involve not only Giusi and Bernat, but also their comrades, the entire community of which they are part, by projecting them in a place filled with uncertainty, from which it's possible to take account of all unforeseen possibilities.

In these pages Giusi Palomba reads again that experience without moving back when she is overtaken by doubts, disorientation and questions. She instead articulates them in reflections that are extremely clear for the reader.

The Alternative Plot proposes a powerful testimony and a new point of view on a much-discussed topic about gender-based violence. Bringing everyone to rewrite our definitions of victim and culprit, Palomba invites us to look far beyond our borders, towards an idea of justice that resembles a path of collective recovery, and all the good that comes from it will be equally shared, equally ours.

ENGLISH SAMPLE AVAILABLE

GIUSI PALOMBA / 1971

lives in Glasgow, Scotland. She was born near Naples. She translates fiction and non-fiction, writes for many reviews and deals with conflict facilitation and resolution, and social changes.



**GRAPHIC
NOVELS**



NEW TITLE
march 2024

FICTION - GRAPHIC NOVEL
200 pages



EDO MASSA

Do You Think You Look Any Better?

AUDIOVISUAL RIGHTS OPTIONED

EDOARDO MASSA | 1993

was born in Carate Brianza. He works at illustrations, comics and scribing. He works in the theatres as graphic facilitator and since three years he has followed the tour of Michela Murgia. He collaborates as illustrator for *The Passenger Magazine*, published by Iperborea.

Everything in *Do You Think You Look Any Better?* tells us about trying to tidy up our precarious lives, arriving-almost always as if at the end we stop-in a psychologist's office, often with behaviours ranging from timid suspicion to the most brazen scepticism.

Edo is a young artist with little money in his pocket, a confused love life, and a feeling of losing control over his own existence. He is awkward and funny, and spends all his time worrying about what others think of him. His anxieties manifest themselves and keep him company; there is Batman who appears and advises Edo on how a REAL MAN should behave, but also the Queer police is ready to foil any attempt of the protagonist to fall back into the same toxic and macho dynamics that have messed up his relationships in the past.

Without any moralistic or didactic intent, *Do You Think You Look Any Better?* tells us the daring story - between bait meetings, the loss of a dear friend, everyday desires and one session with a psychologist and another - of how it is possible to relearn to feel good in your own shoes.

"It has an engaging impact, with which the author proceeds at full speed, following registers so unruly and vulgar that one cannot take his gaze away from the page."

Fumettologica

*"It starts with an urgency. That of looking at oneself, of changing oneself inside, of resolving those small and large fractures of one's self that block, paralyze and make one feel bad." **La Repubblica***



BACKLIST TITLE
may 2023

FICTION - GRAPHIC NOVEL
200 pages



LORENZO PALLONI
MIGUEL VILA
The Flying
Fortress

EXTRATERRESTRIAL, ITALIAN
COUNTRY, NAZIST, SECRET SERVICE
AND UNIDENTIFIED FLYING OBJECTS...

LONGLISTED AT THE
BOSCARATO PRIZE
WINNER OF THE
COMICON PRIZE
for BEST SCRIPT

LORENZO PALLONI / 1987

was born in Arezzo. He is author of Mooned, Scary Alan Crow and Falene, and illustrator of Un lungo cammino. For the French market, he has published the books L'île, La Louve and The Corner (with Andrea Settimo), winner of the Boscarato Prize for the best Italian author.

During the first years of 2000, the Ufology National Center transmits documents that testify the crash of a flying object near Milan in 1933. After the crash a long investigation followed. It was carried out by the so called «Gabinetto Ricerche Speciali 33», authorized by Benito Mussolini himself. To these strange events - that anticipated of some years the Roswell case and wrote again the history of Ufology - are inspired the events in The Flying Fortress.

In this graphic novel, written by Lorenzo Palloni and illustrated by Miguel Vila, **science fiction mingles with the historical novel**: while the war consumes the entire world, the concerns of the allies, nazist, partisans and the Italian government are secretly concentrated on a mysterious space ship, landed some years before on the little town of Vergiate, in the province of Varese. The lives of the characters cross each other in the daring race towards the secrets of the alien technology that will write again the doom of the history, as we know it today.

In this dystopic graphic novel Vila and Palloni give life to an original genre: the advertising of the Campari mix with the explosions, the uniforms of the balilla mix with the briefcases of the Men in Black. **With a rhythm as that of James Ellroy and suggestions worthy of the great cults of the science fiction movies**, *The Flying Fortress* links together in a wise way what we know to what we are not able to know.

Rights sold to **La Cupula (Spain)**, **Sarbacane (France)** **Timof (Poland)**

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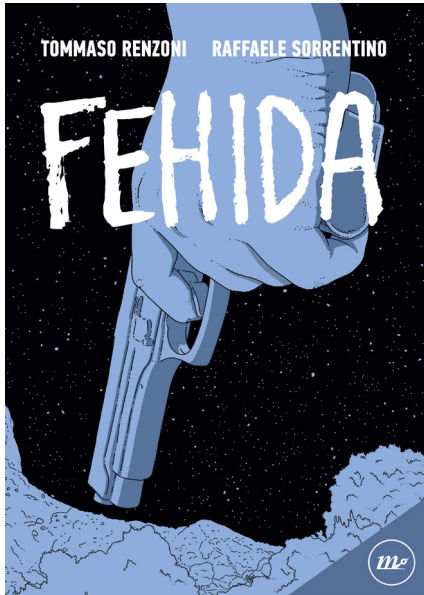
MIGUEL VILA / 1993

was born in Padova. He is author of Padovaland (Boscarato Prize and Gran Guinigi Prize) and Fiordilatte, awarded best comic at Comicon 2021.



BACKLIST TITLE
february 2023

FICTION - GRAPHIC NOVEL
191 pages



TOMMASO RENZONI RAFFAELE SORRENTINO

Fehida

"An interesting and wide questioning about male identity." **Il Manifesto**

TOMMASO RENZONI | 1988

was born in Rome in 1988. He is a screen player for cinema and TV. In 2022 he wrote the movies Margini – winner of the Audience Prize at the 79th Venice International Film Festival – and Marcia su Roma by Mark Cousins – shortlisted at the European Film Awards. When he doesn't write, he teaches Stories Structures and Models at the University of Rome La Sapienza, at the master in Writing of IULM and at the Leo Benvenuti School.

San Michele, Calabria, 1991. Francesco is a kid and just wants to play Street Fighter. Luca, instead, wants to become a "capobastone" (high-ranking 'Ndrangheta). Neither of them imagines that a harmless joke will change forever their destiny.

Sixteen years later, on the other side of Europe, the blood feud that began that day hasn't stopped yet. For Luca and Francesco it will become a descent into the underworld with a one-way ticket.

Tommaso Renzoni and Raffaele Sorrentino will bring the reader in a violent and brutal world, intertwining the past with the present, in order to narrate one of the most powerful and ruthless criminal organizations.

Freely inspired by real events, Fehida narrates how it is to live and die inside a 'Ndrangheta feud, in a spiral of blood capable of destroying dreams, desires and hopes of all those who are part of it.

"This graphic novel explores the psychological subjection of the sons of the 'ndrangheta, grown to replicate the evil of their fathers in order not to see, or to have the strength to take, a way of escape."

La Repubblica

RAFFAELE SORRENTINO | 1990

was born in Salerno in 1990 and lives in Bologna. He is a cartoonist and illustrator, he deals with publishing and was editor for Canicola edizioni. His previous book is Habitat (Canemarcio 2015).



BACKLIST TITLE

october 2022

FICTION - GRAPHIC NOVEL

200 pages



GERO ARNONE ELIANA ALBERTINI

My Ex's Life (to my mind)

"In My Ex's Life (to my mind) laughter is a turbulent infinite spinning, and it's not afraid of frontally crashing against the smallness of our daily life." **Esquire**

GERO ARNONE

is an Italian screenwriter and actor. He is author of satirical short films for important TV shows and co-author and actor of the movie *Il ragazzo più felice del mondo* by Gipi.

With a rundown of comic-stories, accompanied by the caustic line of the illustrator Eliana Albertini, Gero Arnone stages a **comic cruelty with a sharp pen and a surgical gaze**; he digs in the oblique and mysterious space hidden in our life as a couple, the incomprehension between the genders and the masculine insecurity.

Each story is a pretext, from the romantic tragedy of Titanic, narrated from an even more dramatic perspective – the one of Rose's future husband – to a real meta-narrative battle between Gero and Eliana. This book uses the sharp weapon of corrosive humor and, with uncaring cynicism, obliges the reader to question himself about the correct and the incorrect, by unmasking a certain kind of rhetoric that seems to be enemy of comedy that is – as Umberto Eco states – “first of all perception of the opposite, of the different”.

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ELIANA ALBERTINI | 1992

Was born in Adria and lives in Bologna. In 2015 she has been selected for the exposition of illustrators at the Children's Book Fair in Bologna and in 2019 she won the Nuove Strade Prize as best emerging author at the Naples Comicon. She collaborates with many reviews, collective and festivals and published Luigi Meneghello. *Apprendista italiano* (Beccogiallo 2017), *Malibu* (Beccogiallo 2019), *Cambi di posto* (Coconino Press 2020) and *Anche le cose hanno bisogno* (Rizzoli 2022). She has collaborates to the writing of the anthology *A.M.A.R.E.* (Canicola edizioni 2021).



BACKLIST TITLE

april 2022

FICTION - GRAPHIC NOVEL

220 pages



ELISA MENINI COSTANZA DURANTE The Armed Rose

A GRAPHIC NOVEL ABOUT WOMEN
WHO CHOOSE TO GET FREE BY
THEMSELVES

RIGHTS FOR TV SERIES OPTIONED

COSTANZA DURANTE

Costanza Durante was born in Milan in 1990, has grown in Naples and lives in Rome. Screenwriter and writer, she published two novels and currently works for cinema and tv.

Langhe, 1943. Rosa Novaro is sixteen years old when she finds her father's body lying on the snow. A single gunshot in the back - just one - even if, judging by all that blood, you would not think so. Shortly after that, she will begin her journey, with her feet in the snow and in the mud, and with just one goal: to save her own skin and that of Gissella and her unborn child, son of her partisan brother. It is just when all seems lost that the two girls discover that they are not alone: other women live in the wood, women who take up guns and fight against fascists and against all those who try to tame them.

In this graphic novel, Costanza Durante's delicate writing and Elisa Menini's irresistible line create the story of a yesteryear young girl but always timeless.

A story of fiction, able to re-write the contours of Resistance as we know it today, to underline the role of thousands of forgotten women who, during the years of Fascism, chose the armed struggle, shooting like men, but often without the support of men.

ELISA MENINI

Elisa Menini was born in Rimini in 1990. She began her career in 2009. She is author and member of the group of comics autoproduction "Incubo alla Balena". She published *Nippon Folklore (Oblomov 2019)*, *Nippon Yokai (Oblomov 2020)* and *Nippon Monogatari (2021)*. In 2021 she won the Boscarato Prize for best artist.

"A story in pictures that is a charming hymn to freedom." **L'Espresso**