

A woman with vibrant red hair is depicted floating in a pond. Her head is tilted back, and her eyes are open, looking upwards. The water is a deep teal color, and several large, green lily pads are scattered around her. The overall style is painterly and expressive.

FOREIGN
RIGHTS
AUTUMN
2025



Nutrimenti



Adrián N. Bravi, born in Buenos Aires in 1963, he moved to Italy in the late 1980s and, after studying philosophy and working as a librarian, began to publish fiction in the late 1990s. He is the author of several novels, a children’s book, and numerous articles and stories. His writing has been translated into French, English, Arabic and Spanish.

“A writer who is formidable, fierce and totally unforgiving”

Alberto Manguel

fiction

Adrian N. Brávi

Adelaida

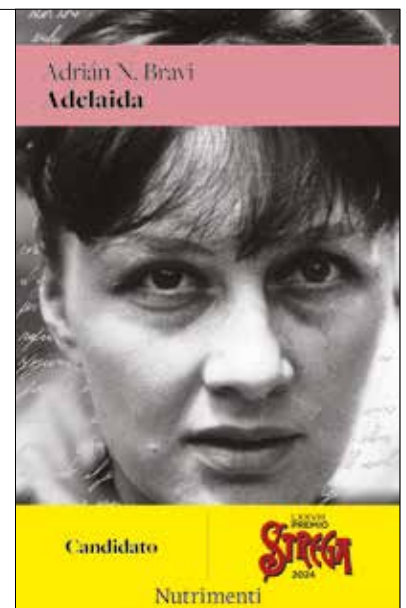
In this biographical novel the irreverent humanity of a woman and artist emerges and moves us, while the writing tells us about the power of memory, love and the resistance to oblivion.

Adelaida Gigli was an anti-conformist, brilliant and ironic artist. Her portrayal by Adrián N. Bravi is heartfelt and vivid, and makes the reading compulsive.

Alluring like Jeanne Moreau, spirited like Wisława Szymborska and a lover of cigarettes, like Ingeborg Bachmann, in the late 1940s Adelaida is in Buenos Aires, where she dives into the city’s political and literary life. Immediately after the coup in 1976 and the devastating loss of her two children, *desaparecidos*, Adelaida is forced to leave Argentina and return to Italy, to her native Recanati, where she begins a new artistic and personal life.

“Bravi has written a story about escaping tyrants and pain and about how a friendship is born, is built and endures.” – *Minima & Moralia*

“Adelaida’s whole life is a charming, gentle and loving protest against the harshness of dictatorships, three of which she escapes from and triumphs over.” – *Il Mattino*



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Comisso Award 2024

shortlisted for the Strega Award 2024

longlisted for the Campiello Award 2024

Rights sold to: Planeta (Latin America), Minúscula (Spain)

Adrian N. Bravi

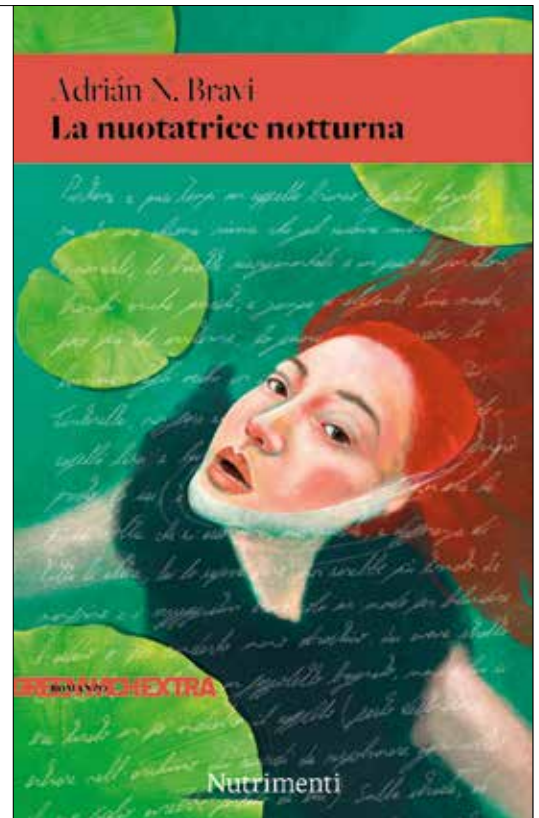
The Night Swimmer (**La nuotatrice notturna**)

A dead father. A hidden truth. A journey of discovery that will change a life forever. After his multi-awarded Adelaida, Adrián N. Bravi has written a powerful novel about gender identity, love and the courage to be yourself.

When Jacopo receives a phone call about his father Pietro who drowned in a river, he doesn't know that this event will lead him on a journey that will undermine all his certainties. Jacopo, an awkward, inarticulate forty-year-old who works in a cemetery, sets off looking for answers, taking with him only an harmonica and the few memories his absent father left him. He has to face not only his grief, but a revelation that challenges everything he knew about his family and himself.

Through his profound and intimate writing, Bravi explores universal topics, such as the search for one's roots, for one's true self, family ties and the burden of secrets. An intense and moving novel that blends the characters' lives in a mosaic of emotions and revelations.

"That morning, when Jacopo Bordignola heard the phone ring and, on the other end of the line, a woman he did not know, but who said her name was Ingrid, tell him that the night before his father had drowned in a river, in a spot, she added in a heartfelt tone, where the waters become stagnant and unmanageable, the first thing he did was to get the harmonica his father had given him long ago."



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"With his signature sensitivity, Bravi skilfully tackles pressing contemporary issues and delivers a novel that demonstrates he has reached full artistic maturity." – *Il Venerdì*

"A remarkable novel, from which you can expect a lot because it won't disappoint and it will be unforgettable." – *Il Corriere della Sera*

"A story at once charming and profound, a sheer pleasure of storytelling" – *Il manifesto*

"Bravi slips through the cracks of reality to explore the imagination with a fresco on the value of redemption, with a peculiar melancholy and a subtle irony". – *Blow Up*

Annalisa De Simone

Ungrateful (*Ingrata*)

A hard-edged novel that looks ambition straight in the eye and dissects it without flinching. The thirst for power knows no limits, and Annalisa De Simone renders it with virtuosity.

Letizia moves to Rome for university – and then for work – hungry for access to the corridors of power. Her ailing father, widowed for many years, entrusts her to a celebrated fellow townsman, the trade-union leader Tonino Giuliani. At first he is only her mentor, until something unexpected – and compromising – happens between them. Their entanglement lasts nearly thirty years, charting Giuliani’s decline in parallel with Letizia’s ruthless ascent.

From 1992 to the present day, the novel follows almost three decades of Letizia’s life, from her childhood in Abruzzo to her years in Rome. It lays bare her remorseless ambition, her hunger for redemption, and her longing for power. But what underlies these unbridled yearnings? Is power a form of defence against loneliness and the fear of abandonment? What remains when the goal is reached and we realise that life was elsewhere?

“We, all of us, are destined to return to the places and people we have betrayed.”



Annalisa De Simone was born in L’Aquila in 1983 and now lives in Rome. She has served as general manager of the Teatro Stabile d’Abruzzo and on the board of directors of Cinecittà, and she has also worked for RAI. She writes for *Linkiesta* and *Il Riformista*. Her debut novel was *Solo andata* (Baldini&Castoldi) followed by *Non adesso, per favore* (2016), *Le mie ragioni te le ho dette* (2017), and *Sempre soli con qualcuno* (2021), all published by Marsilio.



fiction, october 2025, pp. 224

“A true story intertwined with a fictional one, set in the shadow of Abruzzo’s majestic mountains. An ambitious woman who walks through life inexorably alone” – *Il Riformista*

“Annalisa De Simone captures the grey area of a singular, complex, deeply human woman with a clear and refined style.” – *Mario Desiati*

Vittorio Giacopini

Every Other Time is Peace (*Ogni altro tempo è pace*)

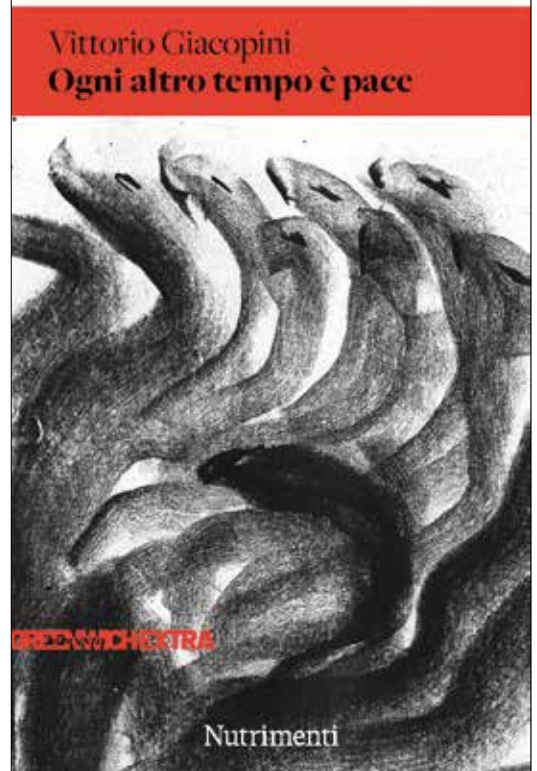
A novel between the past and a dystopian future. An extraordinary reflection on war and its role in human coexistence.

The story is about a mercenary soldier during the seventeenth-century Thirty Years' War, his encounters with fictional and real characters such as Descartes, the engravers Merian and Jacques Callot, the vicissitudes of the conflict between battles, massacres, and plague epidemics. In the near future of a disastrous 2032, on the other hand, an anonymous former art dealer spends his days locked away in a phalanstery on Viale Togliatti, after Rome has been almost razed to the ground by bombs and war has once again become long and harrowing.

With a series of cross-references, swashbuckling adventures, and dramatic visions, Vittorio Giacopini captures the fears and absurdities of the world we live in, where history seems to repeat itself and human errors never teach us how to protect precious times of peace. His writing – erudite, sharp, and immensely rich – becomes a space for great adventures and searing insights.



Vittorio Giacopini was born in Rome in 1961. Among his works of nonfiction: *Writers Against Politics*, (Bollati Boringhieri 1999) and with Goffredo Fofi *Before and After '68*, *Anthology of the Piacenza Notebooks* (Minimum Fax, 2008). Among his novels: *The Fugitive King* (Mondadori 2008, Premio Comisso) *The Map* (Il Saggiatore 2015, Premio Selezione Campiello) *Rome* (Il Saggiatore 2017) and *The Event Horizon* (Mondadori 2024).



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Giuseppe Zucco

The Lord of the Waters (*Il signore delle acque*)

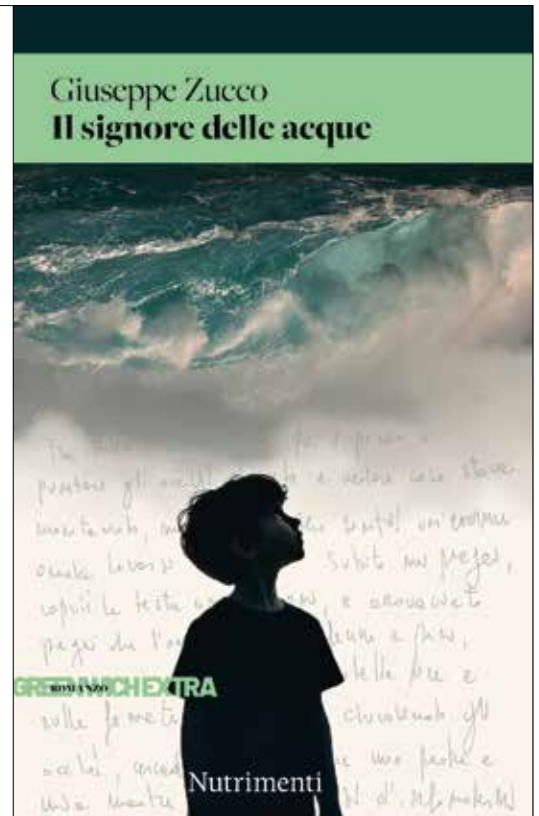
A dystopian novel that explores through a child's eyes the reasons for living and being together when the world seems lost.

The world is devastated by an unexplained phenomenon: it no longer rains, and water is accumulating in the sky like an upside down ocean. Humanity is paralyzed and no one knows what to do, including the parents of the young protagonist of this story. Unable to control his panic, the father orders his wife and son to barricade themselves at home, where the mother attempts to keep the atmosphere as normal as possible. A few days later, however, something snaps and the situation comes to a head. The parents become irrational and decide to bring into this ending world another child. Only the boy doesn't want a sibling and decides to run away. He gets involved in the apocalypse meeting all sorts of feral and ruthless human beings, while searching his way back home.

With warm and persuasive writing, Zucco brings the reader on a journey of initiation into the darkness of the human heart, demonstrating that life deserves to be lived to the very last and surprising moment.



Giuseppe Zucco was born in Locri in 1981. He works for the Italian state radio and television company Rai. His short stories have appeared in *Nuovi Argomenti*, *Nazione Indiana*, *minima & moralia*, *Colla* and *L'inquieto*. He debuted with the novel *Il cuore è un cane senza nome*, (minimum fax 2017) and then published *Tutti bambini* (Egg 2016) and *I poteri forti* (NNE 2021).



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“With an original style and hypnotic rhythm, Zucco grasps the moment when innocence meets the chaos of the world”.
– *Satisfaction*

“A journey to discover who we are when everything falls apart and what binds us to life”. – *Style*

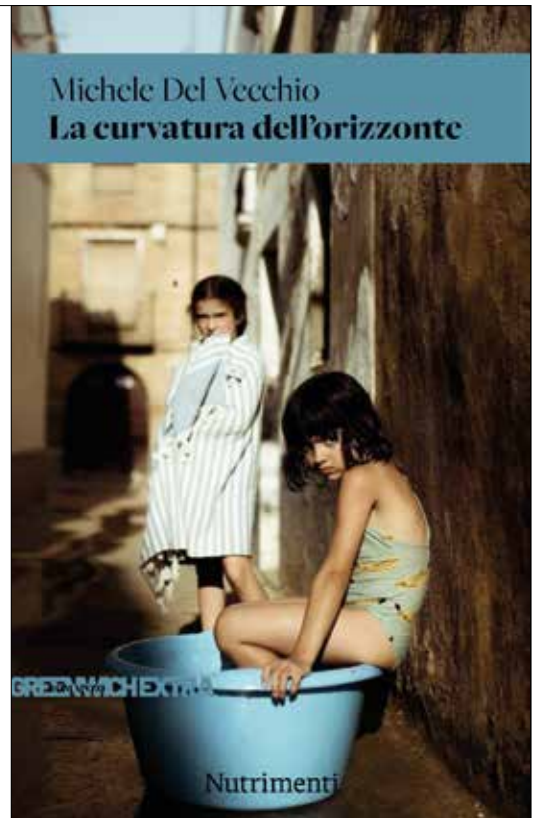
Michele Del Vecchio

The Fine Line of the Horizon (*La curvatura dell'orizzonte*)

A striking debut that blends harshness and great force with the sound of a fairy tale. A coming-of-age story told in a new, fresh and original way.

Leda is a solitary thirteen years old girl. She feels she has a specific fate, that of destroying, hurting the people she cares about, even though she suffers. This is what her father, aspiring mayor, rubs in her face since he returned after many years away, while the mother barricaded herself in silence. Lost and alone, Leda finds her role models in Giosuè, the marshal's son, and Saverio, the school bully.

Within the background of an unspecified island, these three kids find a mute and unidentified girl in a swamp, a mystery they want to solve. In order to get to the bottom of it, they follow the hints in a thick pinewood where prostitutes live, in the library and at the lighthouse. Suddenly, one day Leda's unpredictable nature bursts at the expense of Clizia, an undesirable host of Leda's mother, who runs some filthy, criminal business. What is it that caused that bloody reaction in a creature so full of candor? What is happening on the island?



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“What do you actually know about what life is like?” Adults used to say this to me so often that one day, eventually, I asked it myself too – as if growing up was all about becoming a broken record or a glitched radio: worn out objects, basically, to be thrown away. At that time I was thirteen, I had very low marks in maths and I wasn't one to be taken seriously.



Michele Del Vecchio, 1993, has lived in Molise, Puglia and Sicily, finally settling down in Torino, where he teaches Italian Literature and History in high school. *La curvatura dell'orizzonte* is his debut novel.

Francesco Aloia

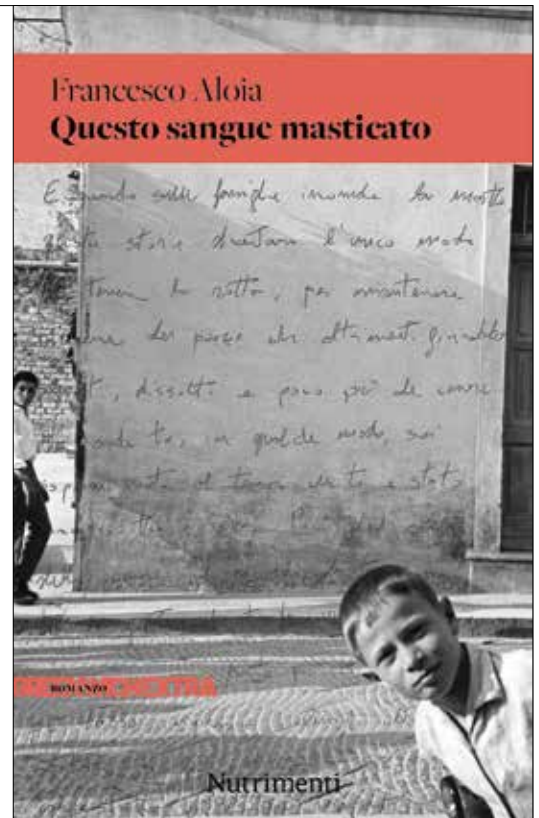
This Chewed-Up Blood (Questo sangue masticato)

The extraordinary debut novel by a young author who writes in order to settle scores with his grandfather, a Camorra boss.

“Gaetano Orlando (1930-1998), known as ‘Tanino’, was a husband, a thug, a man of honour, a fruit seller, a father and a prophet for half his life. He spent the other half of his life in prison. He gained notoriety in Naples due to an armed duel, which he won on 16 July 1955 against one of the most famous Camorra bosses, Pasquale Simonetti. Both the district of Marano and his family considered him a hero. I am his grandson, but I still cannot see the reason. That’s why, over twenty years after his death, I’m trying to portray him through the recollections of his seven children, including my mother, shedding light on a secret my family tried to conceal: there was actually another duel in Tanino’s life, during which a stray bullet killed a three-month-old girl – the original sin that marked my family like a curse. Perhaps the only way of lifting it is to give life to one final duel, in the name of truth: the one between my grandfather and me.”



Francesco Aloia was born in 1999 and lived in Marano, a town in the outskirts of Naples, until he was eighteen. He left because he was certain that there was nothing to tell about the place where he grew up. He then moved to Turin, where he attended the Scuola Holden and began writing only about his home.



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Aloia with great lucidity tells the story of his family and that of Marano, near Naples, by wedging them into the most complex events of the Camorra network.

“Without trying to judge or acquit, with an unusual point of view regarding criminal narrative, Aloia has the courage to reveal himself”. – *Corriere del Mezzogiorno*

Rights sold to: Dedalus (World English)

Paulina Spiechowicz

While Everything Burns **(Mentre tutto brucia)**

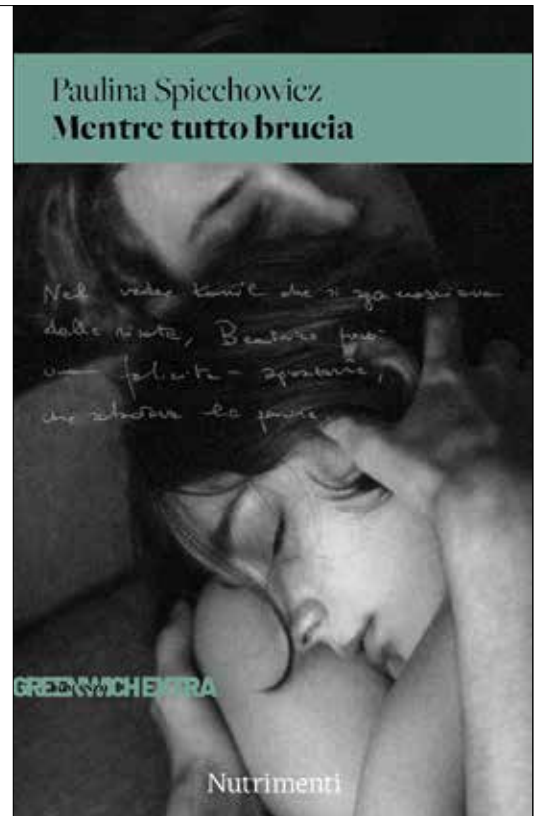
A summer that marks the transition between adolescence and adulthood. A stark, at times ruthless, debut novel that evokes Pier Paolo Pasolini and Nicolas Mathieu by taking on the anger of a generation.

Ostia, summer 1990, Kamil and Beatrice, sixteen and seventeen years old, return to their mother in Italy after spending a year with their father in Poland. Kamil has missed Rome, and especially his friends and his mother, Viola. She is an unstable, restless woman, who, a few months earlier, attempted suicide. Beatrice, on the other hand, has missed nothing about Italy. But everything is about to change. Kamil takes refuge in a gang, forced to conceal his vulnerability. Beatrice falls in love for the first time, blinded by her passion for Nico, a young man who feels constricted by the fate he has been stranded with – drugs, theft, violence – but who wants to be a better person for Beatrice’s sake. In a measured style, she widens her scope to the search for oneself and to desire, which explode in adolescence.

Winner of the Clara Sereni 2023 award for unpublished novels.



Paulina Spiechowicz was born in Kraków in 1983. After moving to Italy as a child, she studied publishing and journalism in Rome, where she lives. Her short stories have been published in *Nazione Indiana*, *Satisfaction* and *Patria letteratura*. She has also written stage plays, which have been performed in Paris, as well as poetry: *Studi sulla notte* (Ensemble 2012).



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“A strikingly intense debut where language is as central as the sand attached to the bodies of its protagonists”.
– *Ginevra Lamberti*

“Those ages or places or occasions in life when you feel such deep hatred for yourself that the only possibility is to be reborn”. – *Valeria Parrella*

Rights sold to: Folio (German)

Chiara Mezzalama

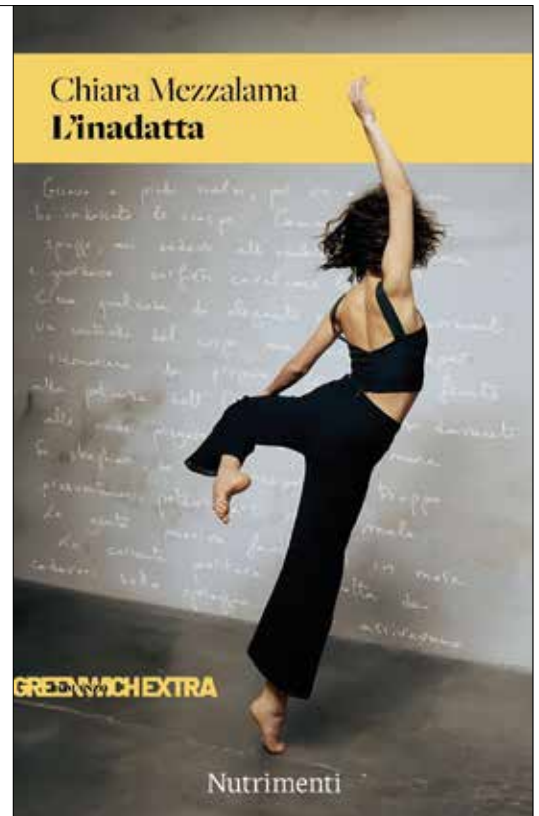
The unfit **(L'inadatta)**

The rebellious daughter of a bourgeois and racist family in the United States, Grace discovered dance and jazz at an early age. In order to escape her parents, she marries a rugby player at a very young age and has her first child. But the marriage is short-lived and her parents take the child away from her. Dance, as much as the pain of loss, drives her further away, to New York. It is the 1960s and the city is in an experimental fever; art, dance, theatre, literature intertwine everywhere. Grace finds herself at the centre of such artistic revolution, participating in the postmodern dance movement. But drugs, prejudices, misunderstandings and the fatigue of being both an artist and a mother torment Grace's existence, as she continues over the years to feel unfit, unsuitable. There are many obstacles and goodbyes, but Grace has the tenacity to resist, staying faithful to her own identity and always being open to discovery.

Chiara Mezzalama, between New York avenues swept by the frost and the alleys of Rome where the heat clings to the skin, tells us about an uncompromising woman who lives intensely for her art, doing so with empathy and inventiveness going to the heart of what it means to dance to be oneself.



Chiara Mezzalama, was born in Rome in 1972 and lives in Paris. Writer, translator and psychotherapist. Among her novels, *Avrò cura di te* (2009) and *Il Giardino persiano* (2015). In september Presses de la cité published her first French written novel, *Dans la chambre forêt*.



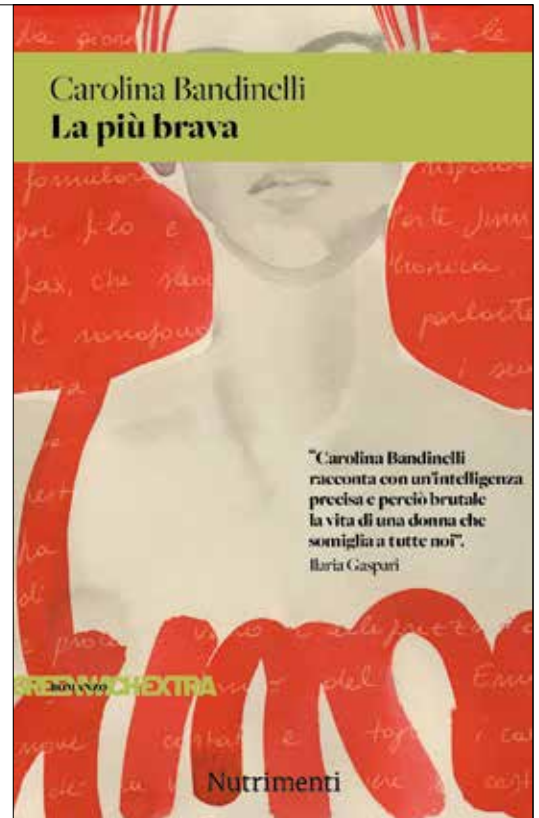
novel, april 2025, pp. 272

“When I danced I felt free, I no longer cared about being unfit: it was me, Grace. Then I would leave the room and the world would attack me”.

Carolina Bandinelli

The best (*La più brava*)

Emma is thirty-six, she has lived in London for twelve years with a steady cat, a steady partner and a steady job at a prestigious university. She is even about to buy a house. One morning she wakes up to the sudden realisation that she is an adult. Everything she used to call “the future” is here and now. What has brought her to this specific stage in life? What makes up her identity? It is around this question that, on a day like any other, the experiences that have marked her journey revolve: her family, her relationship with men and sex, her rapport with other women and, last but not least, the irresolvable matter of motherhood. Emma knows she has changed, and yet she still harbours doubts about her growth and evolution. Carolina Bandinelli takes us on a fast generational ride involving desires, feminism and self-awareness, and never feeling good enough and not being – in spite of everything – the best. An eclectic debut full of humour and musings about the world.



novel, september 2024, pp. 160

“Bandinelli writes with precise and therefore brutal intelligence about the life of a woman who is very much like all of us”. – *Ilaria Gaspari*

“An excellent debut... fragmented and eclectic about a generation that is equally so”. – *Nadeesha Uyangoda*

“A truly wonderful book”. – *Valeria Parrella*



Carolina Bandinelli, is Associate Professor in Media and Creative Industries at the University of Warwick. She has contributed to cultural debates, both in Italy and abroad, for ten years, with her views on creative work, desire and digital media. Her research has been featured internationally, including on the BBC, in the *New York Times* and *El Pais*. In 2024 she wrote *Le Postromantiche: sui nuovi modi di amare* (published by Laterza), a personal essay on the culture of love and sex.

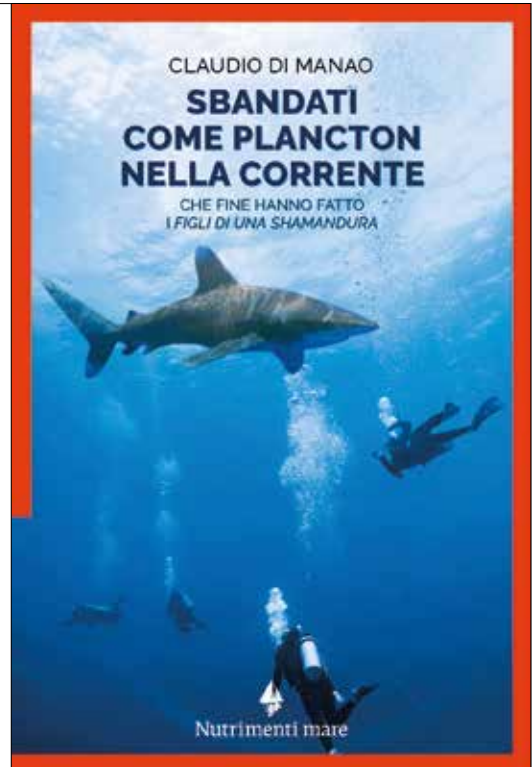
Claudio Di Manao

Scattered Like Plankton in the Current

(Sbandati come plancton nella corrente)

The characters of *Figli di una... Shamandura* [*Children of a... Shamandura*], a cult book among divers and Red Sea regular visitors, meet again in Sharm-el-Sheikh ten years later. They have to scatter the ashes of their friend Tom in his favourite diving spot, even though nobody knows where that is. They try to discover it by sailing aboard a caique, but while travelling and diving, living adventures and dramatic turns of events, they realize how little they know about one another and what they have become – and how they know even less about Tom. Consequently, they end up sailing not only through clear waters, but also through the complexities of their lives.

What was supposed to be a simple tribute to a friend turns into an existential adventure. An emotional journey begins, where past and present come together in the clear waters of the Red Sea. The group buried secrets and unexpected revelations surface from the depths like corals, as the characters face their worst fears and unspoken desires. Through difficult decisions and moments of pure marine magic, they discover that, even in the most hopeless situations, friendship can still be the most powerful anchor.



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Claudio Di Manao is a diving guide and instructor, as well as the author of *Figli di una Shamandura* and *Cani salati nel profondo blu*. He worked for the Italian Language Swiss TV and Radio, Alert Diver, *ScubaPortal*, *ScubaZone*, *Nereus*, *Corriere del Ticino* and *ImperialEcoWatch*. *Cuore di reef*, his original radio programme, was shortlisted for the Prix Italia – Ifad – Copeam Special Prize 2023 and received Special Mention.

**Mirella Armiero
Francesco Paolo Busco**
Travelling Light
A journey to Fabrizia Ramondino's places
(Bagaglio leggero)

Discover the places Fabrizia Ramondino wrote about and lived in. This is a memoir and a fascinating journey that follows the footsteps of a great writer, a real-life and literary exploration that brings together memory, history and identity. From Naples to Ventotene, from Spain to France, this book recreates the journey of one of the most prominent voices in modern Italian literature. By meeting with family members, friends and former students, through original statements, personal documents and the recollections of those who knew her, the authors of this book give an intimate portrait of Ramondino, highlighting her social commitment and her search for freedom.

A story that turns physical locations into places of memory, where the reader is taken on a geographical and spiritual journey, discovering how places influenced not only Ramondino's life, but also her extraordinary literary output.

Ramondino's figure emerges as that of an intellectual able to turn experience into art, giving voice to the outcasts and always searching for the right balance between commitment and freedom. A moving, sober homage to a woman who has left an important mark on contemporary literature and Italian society.

Mirella Armiero runs the culture section of the *Corriere del Mezzogiorno*. She is the author of *Un pensiero ribelle* (Solferino, 2025) and she edited Fabrizia Ramondino's political writings *Modi per sopravvivere* (e/o, 2023).

Francesco Paolo Busco writes for the *Corriere del Mezzogiorno*. He is the author of *Napoli a piedi. Guida insolita alla città* (2018) and he runs the website www.napoliapiedi.it, in which he explores the city's characters and locations.



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Isabella Schiavone

Toxic Work

**When your professional environment poisons you.
Causes and possible remedies
(Lavoro tossico)**

A study of the many faces of harmful work. Bullying doesn't happen only at school; it also occurs in professional contexts – from government offices to hospitals and universities. Part essay, part reportage, this book examines toxic workplaces – fertile ground for burnout, *mobbing*, and *straining*. In Italy – and well beyond – many workers suffer from stress and its devastating effects on physical and mental health. Schiavone confronts this reality with courage, analysing the toxic dynamics that characterise today's workplaces and offering concrete solutions for those trapped in them. The book offers a snapshot of working life – in Italy and elsewhere – where people are increasingly demotivated and exhausted by a system that urgently needs to reinvent itself. Drawing on first-hand testimonies, scientific data, and in-depth analysis, *Lavoro tossico* explores the dynamics of *mobbing*, *straining*, and burnout, and provides practical tools for recognising warning signs as well as effective strategies for protecting your well-being.



Isabella Schiavone is a journalist, writer, and mindfulness instructor. She worked for TG1 for twenty years and has received honours including the Diversity Media Award. She is also an ambassador for Telefono Rosa. She has written two novels, *Lunavulcano* and *Fiori di mango*, and the essay *Pratico, ergo sum*. She has taught Theory and Technique of Radio and Television Journalism at the University of Rome Tor Vergata.



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“*Lavoro tossico* is an act of civic journalism – not the kind that shouts like a tasteless talk show, but the kind that transforms with kindness and seeks not revenge but truth [...]. Once you've read it, you may feel a little fragile, but also more authentic and aware, and perhaps even a little freer.” – Gianni Riotta

Enrico Pedemonte

Why Does the Right Win? ***(Perché la destra vince?)***

A book to understand the shocking changes taking place in our world.

Why are autocracies growing around the world? And why, in the West, do the less affluent classes and the suburbs vote for the right, while city center residents are mostly progressive? To explain this reversal, people on the left often rely on clichés: for example, that less educated people don't understand the complexity of the world and even vote against their own interests.

Why Does the Right Win? dismantles these self-comforting clichés. It describes the cataclysm shaking the United States and Europe, recounts the figures who have shaped conservative ideology over the past twenty years, and explains why their ideas find fertile ground among the less affluent social classes. Because ideas spread when they succeed in addressing people's needs.

The book demonstrates that the new right – from Donald Trump to Viktor Orbán, from Marine Le Pen to Giorgia Meloni – is waging a cultural battle that gathers and reinterprets many of the struggles once led by the left, and which could still belong to it. It is a reactionary battle that is imposing its cultural hegemony in many countries.



Enrico Pedemonte, from Genoa, is a journalist. He has worked for *Il Secolo XIX*, *La Repubblica* and *L'Espresso* (for which he was New York correspondent for six years). Over the course of his career, he has covered international politics and economics. Among his most recent publications: *Fear of Science* (Treccani, 2022), *The Human Farm* (Treccani, 2024), and the novels *The Second Life* (Frassinelli, 2018) and *The Last Match* (Rizzoli, 2022).



non-fiction, january 2026, pp. 224

Alessandro Gilioli

A happy future ahead

The Pifferi case
(Un futuro gioioso davanti)

20th of July 2022: in a two-room apartment on the outskirts of Milan, at the end of a small dead-end street, a one-and-a-half-year-old girl is found dead, abandoned for six days by her mother on holiday with her partner. It is the Pifferi case, which will explode all over the Italian media, enthralling and dividing public opinion.

This book thoroughly investigates its background, protagonists, places, feelings and implications by building a plot that start from afar and come to the present, taking the reader by the hand through a tragic story that goes beyond the news and intertwines with psychology, psychiatry, sociology, sexuality. It questions the limits of justice in the face of the abyss and mystery of the human condition. Exploring contexts and stereotypes that are not just about the Pifferi case, but tells much about our current society. In January, the appeal trial of Alessia Pifferi, who was sentenced to life imprisonment at first instance, opened.



Alessandro Gilioli (Milan 1962), journalist, was among other things deputy editor of *L'Espresso* and director of Radio Popolare. Among his books *Cattivi capi cattivi colleghi* (Mondadori), *Stress economy* (Mondadori), *Premiata macelleria delle Indie* (Rizzoli), *I nemici della Rete* (Rizzoli).



non-fiction, january 2025, pp. 208

“An admirably reconstructed geography of abandonment. A brave excavation into the evil that lives next door. Gilioli wrests a story that no one should forget from the clamour of the news, and delivers it to the depths of authentic journalism. Carefully handling the fragility of our times, the paradoxes of family ties and the sacredness of childhood, he calls us all to build a better society, where no Diana can be left alone. Never again”. – *Silvia Avallone*

Roberto Seghetti

Taxes are Useful

Democracy and standard of living depend on the tax system

(Le tasse sono utili)

Nowadays, people who are well-off can still have good medical care, good education and good services, which enable them to improve their standard of living and social position. For others, on the other hand, who form the overwhelming majority, everything has deteriorated (to a greater or lesser extent, depending on their country): health-care, welfare, transport, schools, universities, etc. This includes the possibility of improvement and competing for important social positions with the wealthiest.

What can we do? The first step is a culture battle to uncover the hoax, contest those who tell lies, and prompt governments to act accordingly: it's only by fighting evasion that taxes can be cut for those who pay them. We must remember above all that taxes, however annoying, are the necessity without which we will lose our quality of life and will not have the means to face the challenges of the future.



Roberto Seghetti is a journalist interested in economics and politics (he has worked for the publications *Agi*, *Paese Sera*, *Il Messaggero* and *Panorama*). He has been Secretary of the Rome Press Association and head of the Press Federation, as well as finance spokesperson at the Ministry of Economics from 2006 to 2008. He has been head of the MA in Journalism course at Lumsa University and, from 2010 to 2013, press office manager for the Italian Democratic Party. He has written essays on the topic of information.



non-fiction, may 2024, pp. 240

The reason that paying taxes is useful and fair. A clear manual, rich in data and information, that debunks the liberal myth that favours only the wealthiest.

Alessandra Kersevan

Italian Concentration Camps

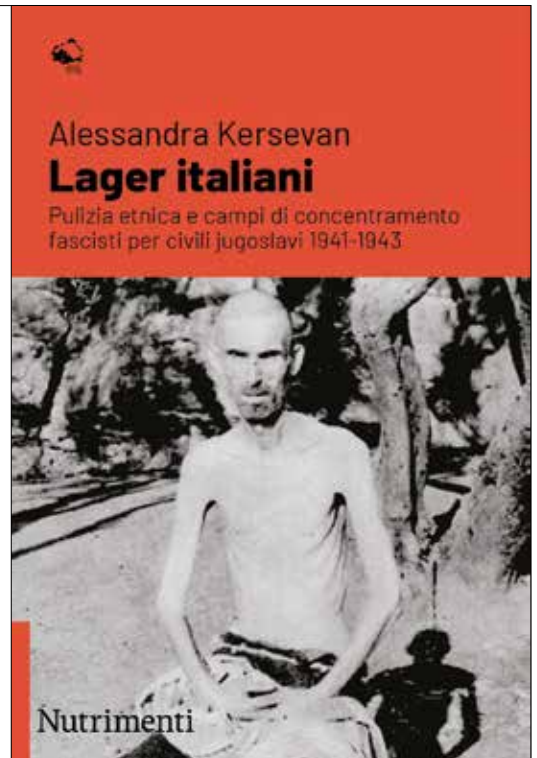
Ethnic cleansing and Fascist concentration camps for Yugoslav civilians 1941-1943 (Lager italiani)

The horror of a concentration camp system that led to the internment of over 100,000 Slovenians, Croats, Serbians and Montenegrins, thousands of whom died of starvation and disease. The story, testimonials and photos of one of the darkest chapters in Italian history – a tragedy removed from the national memory.

After the Nazi-Fascist attack on Yugoslavia, between 1941 and 8 September 1943, the Fascist regime and the Italian army implemented a system of concentration camps in which tens of thousands of Yugoslavs were interned: these were women, men, old people and children rounded up in villages burnt down with flame throwers. The goal of Mussolini and General Roatta, the creator of these concentration camps, was to wipe out all support for Yugoslav resistance on the part of the population, and to carry out true ethnic cleansing by replacing local people with Italians.



Alessandra Kersevan is a historical researcher who has spent years devoting herself to studying the history of frontier areas in Eastern Italy in the 20th century. Her published works include *Porzús. Dialoghi sopra un processo da rifare*, a study of one of the most controversial events of the Italian Resistance. She also made the documentary *The Gonars Memorial 1942-1943: il simbolo della memoria italiana perduta*.



non-fiction, january 2024, pp. 384

“This is not a book that can be read in one sitting, and that’s a compliment to its documentary precision”. – *Il Sole 24Ore*

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Mario Tedeschini Lalli

Nazis in Cinecittà **(Nazisti a Cinecittà)**

From the Fosse Ardeatine to Cinecittà, from the Nazi uniform worn to kill to the Nazi uniform worn to make movies. Borante Domizlaff and Karl Hass, two SS officers who, on March 23, 1944, opened fire on the orders of Herbert Kappler, reappear, with other former German officers, in the production of some of the most famous Italian films of the post-war period. The first, who was acquitted in 1948, remained loyal to Kappler over the years, helping him escape from Italy in 1977. The second, who escaped the first trial by enlisting in the American and Italian secret services, would be brought to justice only fifty years later. In the meantime, between the Fifties and the Sixties, both of them made ends meet by playing ‘themselves’, in roles as German soldiers, in films such as *Una vita difficile* by Dino Risi, *La ciociara* by Vittorio De Sica, *Tutti a casa* by Luigi Comencini, *La caduta degli dei* by Luchino Visconti. *Nazis in Cinecittà* is the result of a chance discovery that triggered a long search in secret service papers, archives and interviews. A story that is reminiscent of a crime novel, a window on a paradoxically ‘normal’ reality in post-war Italy: the ‘Nazi next door’ came in handy to narrate Nazism.



Mario Tedeschini Lalli has long been involved in digital and multimedia journalism within the Espresso group. A trained contemporary historian, he is the author of essays on Saul Steinberg’s Italian years and on the relations between Fascism and the Arab world.



non-fiction, april 2022, pp. 320

“A detailed reconstruction of Italian film ‘career’ of the former Nazi officers who, for various reasons, including political ones, remained in Italy below the radar”.
– *Il Corriere della Sera*

“Lalli reconstructs as a kind of riveting noir, the both unnerving and banal stories of the Nazis in post-war Italian films”. – *La Repubblica*

“A true story that is both unbelievable and preposterous”. – *Internazionale*

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