



FOREIGN
RIGHTS
SPRING
2025



Nutrimenti

Paulina Spiechowicz

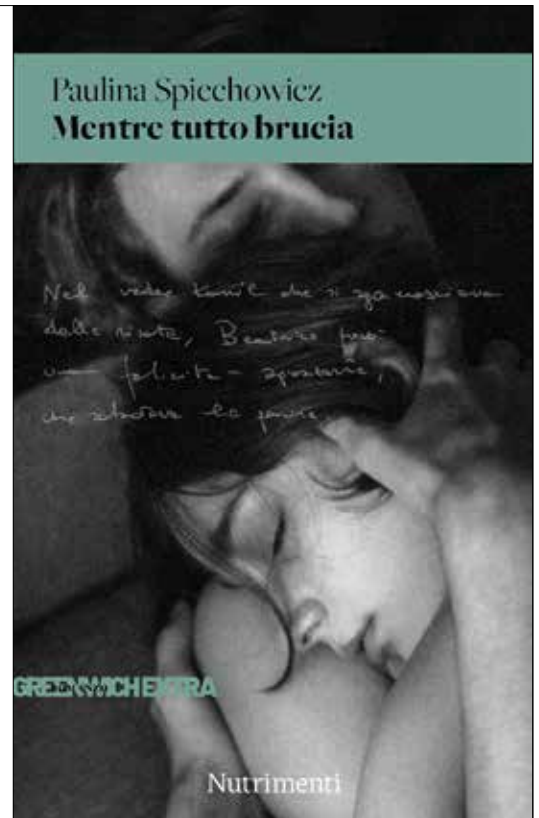
While Everything Burns **(Mentre tutto brucia)**

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, a summer in the 1990s. 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 in particular his friends and his mother, Viola. She is an unstable, restless woman, who, a few months earlier, attempted suicide. Beatrice has missed nothing about Italy. But everything is about to change. Kamil takes refuge in the pack, forced to conceal his vulnerability. Beatrice falls in love for the first time, blinded by her passion for Nico who feels constricted by the fate he has been stranded with – drugs, theft, violence – and wants to be a better person for Beatrice’s sake. Arriving in Italy as a political refugee, spending your childhood in an asylum seekers’ camp, being the *foreigner*. Things Spiechowicz experienced, but these are only starting points in her novel. In a measured style, she widens her scope to the search for oneself and to desire, which explode in adolescence.



Paulina Spiechowicz was born in Kraków in 1983. After she moved to Italy as a child, then 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).



novel, january 2025, pp. 240

“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

**Winner of the Clara Sereni 2023 award
for unpublished novels.**

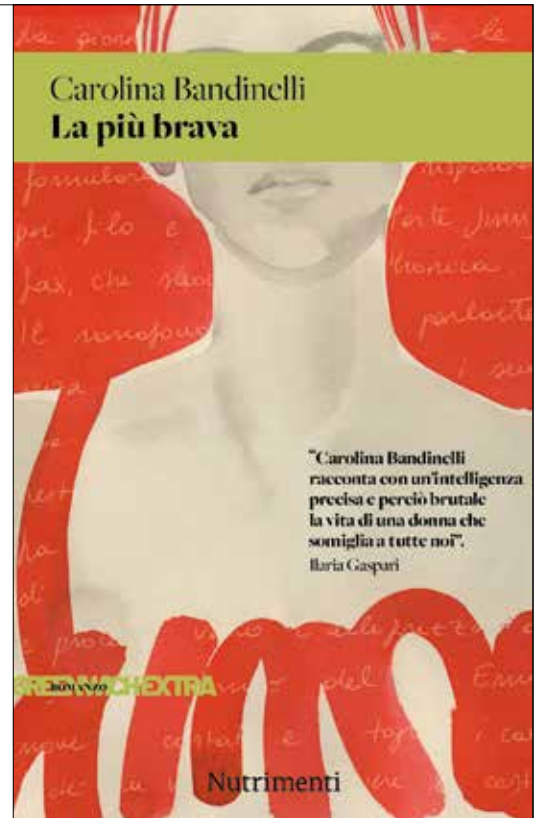
Carolina Bandinelli

The best (*La più brava*)

Emma is thirty-six, has lived in London for twelve years and one morning wakes up to the realisation that she is an adult: she has a steady cat, a steady partner and a steady job at a prestigious university. She is even about to buy a house. 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 expats and desires, contamination and comfort, 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.

Giuseppe Zucco

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

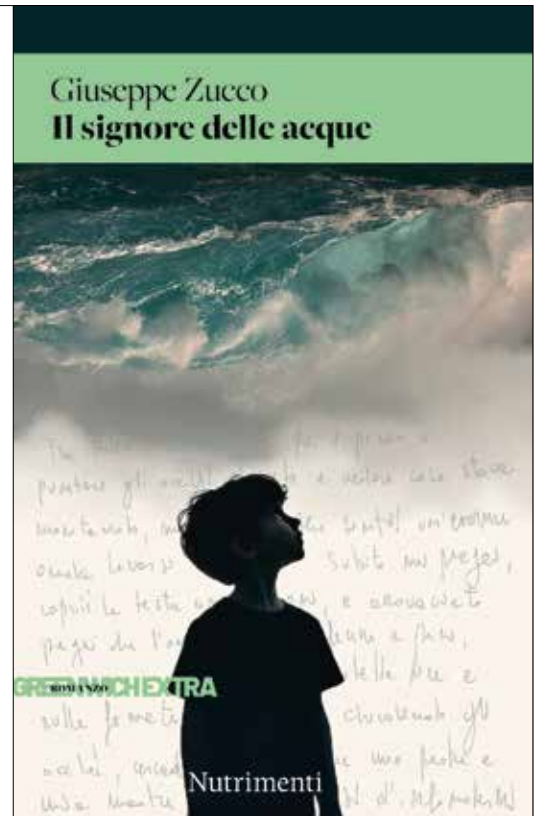
A dystopian novel that explores through a child's eyes the reasons for living and being together when the world seems lost.

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 boy of this story. Falling prey to panic, the father orders his wife and son to barricade themselves at home while 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 runs away. He becomes involved in the apocalypse and meets human types adrift, feral and ruthless while searching his way back home.

With warm and persuasive writing, Zucco stages a journey of initiation into the darkness of the human heart, demonstrating that life deserves to be lived to the 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).



novel, february 2025, pp. 192

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

Satisfaction

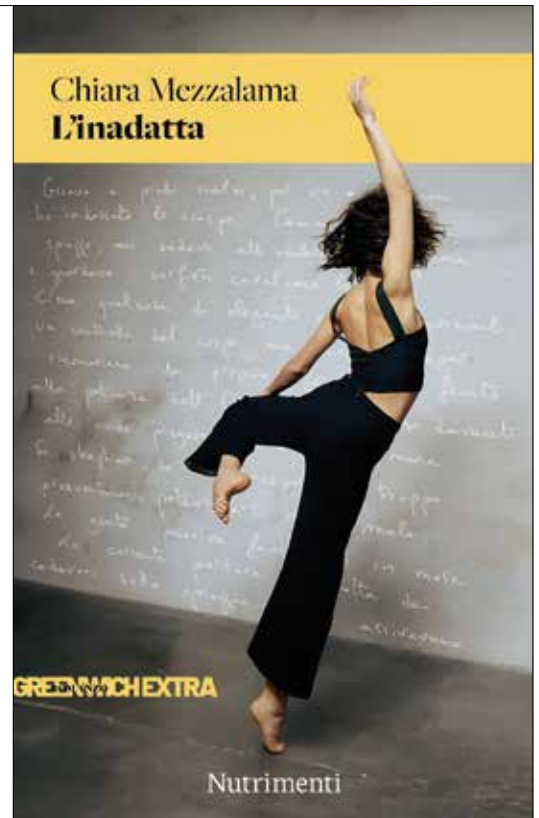
“A journey to discover who we are when everything falls apart and what binds us to life”.

Style

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. 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 and the pain of loss drive 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 is at the centre of the artistic revolution of those years. She participated with creativity and talent 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. The obstacles are many, the goodbyes too but Grace has the tenacity to resist, not betraying her own identity and always being open to discovery. Chiara Mezzalama, between the avenues of New York 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, and does so with empathy and inventiveness going to the heart of what it means to dance to be oneself.



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”.



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 2025 her first French written novel will be published by Les Presse de la Cité.

Adrián Brávi

Adelaida

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

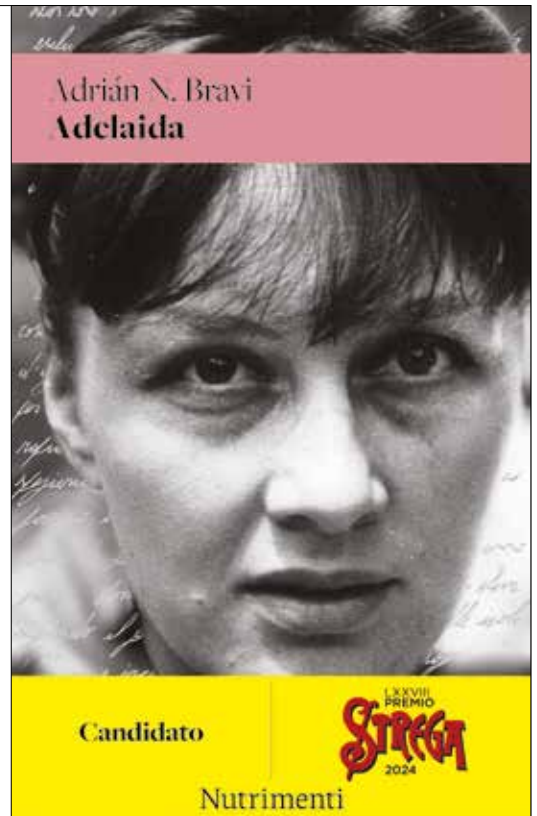
Adelaida Gigli was an anti-conformist, brilliant and ironic artist. Her portrayal by Adrián N. Brávi is heartfelt and vivid, and makes compulsive reading.

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 immerses herself in 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.

Adrián N. Brávi revisits, with friendship and elegance, the stages in the life of an extraordinary woman he had the opportunity to know and whose confidant he was, and, at the same time, he tells us about the dictatorship years, the political commitment of younger people, the cultural turmoil and the power of Argentinian literature.



Adrián N. Brávi, born in Buenos Aires in 1963, Adrián Brávi 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.



novel, january 2024, pp. 144

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

Alberto Manguel

Comisso Award 2024

shortlisted for the Strega Award 2024

longlisted for the Campiello Award 2024

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Minúscula (Spain)**

Francesco Aloia

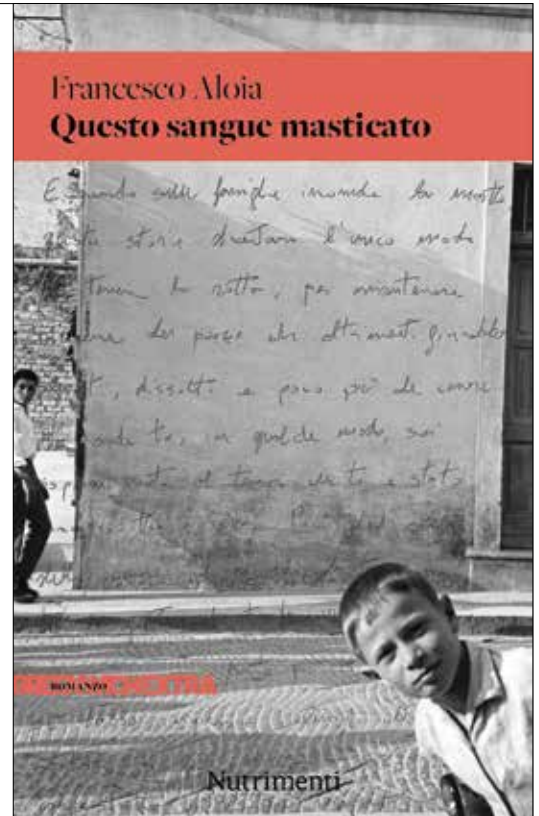
This Chewed-Up Blood (Questo sangue masticato)

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’, for half his life was a husband, a thug, a man of honour, a fruit seller, a father and a prophet. He spent the other half of his life in prison. He gained notoriety in Naples following an armed duel, which he won on 16 July 1955 against one of the most famous Camorra bosses, Pasquale Simonetti. For the district of Marano and for his family he was certainly a great hero. But I, his grandson, cannot understand 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, outside 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 herself”.

Corriere del Mezzogiorno

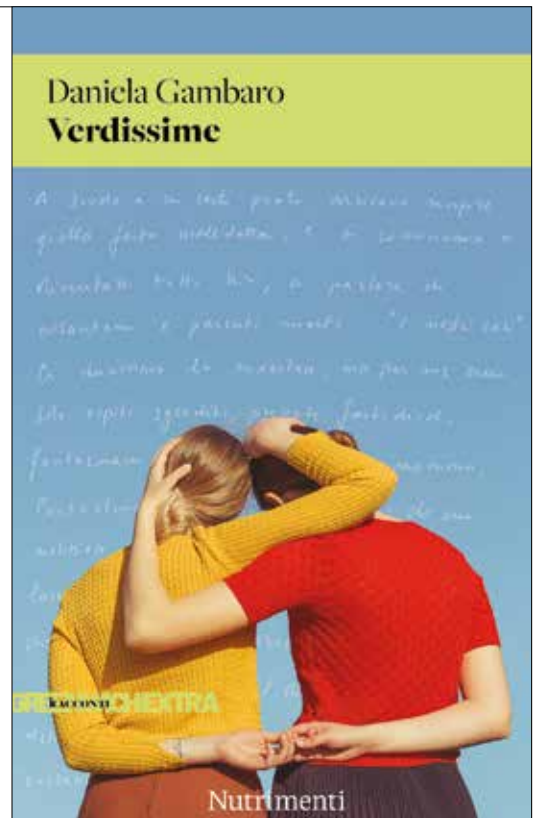
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Daniela Gambaro

Ultra-green girls (Verdissime)

After winning the 2021 Premio Campiello for debut, Daniela Gambaro returns to short stories with the voice of childhood and hope, level-headedness and humour, and bewitches us once again.

Green, whether because you're young or because that's your disposition. This book is about little girls, young and mature women and their most natural desires: needing a mother after the death of your biological one and expressing this urge with constant hiccoughs; seeking a good teacher with more or less luck; earning money in imaginative ways; dealing with the loss of a younger brother and making sure you, too, don't get buried in grief. Fuelled with young sap, their manes always tousled, the protagonists of these stories have been somehow or other cut down, their stems wound and twisted, but they find their own way to grow and find their place among the stronger, more standard trees: their own way to live, love and not give up.



novel, october 2024, pp. 224

“She is green and sharp, like a young tree. The spine protruding through her T-shirt looks like a mountainous landscape, the tallest peaks rising like so many goals to be reached”.



Daniela Gambaro, was born in 1976. She is a screenwriter and lives in Rome with her partner and her two children. She won the Premio Campiello for debut with her short story collection, *Dieci storie quasi vere* (Nutrimenti 2021).

Mari Accardi

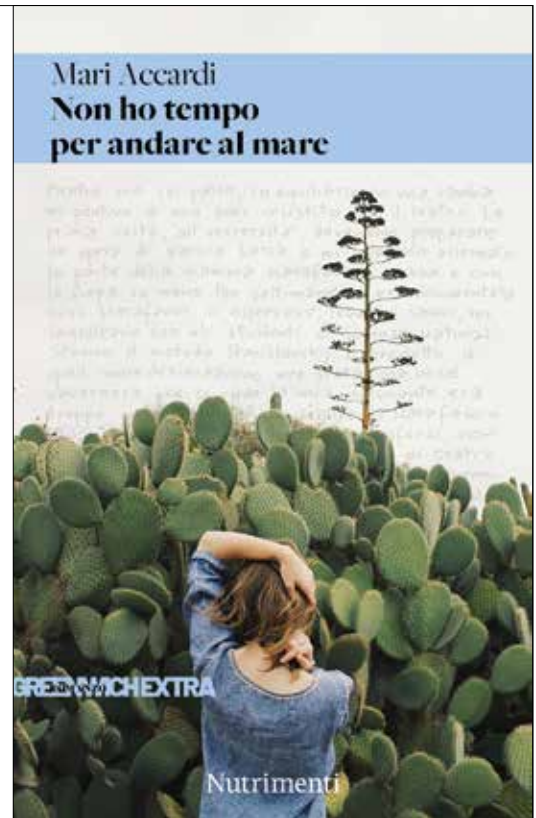
I don't have time to go to the sea (*Non ho tempo per andare al mare*)

A highly entertaining, at times wistful comedy, about what it means to grow up and take responsibility for ourselves and our wishes.

A “mirror” comedy about tourists searching for real life and a family that shatters to pieces. After failing as a scriptwriter and seeking her fortune abroad, Matilde returns to Sicily and tries her hand at being a tour guide for a strange American company. The company’s aim is that the clients, enthusiastic, inebriated seventy-somethings, become so involved in her tour that they almost become her temporary family – a difficult task for someone who, like her, has been brought up to be cautious. Her father talks only to cats and spends his time shut in his old Audi, her mother won’t venture past the church and the supermarket, and her grandmother fears strangers intruding on her. The only person they trust is the carer who, however, vanishes, putting in danger both Matilde’s real family and her temporary one. Therefore, she must overcome her insecurities and learn truly to take care of others, because, deep down, we all need a “guide” in our lives.



Mari Accardi (1977) was born in Palermo. A graduate in Languages, she won the Subway-Letteratura competition in 2008. She has published short stories in several magazines and was selected by Granta for the issue “What We Write About When We Write About Italy”, dedicated to new Italian writers. Her novels, *Il posto più strano dove mi sono innamorata* and *Ma tu divertiti* were published by Terredimezzo.



novel, june 2024, pp. 256

“As I watched the tourists sitting on the low walls by the flowerbeds or buying not very typical souvenirs and dodged questions about life in the times of the tyrant Dionysius, I felt more than ever out of place”.

“A lot of laughter”.

Vanity Fair

“A ironic, at times exhilarating, at times bitter novel about mass tourism hunting for ‘authenticity’”.

Io Donna

Paolo Massari

Your daughter Anita (*Tua figlia Anita*)

Embarking on a letter-long journey through memory, love, and life.

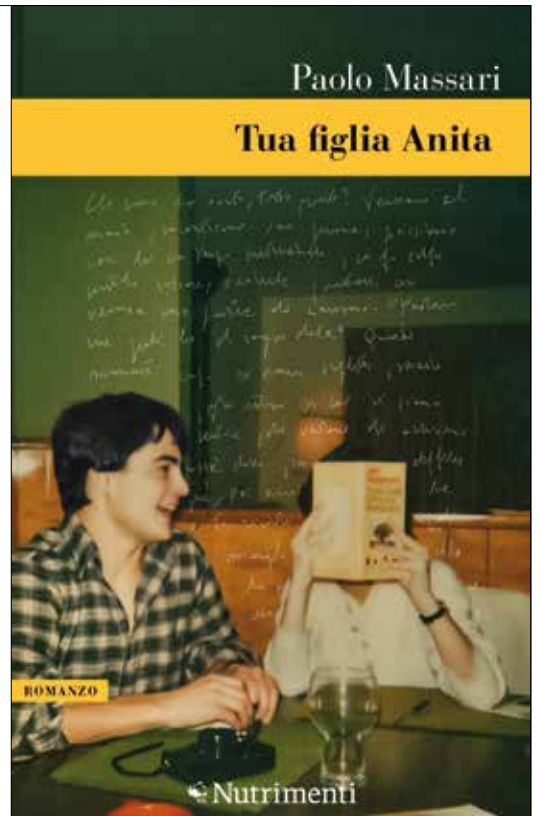
Where does one begin when telling a life story? What about a life shared with another person? Does the beginning matter or is there a more important detail? The university years, the shared apartment overlooking a vibrant square, the family meals where communication requires no words, passion, trying to start a family, dreams and disappointments.

Now that Anita has died, Giacomo can finally tell their story with an unusual and poignant sense of liberation. He addresses his words to her father, igniting a mysterious urgency in their conversation, divulging the most intimate aspects of their relationship. And why does he choose to share it with him, of all people?

In transparent, subtle prose, *Your daughter Anita* defies traditional family norms, exposes the unspoken, and explores the implicit. It paints a vivid, emotionally charged portrait of a man and a woman who come to realise that love, above all else, involves embracing human imperfections.



Paolo Massari, born in 1988 in Rome, has a background in institutional and corporate communication, literature and new media. *Your daughter Anita* is his debut novel.



novel, october 2023, pp. 176

“A surprisingly emotional, yet stark prose, in which words are dear and only those that are strictly necessary are used”.

Romana Petri

“This novel reminds us of the importance of telling each other things while still on track and it gives voice to that melancholic guilt of not being and not being there enough”.

La Repubblica

Carolina Crespi

The Happy Crew (*La banda felice*)

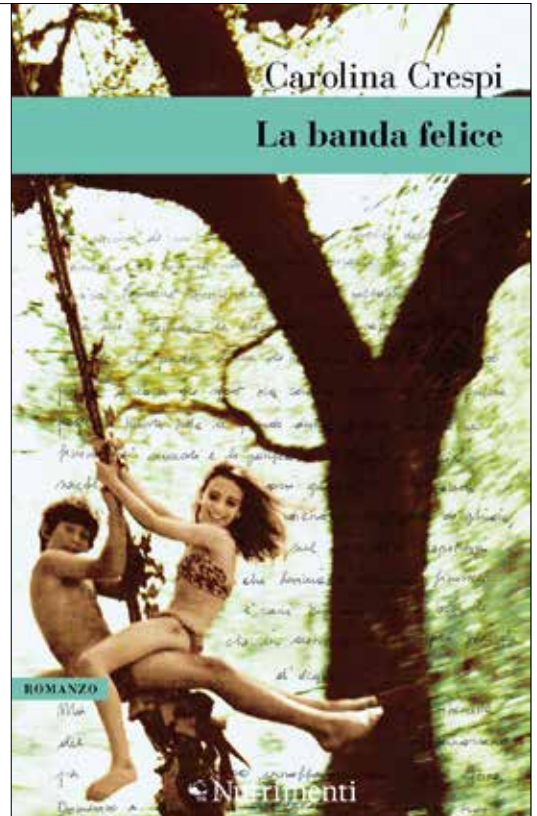
“A profoundly compelling narrative moment: someone vanishes, and those who remain must grapple with this void. A meticulously crafted prose.”

Paolo Cognetti

In a tough province in a vice between the allure of Milan and the towering Alps, Margherita discovers that sometimes chosen families and friends can fill the void left by those we are born into. She learns that the unhappiness we come from can turn into the happiness we strive for.

Margherita’s world undergoes a seismic shift when her younger brother, Giulio, leaves the family fold for ever. Following this rupture, her mother succumbs to apathy, while her father forms a deep bond with Domenico, a colleague, disappearing for days on end. As Margherita builds an independent adult life, she remains close to her mother and embarks on a physical and emotional journey through time, seeking the moments when their family was happy, and aiming to uncover what shattered that happiness.

A powerful story on the deeply human and political reasons for belonging.



novel, january 2023, pp. 176

“In her narrative, Carolina Crespi explores the intricate nature of time as it weaves, fractures, and reshapes human connections”.

Internazionale



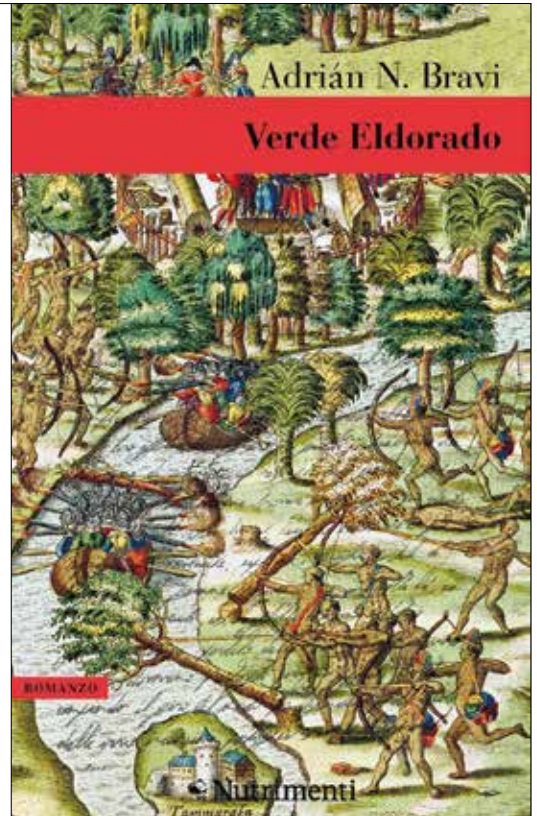
Carolina Crespi, born in 1985, lives in Milan. She teaches at a middle school and contributes to the film and television magazine *Film Tv*. Her stories have been featured in various magazines and in the anthology *Quello che hai amato* (Utet 2015). *La banda felice* is her debut novel.

Adrián N. Bravi

Green Eldorado (Verde Eldorado)

An existential parable that reflects on the themes of nature, language, integration and identity.

Left disfigured after a fire, Ugolino lives imprisoned in a hood because, in the very urban Venice of 1526, disfigurement is a shame to be hidden. Unable to tolerate him, his father packs him off on an expedition led by the legendary navigator Sebastian Cabot. On 3 April 1526, they sail off heading to the Maluku Islands but Cabot decides to pursue the tale he heard about a city made of gold and silver. The fleet enters Río de la Plata then sails up the Paraná and Paraguay rivers, where Ugolino and his four companions are captured by an indigenous tribe. They are immediately eaten, while he is spared thanks to the marks on his face seen by the natives as the touch of the God of fire. Ugolino then begins living with them while discovering a nature, a culture, a humanity and a language to be learnt and understood. A world where everything vibrates with reality and where the body of Giorgina, the young woman who gives meaning to Ugolino's roots, drives him to ask himself what the ultimate meaning of creation is.



novel, january 2022, pp. 176

“In *Verde Eldorado*, there is a strong affinity with magical realism in the prose, which moves between historical reconstructions and evocative imagery to question the body, its relationship with space, the otherworldly dimension, the sense of truth and its limit”.

Alice Pisu, *L'Indice*



Adrián N. Bravi, born in Buenos Aires in 1963, Adrian Brávi 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.

Gea Finelli

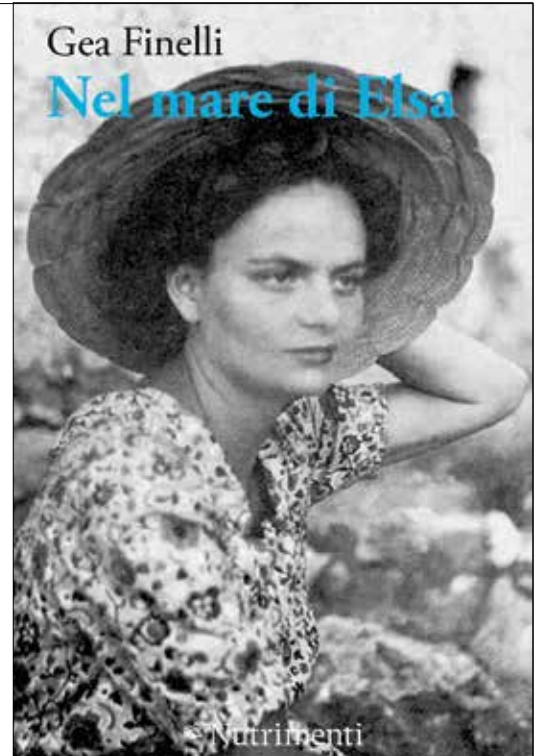
In Elsa's Sea (*Nel mare di Elsa*)

“Two women. The subtle rhythm of two hearts that have never met but beat as one. Two women and their words, like the sound of the sea against rocks.”

Maurizio De Giovanni

Elsa Morante stayed on the island of Procida for extended periods from the late 1940s to the early 1980s. It was precisely Morante's encounter with the enchanting island of Procida that kindled the initial spark of inspiration for her masterpiece, *Arturo's Island*, which won the Strega Prize in 1957.

Elsa Morante dreamt of Procida much like a ship that carries you away from life's anxieties, bestowing happiness and salvation. In *Elsa's Sea* reveals the sweetness of a magical and scarcely repeatable alchemical fusion between a place and a soul, both passionate and fragile. Her days on the island are told through the voices of those who still remember her or cherish their inherited memories and a distant dialogue with Gea who traces her footsteps on the island reveals a portrayal of Elsa Morante's complex and tormented personality.



narrative, non-fiction, july 2023, pp. 176

“An extraordinary book about the great writer's visceral connection with the ‘fabulous’ island”.

Paolo Mieli



Gea Finelli has contributed to several prominent Italian newspapers and magazines, including *Il Mattino*, *L'Espresso*, *F*, *Natural Style*, *Viversani e Belli* and *Repubblica*, as well as Vatican Radio. She has also created and hosted television programmes and initiated a literary award. This is her debut book.

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

Nicola Graziani

The Quirinal Hill

A Guide to the Quirinal, from Numa Pompilius to the Republic

(Il Colle)

A historical, artistic and (barely) political guide to the Quirinal building, visited by 100,000 people every year. An entertaining journey in time, into a place.

In the beginning, there was a priest king who, from the tallest hill, would study the stars, trying to fathom the secrets of time. Then, emperors and more priests built a villa and a secret garden on this hill. Then, came astronomers locked up in secret cells while awaiting trials and exorcisms to fight against the curses of the stars on the Pope. Conspiracies at the service of the Sultan, ambassadors from faraway islands, travellers who came in from the cold and even the Symbol of Evil that knocks at the door of a church and remains entranced by it. Meanwhile, the Dawn rises from the frescoes and Michelangelo flings his door open.

Il Colle presents twenty-five centuries of the Quirinal's history. A lighthearted guide through the salons, sensations, masterpieces and courtly games. With a splash of politics made up of anecdotes, the book brings together cultural entertainment and a narrative style.



Nicola Graziani, Quirinal correspondent and parliamentary journalist, has followed without interruption the presidential mandates of Cossiga, Scalfaro, Ciampi, Napolitano and Mattarella. To the latter, he dedicated the essay *L'Uomo delle regole*, 2021.



non-fiction, january 2025, pp. 288

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.

Roberto Fagiolo

Devastation and Shadows.

The Ludwig Case

(Ferro, Fuoco e Ombre. Il caso Ludwig)

They operate in the dark, they are agile, silent and swift. They reach their objective and then there is no doubt or hesitation. They grab the hammer, seize the awl and drive it into the victim's head. That is how Don Armando Bison dies, in Trento, on the evening of 26 February 1983. It is one of the most chilling murders reported in the Italian news, signed by a pseudonym that is etched in our memories: Ludwig. Its brutality is on a par with the murders of the Monster of Florence, as is its ritualistic style. Only unlike those killings, these ones have culprits who are found, tried and convicted of murder and carnage. They were two brilliant university students who never admitted their responsibility. But other elements suggest that someone else, who has never been identified, may have been involved. So what was Ludwig? A pair of serial killers, a Neo-Nazi organisation or a kind of sect? Roberto Fagiolo reconstructs its every detail with precision.



Roberto Fagiolo, a television writer, has worked for Italian national TV (RAI) for many years, and was one of the authors of the programme *Sfide*. Since 2013 he has worked as an author for the history channel RAI Storia on the programmes *Il tempo e la storia*, *Italiani e poi* and *Passato e Presente*, presented by Paolo Mieli. Nutrimenti published his *Bottechia l'inafferrabile* (with Francesco Graziani, 2005), *L'ombra del Caravaggio* (2007), *Il segreto perduto di Schliemann* (2008), *Topografia del caso Moro* (2018), *Chi ha ammazzato Pecorelli* (2019), *Come svanì Emanuela* (2020) and *La piovra nera* (2022).



non-fiction, July 2024, pp. 208

Does one of the most chilling Italian news items still conceal a truth that never surfaced?

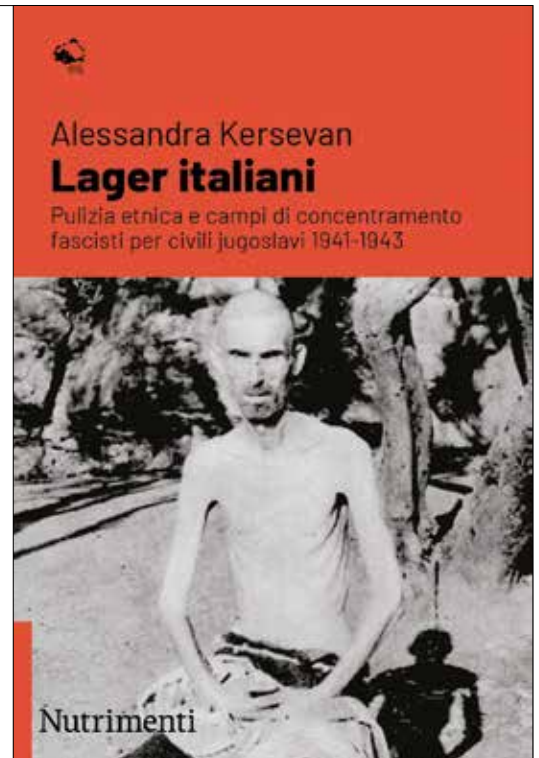
Alessandra Kersevan

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.



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



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 *Porzûs. 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*.

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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