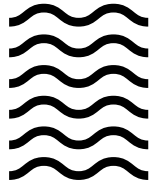


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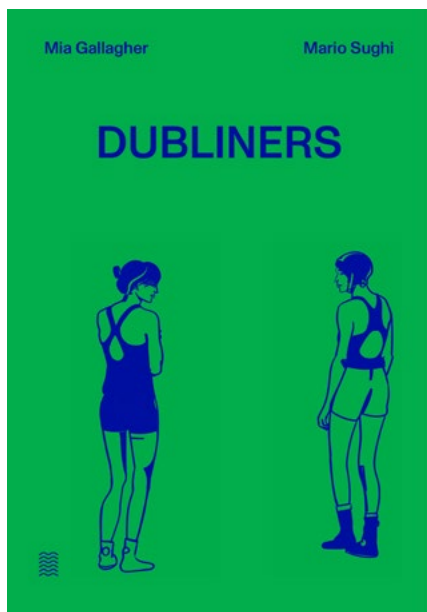
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Texts by Mia Gallagher
Works by Mario Sughì
Curated by Melania Gazzotti
Translation and selection of the texts
Silvana D'Angelo
Afterword by Melania Gazzotti

Graphic design by studio òbelo

March 2022
96 pages, 23 × 16 cm
Hardback canvas cover
Stitched binding

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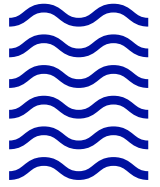


An artist and a writer put the city where they live, walk and love at the centre of their work. Their gaze is attracted, more than by the places, by the people who pass through it every day. They are intrigued by the stories that are hidden behind that multitude of faces, ordinary and at the same time unique stories that deserve to be imagined and then told. (...)

The juxtapositions between writing and image work by analogies, sometimes obvious, other times barely perceptible, in an intense dialogue that plays on the contrast between the density of the text and the essentiality of the tableaux. The real common denominator of this process is the city of Dublin, always present even if in the background, with its atmosphere, its colours and above all its sea. But what remains after immersing oneself in the creative universes of these two artists, and their original approach to being together and talking to each other, is the overall emotion of the lives of others, which we always look at from afar, but which in the end, tell us about ourselves.

From Melania Gazzotti's Afterword

marinonibooks DUBLINERS



MIA GALLAGHER is based in Dublin. She writes novels, stories and non-fiction and has devised, written and performed for the stage. Her books include the novels *HellFire* (Penguin, 2006), awarded the Irish Tatler Literature Award 2007, and *Beautiful Pictures of the Lost Homeland* (New Island, 2016), shortlisted for the Republic of Consciousness Award 2017, as well the short-story collection *Shift* (New Island, 2018). Her award-winning stories have been widely published in Ireland and internationally, most recently in *The Art of the Glimpse* (ed. Sinéad Gleeson Gleeson, Head of Zeus, 2020). Forthcoming work includes essays on the work of Catherine Dunne (for Arlen House) and Val Mulkearns (for Stinging Fly).

Mia is a contributing editor of the Irish literary journal *The Stinging Fly* and a member of Aosdána, an affiliation of Irish artists recognised by their peers for their contribution to Irish culture.

MARIO SUGHI (nerosunero) is an Italian painter and illustrator based in Dublin.

His solo exhibitions include the memorable *Couple* in the large space of the Complex Studios in Smithfield Square (Dublin 2011). He participated in the 54th Venice Biennale, the Italian Pavilion in the World, at the Italian Institute of Culture (Dublin 2011) and his work has been selected for nine of the recent RHA Annual Exhibition (Dublin 2012–2021).

His covers include those designed for Italian editions of novels by Sally Rooney (*Normal People*) and David Nicholls (*Sweet Sorrow and One Day*) published by Einaudi and Neri Pozza (2019), and also for *The Dublin Inquirer* (2021) and Domani Editoriale (with whom at present he collaborates). Past collaborations include ones with *The Dubliner magazine* (Dublin 2008–2009) and with *Il male* and *Zut* (Rome, 1990–1992).



SILVANA D'ANGELO has always been involved with words and books, first as a student of languages, then as a librarian and author, and from time to time, as a translator.

Her works have been published by Topipittori, Panini and A Buen Paso. Her book translations are found throughout the world. She is a regular collaborator with marinonibooks.

MELANIA GAZZOTTI is an art historian, with a particular interest in graphics and illustration.

From 2004 to 2010 she worked for the Mart Museum of Rovereto. In 2013 she was awarded a fellowship by the Guggenheim Foundation which allowed her to work in the Guggenheim museums in New York, Bilbao and Venice. In 2015 she worked for The Center for Italian Modern Art (CIMA) of New York and in 2016 she was awarded a Visiting Postdoctoral Fellowship by Yale University. From 2016 to 2020 she collaborated with the Italian Institute of Culture of New York, curating a series of exhibitions on Italian graphics and illustration. In 2021 she authored a monograph on the work of Mario Sughi published by Vanilla Edizioni.

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marinonibooks ERBARIO



HERBARIUM



Texts and drawings by Ugo La Pietra
Afterword by Giulia Mirandola

Graphic design by studio òbelo

December 2021
112 pages, 23 × 16 cm
Hardback canvas cover
Stitched binding

ISBN 978-88-945515-3-2
34 euro

ERBARIO (HERBARIUM) is an environment not only inhabited by plants. Each species with its particular shape, colour, whereabouts, and history, is associated with various non-plant elements: women and men, children, landscapes, music, things, water, houses, time, memories, letters of the alphabet, roast meat.

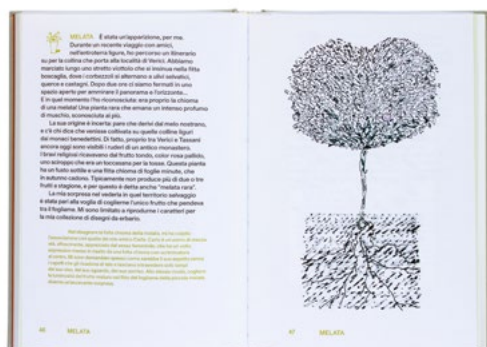
In HERBARIUM, all these elements orbit the plants. We are free to follow any number of directions as we read and reread the book, and there is no need to worry about going around in circles. With the images and words that flow through our mind, every time we find a new vein, discover new pathways, some leading to plant names and place names, to certain faces, hairstyles, and nicknames, others to the environments in which a short tale is set, to food, peasant toil, falling in love, or to those who think, “it’s all fantasy”. On every page, the reader can associate a plant with a point on the map only to see it disappear along an imaginary line that connects countries, cities, regions, the mainland, promontories, and islands.

From Giulia Mirandola's Afterword

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UGO LA PIETRA was born in Bussi sul Tirino (Pescara) in 1938 into a family who came from Arpino (Frosinone), and lives and works in Milan, where he graduated in Architecture from the Polytechnic in 1964. An artist, editor and lecturer, since 1960 he has defined himself as a researcher in the communication and visual arts system, moving simultaneously in the worlds of art and design. A tireless experimenter, his work covers a broad spectrum of styles and disciplines (from sign painting to conceptual art, from Narrative Art to art cinema) and he uses multiple mediums. His research was embodied in the theory of the “Disequilibrating System” – an autonomous expression within Radical Design – and in important sociological themes such as “The Telematic House” (MoMA, New York, 1972 – Milan Fair, 1983), “Relationship between Real Space and Virtual Space” (Milan Triennale 1979, 1992), “The Neo-Eclectic House” (Abitare il Tempo, 1990), and “Beach Culture” (Centro Culturale Cattolica, 1985/95). His work has been displayed in numerous exhibitions both in Italy and abroad, and he has curated exhibitions at the Milan Triennale, the Venice Biennale, the Museum of Contemporary Art of Lyon, the FRAC Museum of Orléans, the Ceramics Museum of Faenza, the Ragghianti Foundation of Lucca, the MAGA of Gallarate, and the CIAC of Foligno.

In all his works of art and objets d’art, but also through his theoretical, educational and publishing activities, he has always given great importance to the humanistic, signifying and territorial component of art and design.

GIULIA MIRANDOLA works in the fields of visual education, children’s literature and cultural planning. She has been working in publishing since 2004. In 2019, she moved to Berlin. She writes for the columns “Finestra su Berlino” and “Letteratura” of the online cultural magazine of Goethe-Institut Italia.

She also writes for the *Quarantotto* (Topipittori), Hamelin, and *Liber* magazines. She collaborates with Topipittori, Lazy Dog Press, Sartoria Utopia, and Raum Italic. In 2020, *Libere e sovrane: Le donne che hanno fatto la Costituzione* (Settenove edizioni) of which she is co-author, was published. She holds adult visual reading courses and is an independent curator of cultural projects that focus on the relationship between images, words, places and communities.



marinonibooks ARTIFICIO

ARTIFICIUM



Texts and drawings by Pietro Grandi
Afterword by Simon Werrett

Graphic design by studio òbelo
and Pietro Grandi

December 2021
80 pages, 23 × 16 cm
Hardback canvas cover
Stitched binding

ISBN 978-88-945515-2-5
38 euro

Night has fallen. The fuse ignites.
At first only a hiss. Then a bang.
A blazing varicoloured flower suddenly
blossoms in the sky. Our eyes are filled
with wonder. A stunning human artifice:
a thrill of joy to celebrate a feast day.
As we leaf through the pages of
ARTIFICIUM, we find ourselves
surrounded by “dazzling chaos”, a
brilliant pentagram of forms, sketches
and colours, and ephemeral devices,
blazing sequences and spinning
Catherine wheels suddenly lighting up
the night skies. Pietro Grandi recounts
the history of fireworks through texts
and drawings taken from manuscripts
and xylographic and lithographic
prints, with which he constructs
theatrical scenes in movement. From
the birth of the first bamboo tube
rocket to cutting-edge electric
devices, he accompanies us on a
magical journey set against a red
backdrop illuminated by sparkling red,
gold and white illustrations and
blinding pyrotechnic explosions.

The face-powder-pink paper
transforms the book into an illustrated
catalogue of methods, shapes and
figures used by pyrotechnic artisans in
their workshops. In the richly illustrated
afterword, historian Simon Werrett
reflects on the depiction of fireworks
through the ages: elegant compositions
by painters, architects and printers
who exalted and ably captured fleeting,
sublime moments with ingenuity
and curiosity.

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ARTIFICIUM



PIETRO GRANDI is Visual & Digital Media Designer at his “Sensitive Mind” studio in Mantua. He works on multimedia creations for live shows, immersive experiences, video mapping, and visual content for advertising campaigns. He has worked with Italian and international companies such as GSK, TIM, Wella, Ducati, Ferrero, Thun, Birra Pirelli, Reale Mutua, Davines, the Italian State Railways, Nexi, Reply, and the Ferrari Racing Division. He has collaborated with artists of world calibre such as Moni Ovadia, Marco Nereo Rotelli, Edoardo Sanguineti, Fernanda Pivano, Luciano Ligabue, Andrea Bocelli and Roberto Bolle.

He collaborated as a researcher for the Italian exhibition entitled *Steve Jobs 1955–2011* organised by BasicNet at the Regional Museum of Natural Sciences in Turin in 2011, and for the Brazilian exhibition *Steve Jobs, O Visionário*, hosted at MIS in São Paulo, Pier Mauá in Rio de Janeiro and Espaço Cultural in Brasília between 2017 and 2018. He has published a book on the history of the Pixar Animation Studios entitled *Pixar Story – Passione per il futuro tra arte e tecnologia* (Hoepli editore, 2014). In 2016 during the first edition of Torino Graphic Days, he curated *Futureworld – Materiali per una mostra*, an exhibition dedicated to the history of publications on American counterculture and computer technology.

Since 2019, he has been Professor in Extramedia Techniques, Design Methodology of Visual Communication, in the Graphic Design & Art Direction course at the NABA – Nuova Accademia delle Belle Arti in Milan.

SIMON WERRETT is Senior Lecturer in History of Science at the Department of Science and Technology Studies, Faculty of Mathematics and Physical Sciences at UCL - University College London. He was an Associate Professor in the Department of History at the University of Washington in Seattle, where he taught History of Science from 2002 to 2012. His research explores the interactions between the arts and sciences from the 16th to the 19th centuries with a focus on Britain, France and Russia. He is the author of *Fireworks: Pyrotechnic Arts and Sciences in European History* (University of Chicago Press, 2010) and more recently of *Thrifty Science: Making the Most of Materials in the History of Experiment* (University of Chicago Press, 2019). He has also published articles on science, technology and empire dedicated to Captain Cook, Russian exploration voyages and the development of the Congreve war rocket in India and Britain in the 19th century.



marinonibooks NELLA NOTTE DI MILANO



NIGHT-TIME IN MILAN



Etchings by Federica Galli
Text by Simone Mosca
Drawings by Sarah Mazzetti
Afterword by Lorenza Salamon,
President of the Federica Galli Foundation

Graphic design and curatorship
by studio òbelo

June 2021
64 pages, 23 × 16 cm
Hardback canvas cover
Stitched binding

ISBN 978-88-945515-1-8
29 euro

The sun has set, it's dark, the city is sleeping. But in the gardens of a church in the city centre, its spirit suddenly re-emerges. A skeleton as old as the streets and buildings surrounding it; an ancestral creature whose fate is to perform a solitary dance of memories until dawn.

NIGHT-TIME IN MILAN is the first volume in the LANDS OF WATER series edited by the òbelo studio (Claude Marzotto and Maia Sambonet). Launched in collaboration with the Federica Galli Foundation, the series explores the work of the Milanese artist (1932–2009), bringing it into dialogue with various contemporary authors in a series of multi-voice tales. On the pages of NIGHT-TIME IN MILAN, Galli's meticulously engraved landscapes serve as the backdrop to a dark fairy-tale written by Simone Mosca. The skeleton's restless soul wanders on a set where there is no sign of humanity in any shot, but evoked by the urban landscape, is revealed in the details without ever actually appearing. Sarah Mazzetti illustrates the nocturnal charade, giving material form to the protagonist of the story who, in a sophisticated graphic interplay of transparencies and superimpositions, inhabits and traverses Galli's work, and is conjured as the reader turns one page after another.

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marinonibooks NELLA NOTTE DI MILANO



NIGHT-TIME IN MILAN



FEDERICA GALLI was born in 1932 in Soresina, in the Cremona area, surrounded by the plains that would accompany her drawings throughout her life as an artist. At a very young age, against her family's wishes she moved to Milan, where she first attended art school and then the Brera Academy. In the early 1960s, after visiting a Rembrandt exhibition in Amsterdam, she decided to give up painting for good and to devote herself to engraving. She worked right up to the end of her life, leaving almost nine hundred etchings, which embrace different themes: trees above all, but also landscapes of the Po Valley and the Alps and seascapes, as well as rural and urban architecture. The subjects are always real and classic, interpreted in a figurative language, but developed with a new highly personal style and a rare technical virtuosity. In 1987, under the aegis of Olivetti, she challenged the great engravers of the Grand Tour and produced a portfolio dedicated to the city of Venice, 39 views which opened the doors of the most prestigious international museums.

Her career was one of accolades and successes as demonstrated by over three hundred exhibitions of her work in Italy and abroad. In 1971, she received the prestigious Ambrogino d'Oro award from the City of Milan, while in 2019, on the tenth anniversary of her death her name was inscribed in the Famedio (the Temple of Fame) at the city's Monumental Cemetery. In 2021, a street in the bustling Bicocca district was named after her.

SIMONE MOSCA was born in Milan in 1978. He is a journalist for the daily newspaper *la Repubblica* and its Friday supplement *Il Venerdì*, where he covers culture, current affairs, society and news. As an author, he has contributed to documentaries and written for the publishing industry, TV, magazines and online publications.



SARAH MAZZETTI is an illustrator and cartoonist from Bologna. She works in various fields related to visual communication, from editorial illustrations for clients such as *The New York Times*, *The New Yorker*, *Die Zeit* and *The Guardian*, to comics, the creation of visual elements for site design projects, and collaborations in the field of animation.

She teaches at the ISIA in Urbino and at the IED in Turin. In 2019, she received the prestigious International Illustration Award, Bologna Children's Book Fair – Fundación SM.

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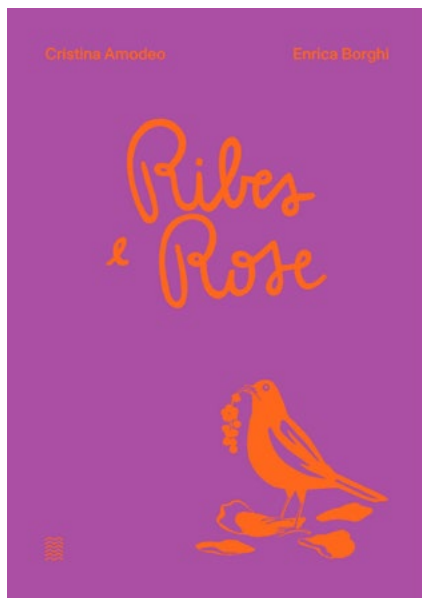
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RIBES E ROSE

RED CURRANTS AND ROSES



Illustrations by Cristina Amodeo
Text by Enrica Borghi
Afterword by Antonio Perazzi

Graphic design
studio òbelo and Cristina Amodeo

September 2020
48 pages, 23 × 16 cm
Hardback canvas cover
Stitched binding

ISBN 9788894551501
24 euro

While strolling aimlessly through the narrow streets of a small village overlooking a lake, suddenly a door appears, you perceive a scent, you are dazzled by a colour. Immediately the enchanted days of a childhood spent in a vegetable garden spring to mind, memories of a place that is real, but also a metaphor for spiritual growth, a moment in life that will be cherished forever. A space where every single plant establishes a secret relationship with its surroundings. This is what happens when you immerse yourself in RED CURRANTS AND ROSES, a story recounted with hushed words, magnificent colours, surprising flavours and inebriating fragrances. A Proustian journey to find those small gestures that bring order to chaos and those voices that remind us that we have been loved. A book to read, to look at, to caress, to let yourself sink into. The book of our inner garden and openness towards tomorrow.

The idea for this book came from the presentation written by Enrica Borghi for an exhibition dedicated to flowers and fruit held in June 2014 on the shores of Lake Orta. Adapted for this book by Silvana D'Angelo, the text is illustrated with collages of coloured cards by Cristina Amodeo, who included among her sources an ancient vegetable garden on the uplands of Lake Maggiore. Antonio Perazzi adds a consideration on vegetable gardening.

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CRISTINA AMODEO (Verbania, 1986) lives in Milan where she works as an illustrator and graphic designer. After completing her studies, she began working with paper, choosing collage as the technique for her illustrations. Her highly personal artistic research focuses on colour and the choice of chromatic combinations; in fact, colour is the protagonist of her work whether she is composing the subjects with large delicate shapes, or creating the image on paper by superimposing small pieces of cut paper. Botany enthusiast and animal lover, her naturalistic subjects and compositions reflect these interests. Over the years, she has attended various courses in illustration and ceramics, and has exhibited in numerous solo and group exhibitions.



ENRICA BORGHI graduated in Sculpture from the Brera Academy in Milan in 1989 and obtained a PhD in Media Studies at the University of Plymouth (UK) in collaboration with the NABA in Milan. She teaches at the F. Casorati Artistic Lyceum in Novara where her subject is Plastic Materials. She is president of the Associazione Asilo Bianco, a cultural association she founded in 2005 which operates in the hills of Lake Orta with the aim of enhancing the territory through contemporary art. She has held many solo exhibitions at venues such as Castello di Rivoli Museo di Arte Contemporanea, the Galleria d'Arte Moderna in Bologna, MAMAC in Nice, Musée des Beaux-Arts in Bordeaux and the Estorick Collection in London. In 2018, Castello di Novara dedicated a retrospective to the research she carried out in two decades of work dedicated to waste materials and recycling issues

ANTONIO PERAZZI attended the Milan Polytechnic and the Royal Botanic Gardens at Kew, London, to train as a landscape designer, and has always explored the relationship between botany and society, as well as a broader perception of nature with its wild and anthropised environments. In 1998, he founded Studio Antonio Perazzi srl, name with which he has signed landscapes projects in Italy and around the world. He has been an adjunct professor at the Milan Polytechnic and the Academy of Applied Arts in Vienna, and has held workshops in Italian and foreign universities. He writes a column in the Sunday edition of *Il Sole 24Ore* as well as the historic *Bustine di paesaggio* in the monthly magazine *Gardenia*. His latest book is *Il paradiso è un giardino selvatico (Paradise is a wild garden)*, Utet, 2019.