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A DIVE INTO THE SEA OF NEW ITALIAN COMICS, 2019-22



In cooperation with
AIE - Comics & Graphic Novels Commission

With the support of



A DIVE INTO
THE SEA OF NEW
ITALIAN COMICS,
2019-22

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LIMITS, THRESHOLDS, MARGINS: ITALIAN COMICS INSIDE OUT

Nullus locus sine Genio
«No place without spirit»

Servius 5, 95

We believe Italy is today a place in paradoxical balance between two cultural conditions that are at the same time contiguous and opposite. The first is a firm, current centrality at global level, resulting from both its historical heritage and its never tamed 'genius loci', which is still vital and innovative in many fields of artistic activity and creativity. The other condition is that Italy - while being geographically, politically and financially located within the hegemonic area of great world systems focusing on cultural production and dissemination - finds itself relatively 'marginalized' in those systems and in their dynamics.

Located in the centre of the Mediterranean Sea, Italy has always been a cultural crossroads par excellence in Western Europe: at the same time, however, its currently limited firepower in the international product distribution process of cultural and creative industries leads it to be sometimes perceived as peripheral by major players in those industries.

This is even more so if the observers are not European but North American (in this case, the United States and Canada; while the dialectics with the two other major North American countries, Mexico and Cuba, is different, since Italy shares with them both Latin roots and sentiments of marginality). In this sense Italy is a double-sided producer of culture: one side of global exceptionalism, an idea many Italians like to bask in, partly resulting from excessive self-esteem (many other countries are also victims of this, of course) but on balance with true foundations. While the other side, is more ungenerous and condescending and based on the widespread perception, abroad or perhaps only in Europe, that Italy plays a minor role in present-day cultural production, and when it stands out with a film, a book, a documentary, its presence is limited by a perceptive filter that scholar F. Tedesco has called Mediterraneanism, a local declination of the phenomenon studied decades ago by E. Said and that he called Orientalism. Most Italian products exported abroad by cultural policy makers, moreover, seems to facilitate this provincialising vision: i.e., press campaigns and international visibility of films such as *Nuovo Cinema Paradiso* (by G. Tornatore, 1990) and *Il postino* (by M. Troisi and M. Radford, 1994) or the recent, oleographic but magnetic film promoting tourism in Calabria, one of the country's sunniest regions (*Calabria terra mia*, by Gabriele Muccino, 2020).

In theory, when looking at the current Italian cultural production, it could be assumed that what has been described above should impact on the themes, narratives and storytelling of Italian comics. Quite the contrary, in Italian comics the centre/periphery dialectic and that inscrutable but real threshold between geographical, cultural and civic worlds, between Europe and the Mediterranean basin, becomes *limes/limen* that can be crossed and navigated more than ever, both in terms of art and themes, as can be seen in the comics described below. This is a consequence not only of the widespread quality of the artists and professionals involved in the creative and production chain of this sector, but also of the typical freedom of movement that the so-called 'minor' media and literary forms often enjoy, irrespective of whether it is due to low production costs or to the persistent, widespread perception, that comics are considered a peripheral, negligible form of reading and entertainment.

RECENT TRENDS AND FIGURES ON ITALIAN COMICS AND THEIR MAIN CAUSES

Since 2019, the position of comics in the Italian publishing industry, after years of relative stagnation and progressive fall in sales for some major publishers of both Italian and foreign serial titles, has on the whole grown in numbers and cultural presence. This has happened less suddenly than a first glance would suggest, resulting from gradual, convergent processes that have taken place over the last 15 years. In this insert we look at them together.

Let us start from the figures, taken from important research carried out in 2022 by AIE (Italian Publishers' Association) in collaboration with the Eudicom programme financed by the European Commission through the Creative Europe section; we will accompany the numbers with our comments.

From 2019 to 2021, comic book sales in Italy tripled: in 2021, 10% of the market in bookshops (physical and online) and large-scale distribution was made up of comic books, whether paper or digital titles. On the basis of this count, comics weighed in at around 5.9% of the total market for miscellaneous publishing; the trend is upwards, from what has been observed so far for 2022. Overall, from 2010 to 2021, comics in Italy accounted for 11% of the publishing market in 2010 to 12.6% in 2021. In 2019 and 2020 comics reached 12.9% and 13.1% respectively, but the slight decrease in 2021 is to be attributed to the European paper supply shortage that occurred in the previous two-year period and that is still impacting with an increase in cover prices, which partly offset the drop in sales on the overall turnover.

Basically, in 2021, more than 11.5 million copies of comic albums and books were sold in Italy, in physical and online bookshops and in large-scale retail trade. Compared to 2019, when 3.2 million copies were sold, an increase of 256% in issues and of 175% in value was reported. The growth is confirmed in 2022: in the first four months, more than 3.5 million copies were sold (in the previous year: 2.8 million), with an overall turnover of EUR 31.3 million (in the previous year: 24.8). As an aggregate figure, including both Italian and foreign comics, a total of 3148 comic titles were published in 2019, dropping to 2748 in 2020 due to the pandemic, but increasing again to 3272 in 2021. The catalogue is also growing steadily: 30,127 titles in 2019, 31,254 in 2020 and 33,078 in 2021. In any case, it should be borne in mind that these aggregate figures include manga, the segment of the market that has recorded the highest growth rate, reaffirming a 30-year trend in the success of Japanese comics in Italy. Japan is the most prominent country to penetrate Western markets with comics and animated films.

We should add to these data other figures that cannot be found in Italy, related to sales in comic book shops (shops specialising in comics) and on the publishers' Internet websites: as the Publisher Association AIE has again pointed out, there are 464 comic book shops in Italy that provide a meeting place for many readers, but sales turnover totalled through these shops has always been unclear. Why? Because in Italy comic book publishers in general and with a few exceptions - among them Sergio Bonelli Editore, a veritable colossus of comic book publishing in Europe - do not like to divulge their sales figures when they can exercise this option, and this secrecy concerns sales in comic book shops as well as direct sales from their websites, to which we should add the often conspicuous sales during trade fairs and exhibitions, such as *Lucca Comics & Games* (the largest comic book fair in Europe in terms of number of paying visitors), *Napoli Comicon*, *Romics* (Rome), *Etna Comics* (Catania) and many others. In addition, purchasing titles on the publishers' websites bypasses lack of stocks at physical points of sale or the cumbersome, slow processing of online trade bookshops.

To sum up, here is a list of the main socio-cultural, structural reasons that have favoured a new boost in the economic development of comics - both in terms of quantity and media presence - in the Italian publishing market, after the glories of the post-World War II period, the ebbs and flows of the 70s and drops in sales from the 80s to the 2000s.

1. The generational change: in recent years many children and pre-adolescents, previously not particularly attracted to comics, have become increasingly curious about this form of reading and narrative language, fuelled by new titles more in tune with their taste;
2. the increase in young female readers, thanks both to a higher number of titles specifically dedicated to them and to the multiplication of junior titles with a more undifferentiated target;
3. the progressive change in the way comics and other forms of fiction are distributed, purchased and consumed, with a decrease in prices for the digital format, on the one hand, and convergent integration into the digital environments of which today's young people are natives, on the other;
4. the gradual migration of paper comics from newsstands and comic book shops to generalist bookshops and direct sales on publishers' websites (with discounts);
5. the crisis of newsstands: originally created for the circulation of popular weekly press and daily newspapers, and still logistically associated with those media;
6. finally, a historic factor, now confirmed: the effect of the covid19 pandemic, that in many European countries, in 2020-21 facilitated the (re)discovery of fiction reading in the lockdown months, including comics, as a home activity for pleasantly spending long hours, while psychologically supporting the readers.

Finally, available data on this trend for comics on the Italian market does not provide what is perhaps an even more positive picture, because neither data from comic book shops nor from publishers online sales and returns from trade fairs are available. Moreover, we cannot discuss here the issue of contracts and economic conditions of authors and editorial staff in comic book publishing in Italy, however this is a topic of growing interest among insiders, critics and scholars (Primiceri and Spedicato 2012, Toninelli 2018, MEFU 2020).

[For further information, see analyses in Pellitteri 2022 and Tammaro 2022; see Bibliography].

With this exhibition, promoted by the Bologna Children's Book fair and presented for the first time in Bologna after the success at the Salon du Livre de Montréal, Italian comics have once again found a well-deserved showcase with foreign readers and observers. This time, however, it is not a question of classic artists who are now part of the world's art heritage, such as Hugo Pratt, Attilio Micheluzzi or Andrea Pazienza, nor of specific cartoonists in activity alone, but rather of a large selection that should be considered as a composite overview of Italian comics today.

INTELLIGENT DISENGAGEMENT AND CONSCIENTIOUS ENGAGEMENT

Like all national productions, Italian comics have many facets. This exhibition selected some major aspects such as children's comics, (it is no coincidence that the initiative is promoted by the Bologna Children's Book Fair), highlighting such titles as 'Parodie Disney' *PaperDante* by Augusto Macchetto and Giada Perissinotto (Giunti Editore) and *19,999 Leghe sotto i mari* by Francesco Artibani and Lorenzo Pastrovicchio (Panini Comics), that both join great Italian and French literature, respectively, and the well-known school of Italian cartoonists devoted to the Disney character pool; or the delicate story *Le parole possono tutto* (Editrice Il Castoro).

Another facet of comics for very young children is its light, linguistically witty humour, as in the case of authors Pera Toons and Sio, who proved to be highly successful in terms of sales and popular success over the last five years or so. The exceptional figures of the comic books by Pera Toons (graphically elementary and with a humour that could be described as puerile, but immensely successful among children and adolescents) published by Tunué, and topping the charts of both comics and publishing in general, show an extreme vitality and innovative charge not only of the comics market but also of the medium itself. Pera Toons' humour does not stand alone, but is part of a trend led for some years now by another leading author in terms of sales and popularity: Simone Albrigi, aka Sio, well represented in our selection. In turn, these humour comics follow a long tradition of Italian crazy comics, based on puns and on the absurd, well known in the publishing underworld of comics for decades. Although disdained by critics, these types of comics have asserted themselves in world of comics and brought a new generation of children and young people closer to more complex titles, benefiting comics in general and publishers' revenues.

In an intellectual and stylistic position opposite to the light-hearted humour we find the Italian production of socially relevant comics. That position, at the crossroads of cultures mentioned earlier, thanks to the sensitivity with which many authors manage to discuss even very difficult subjects, elevates Italian comics from the provincialism of other areas of national cultural production and succeeds in leading them, at times, into a universal world. We see this in the politically and civic dense texts of authors such as Zerocalcare (*No Sleep Till Shengal*, Bao Publishing), Marco Rizzo and La Tram (*La prima bomba*, Feltrinelli Comics) or Iris Biasio (*Mia sorella è pazza*, Rizzoli Lizard). Even 'local' stories, linked to national historical events, such as Lelio Bonaccorso's *Vento di Libertà* (Tunué), manage to escape levity and become educational on specific facts that also resonate in events that happened elsewhere. Mention should also be made of authors who, like the previous ones, highlighted important and difficult themes that are civic and culturally educational in various ways, such as Fumettibrutti (with his trilogy on fluid sexuality *Romanzo esplicito, P. La mia adolescenza trans e Anestesia*, Feltrinelli Comics), Francesca Mannocci and Gianluca Costantini (*Libia*, Oscar Mondadori) and Federica Ferraro (*E poi muori*, Sputnik Press).

STYLES, TRENDS, ARTISTIC PERSONALITIES

The metaphor in the title of this introduction, that of the Italian 'sea of comics', reverberates in the ancient saying *mare nostrum*, a Latin expression that for ancient Romans meant, 'our sea'; Italian comics are often revisited according to the Italian spirit, recalling various elements of historical classicism, revisited in a sometimes ironic, sometimes serious style; such as the humour comics *Dante* by Marcello Toninelli (Shockdom Edizioni), the elegant miniseries *Mercurio Loi* by Alessandro Bilotta (Sergio Bonelli Editore), the eclectic example of prowess by Fabio Celoni on the renown Italian actor Totò (*Totò, l'eredità di Don Chisciotte*, Panini Comics) or the ethereal *Celestia* by the acclaimed Manuele Fior (Oblomov Edizioni).

Foreign visitors will no doubt find pleasure in discovering or, perhaps, rediscovering Italian comics by starting or restarting from this exhibition.

We are well aware of the fact that several old or current glories of Italian comics are internationally renowned and represent Italian balloons in the world, such as Hugo Pratt, Milo Manara, Tanino Liberatore, Giorgio Cavazzano; this show highlights, within the bestcurrent production, not only new works by some well-established authors but mostly works by writers and illustrators under forty, some even well under their thirties, who have re-innovated the graphic and thematic panorama of Italian comics. Among them we find not only 'pure' cartoonists but also multifaceted authors, covering different graphic languages.

We have also included the Manga Vibe (Shockdom Edizioni) magazine, of 'Italian manga'. The cross-cultural influences from Japan, in fact, can neither be hidden nor neglected; moreover, even some remarkable works included in the exhibition by LRNZ (*Geist Maschine*, Bao Publishing), Giacomo Bevilacqua (*Attica*, Sergio Bonelli Editore) and Luca Tieri (*Vecta*, Coconino Press - Fandango), are strongly inspired by Japanese styles and sensitivity.

After all, manga have influenced comics production all over the world and should therefore be seen as coexisting with the older and still present influences and inspirations from European and US comics and culture, that characterise a large part of the Italian comics production, but which readers and the general public - familiarised for generations with aesthetics and themes of western popular culture (from westerns to science fiction, from horror to costumed superheroes) - are less aware of.

Finally, we are pleased to direct the attention to some excellent stories published by a major publisher of Italian comics, (and among the largest in Europe and in the world), Sergio Bonelli Editore. Among the stories we selected by this glorious publisher we wish to focus the attention on the valuable large-format volume *Tex. L'inesorabile*, with texts by Mauro Boselli and graphics by Claudio Villa, and the 3-story cycle *Il ritorno di Mefisto* (Tex n. 738-739-740), again with texts by Mauro Boselli and graphics by Gianluca and Raul Cestaro: it will be evident, for those who do not yet know, that Tex, created in 1948 by Gian Luigi Bonelli and Aurelio 'Galep' Galleppini is the longest-lived serial character in Italian comics, draws on the movie and cultural universe of the American Far West but with Italian sensibilities and aesthetics, in a rich process of transcultural re-imagination, that cannot come as a surprise to foreign observers, given that one of the greatest aesthetic rewritings of western films was produced by Italian director Sergio Leone and musician Ennio Morricone, decades ago.

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GREAT AND ACCIDENTAL BEAUTY: SELECTION CRITERIA

To complete our discourse, in this section we inform our visitors and readers of the criteria used when selecting this large group of comics, how they are organised, and describe some additional features on Italian comics today.

(TWENTY) FIVE IS THE PERFECT NUMBER

The publishers in this selection are 25: an (almost) perfect number to re-call and pay homage to a well-known Italian comic book - not included here because it does not fall within the exhibition's time interval - the multi-award-winning *5 è il numero perfetto* (Coconino Press - Fandango 2006) by the celebrated Igort, an author nevertheless present in this selection with another work.

The 25 publishers in this exhibition range from independent micropublishers to leaders in Italian comics; from historic publishers to others that have only recently joined the sector; and from experts in comics to trade publishers that have also entered the comics market with specific series in recent years, following boosting of this sector since 2019.

QUALITY AND VARIETY OF TITLES: A PLENTIFUL CATCH IN THE ITALIAN SEA OF COMICS

At the end of our selection work we were pleasantly astonished at the resulting structural, dimensional *variety* - with different cultural missions - of these publishers and of the books featured in Italian production. A balance, however, that is entirely accidental because when selecting the comics to be exhibited among the unexpectedly huge number of publications by Italian publishers in this sector (more or less 10,000 titles per year, including new, re-editions and permanents), we relied first and foremost on the artistic and cultural quality of the volumes and issues published in the years from 2019 to mid-2022. This means that the raw material we looked at for the selection was, from the outset, comics, certainly not publishers; hence this considerable number of publishers is the result of the selection, not its initial criterion.

We believe that surprises, for observers who are not familiar with the peculiarities of the comics market in Italy, are plentiful. For example, the absolute record number of titles selected for this exhibition was achieved by an operator that, despite being one of the main and most respected players in Italian publishing in general (Feltrinelli), could be considered somewhat marginal in the comics sector, since it is not their core business; yet their line of comic books, 'Feltrinelli Comics', managed to hit the mark many times in just a few years with volumes of undoubted quality by innovative and multi-award-winning authors at sector events.

On the other hand, publishers specialising in comics but with a publishing presence and turnover that until recently was fairly moderate in the general Italian publishing industry, such as - among others - Tunué, have recently become major players both in the comics sector and in the comics industry as a whole, on the basis of successful editorial choices, and of managerial and strategic growth of their author base, and of greater attention paid to the relationship with press operators.

This seemingly counter-intuitive result may come as a surprise: in fact other publishers, specialised in comics and in particular in auteur comics, such as Oblomov Edizioni or Coconino Press - Fandango, have a very high quality pool of authors in general among active Italian comic book publishers. The work of *editorial discovery* and the *positioning* of works on the market is not in Italy an absolute prerogative of the historical comic book publishers, on the other hand, specialised publishing has often made and still makes a certain effort to have the broader general market recognise the relevance of its books and leading authors. It is, however, the miscellaneous publishing industry that by entering the comics sector with increasing conviction in recent years, has facilitated and accelerated the cultural visibility of the titles also published by the historical publishers in the comics sector in Italy and, partly, their turnover.

MULTI-FACETED REPRESENTATIVENESS

We were speaking of accidental issues. We are pleased to affirm that the representation of 'genres' in Italian comics produced in recent years, and whose core is highlighted in this fair, covers both narrative and *format genres* - playing with the polysemy of the term in both Italian and French - as well as *artist gender*: we count more than thirty unique female authors and an anthology featuring only female authors. The comic strip is an artistic, professional sector increasingly based on gender equality for cartoonists also in Italy: a country in which, compared to more advanced markets in this field - such as France, Germany or the Scandinavian countries - comics had for decades been the prerogative of male authors only, despite a constantly growing number of female readers.

The representation between established and emerging, canonical and alternative, young and older authors is also balanced; and once again accidentally. The high quality of Italian comics clearly and transparently emerges from the selected works which in these three and a half years have received the most positive criticism, and/or the most noteworthy sales, and/or the clearest popular feedback.

We indicate these three factors - reviews by critics and the press, number of sold copies, popular success among readers in places where conversation is held among amateurs - with the formula, perhaps a little lexical, of 'and/or' because such factors may be either all three present in some titles or only alternately, depending on the case. In fact, many titles have been selected for their intrinsic artistic quality - thus for their cultural importance among Italian comics - although their commercial success can be said to be moderate; and vice versa, there are several titles of synthetic graphic articulation and less general artistic impact which, however, having met with great economic and popular success, must be analysed because they are indicators of trends, tastes and preferences in renewal, especially if the success is determined by younger readers.

In conclusion, we would like to suggest that this exhibition does not emphasise the commercial success of Italian comics as a discriminating factor; on the contrary, success is often only a sign of a shared popular magnetism. However, other comics with a more elite appeal could not and should not be left in the shade because they testify, in a complementary way, to the experimental ability of many authors who use comics to engage in artistic, narrative, thematic and political-cultural discourses that, as stated in the opening part of this introduction to the exhibition, are often resulting from a dialectic between cultural, social and geographical centrality and marginality that give Italy its own specific, recognisable imprint on the international comics scene.

Enjoy sailing the sea of new Italian comics.

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TECHNICAL NOTE

The selection includes one-volumes, miniseries, small groups of magazine issues and short series cycles; some novels or collections of stories are published in two to three volumes or in a box set, and some miniseries (complete or ongoing) even count up to 10 or 15 episodes in a volume.

- Each selected comic book includes the names of the authors, title, publisher and year of publication; if it is a revised and updated reissue (a couple of rare and absolutely relevant cases), where possible we have also indicated the date of first publication and sometimes also the publisher of first publication.
- Most of the titles are one-off volumes; but, since comics are in different storytelling and publication formats, we have also included some exceptional miniseries and some excellent recent episodes of historical serial productions (such as *Tex* or *Topolino (Mickey Mouse)*), as well as selections from magazine bundles (such as *Linus*), which in our opinion also needed to be included, not only because they are representative but also and above all for the graphic and narrative quality of the comic stories they feature.
- Some of the selected titles are hardly or not at all suitable for readers under the age of 14: they have therefore been marked with a blue asterisk. There are also many titles that might be less appealing to readers under 14, but not inappropriate, so those have not been marked.

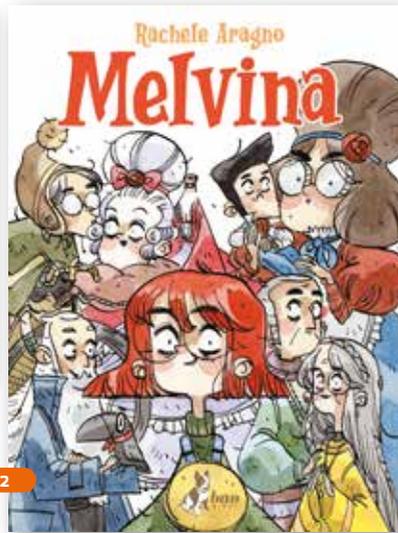
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His most significant publications include *I manga* (Carocci 2021), *Japanese Animation in Asia* (with H.-w. Wong, Routledge 2021), *Conoscere i videogiochi* (with M. Salvador, Tunué 2014), *The Dragon and the Dazzle* (Tunué with Japan Foundation 2010), *Conoscere l'animazione* (Valore Scuola 2004), *Mazinga Nostalgia* (Castelvecchi 1999; 4th ed. rev. and agg. in 2 vols. Tunué 2018), *Sense of Comics* (Castelvecchi 1998), the chapter "Aural dimension in comic art" for *The Oxford Handbook of Sound and Imagination* (Oxford University Press 2019), and research articles in academic journals such as *Asian Journal of Communication*, *Journal of Italian Cinema and Media Studies*, *H-ermes*, *Kritika Kultura*, *Arts*, *Théorème*, *Animēshon Kenkyū*, *Yuriika*, *Annali di storia dell'educazione e delle istituzioni scolastiche* and others. He has also written over fifty critical entries on comics and the graphic arts for Treccani (*Lessico del XXI secolo*, 2013; *Enciclopedia dell'arte contemporanea*, 2021). Soon to be published, edited by him, *The Palgrave Handbook of Music and Sound in Japanese Animation* (Palgrave 2023).



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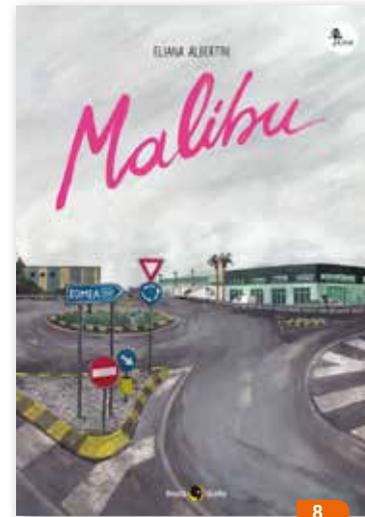
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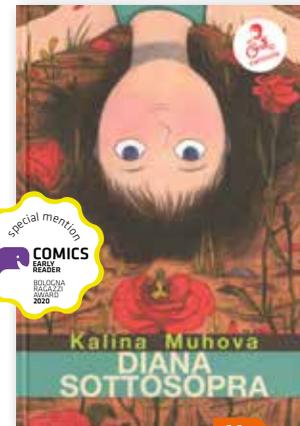
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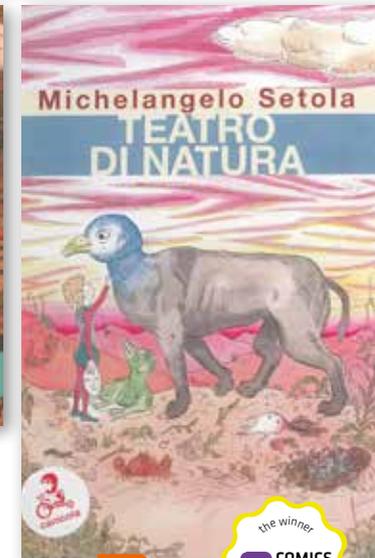
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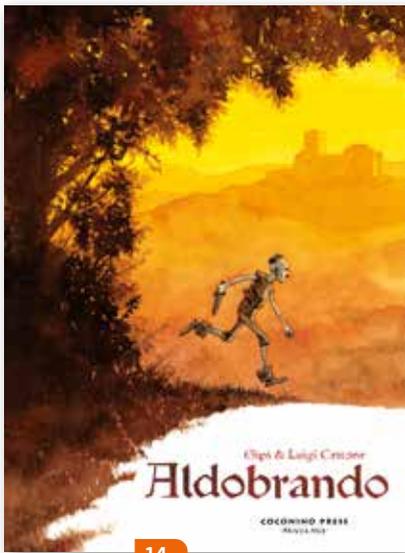


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1. Leo Ortolani, *Bedelia*, Bao Publishing 2020*
2. Rachele Aragno, *Melvina*, Bao Publishing 2019
3. Teresa Radice, Stefano Turconi, *La terra, il cielo, i corvi*, Bao Publishing 2020
4. Zerocalcare, *Scheletri*, Bao Publishing 2020
5. LRNZ, *Geist Maschine* vol. 1, Bao Publishing 2021
6. Zerocalcare, *No Sleep Till Shengal*, Bao Publishing 2022*
7. Andrea Laprovitera, Iacopo Vecchio, *Gino Bartali*, BeccoGiallo 2018

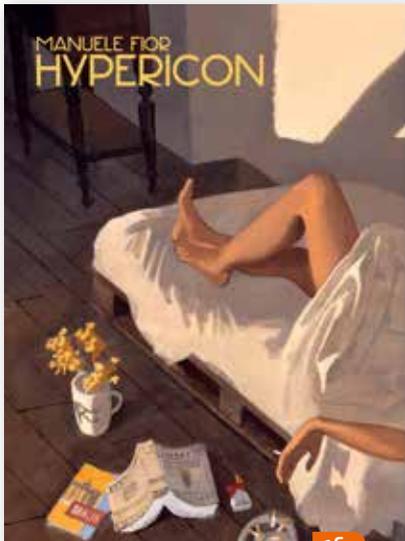
8. Eliana Albertini, *Malibu*, BeccoGiallo 2020
9. Michelangelo Setola, *Gli sprecati*, Canicola 2019
10. Silvia Rocchi, *Susi corre*, Canicola 2019
11. Kalina Muhova, *Diana sottosopra*, Canicola 2019
12. Michelangelo Setola, *Teatro di natura*, Canicola 2021
13. Pastoraccia, *Quasi nessuno ha riso ad alta voce*, Canicola 2022



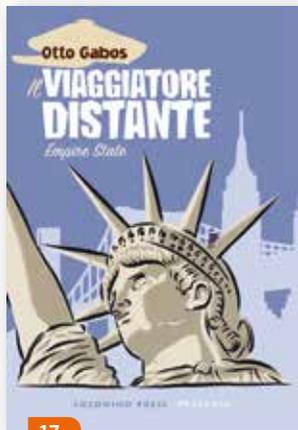
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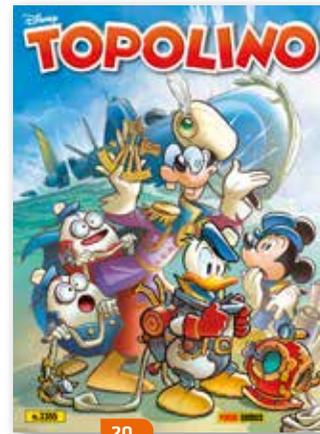
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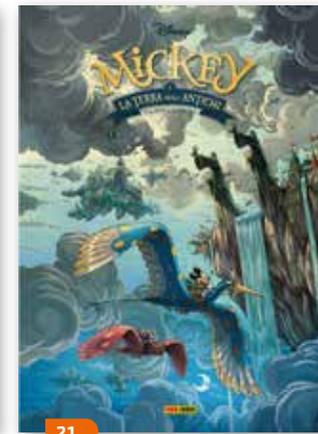
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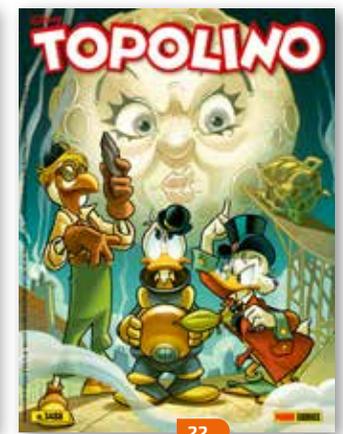
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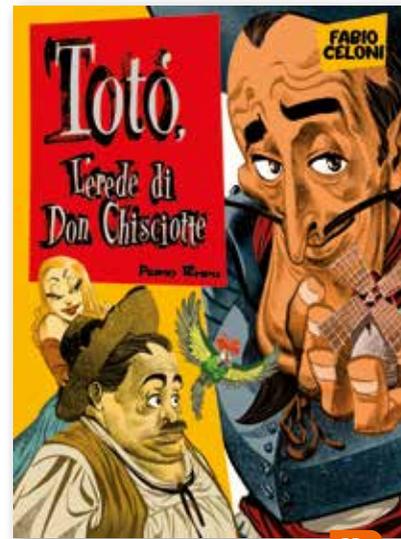
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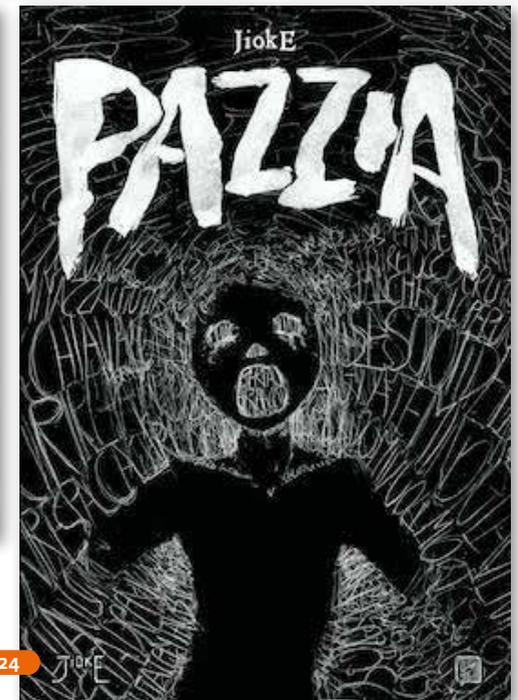
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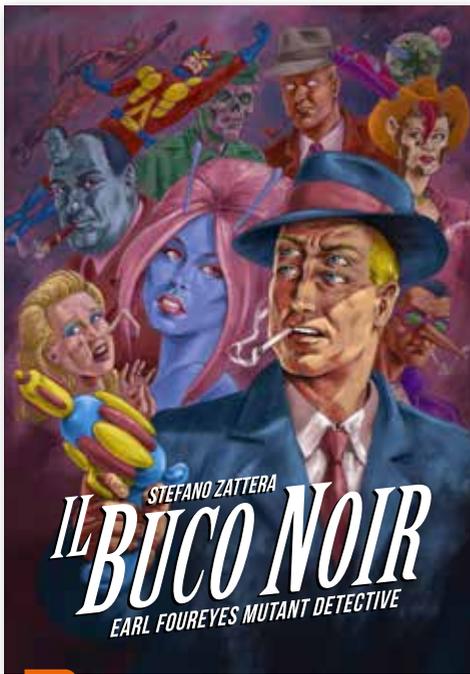
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- 14. Gipi e Luigi Critone, *Aldobrando*, Coconino Press - Fandango 2020
- 15. Luca Tieri, *Vecta*, Coconino Press - Fandango 2021
- 16. Manuele Fior, *Hypericon*, Coconino Press - Fandango 2022
- 17. Otto Gabos, *Il viaggiatore distante - Empire State*, Coconino Press - Fandango 2022
- 18. Dottor Pira, *Super Relax*, Coconino Press - Fandango 2022
- 19. Paolo Massagli, *Mini-fiabe e altre storie*, Cut-up Publishing 2022

- 20. Bruno Enna, Alessandro Pastrovicchio, *Viaggio nella Luna*, on *Topolino* nn. 3488-3489, Panini Comics 2022
- 21. Francesco Artibani, Lorenzo Pastrovicchio, *19.999 leghe sotto i mari*, on *Topolino* n. 3355-3356, Panini Comics 2020
- 22. Denis-Pierre Filippi, Silvio Camboni, *Mickey e la Terra degli Antichi*, Panini Comics 2021
- 23. Fabio Celoni, *Totò, l'erede di Don Chisciotte - Primo tempo*, Panini Comics 2022
- 24. Jioke, *Pazzia*, Edizioni BD 2020*



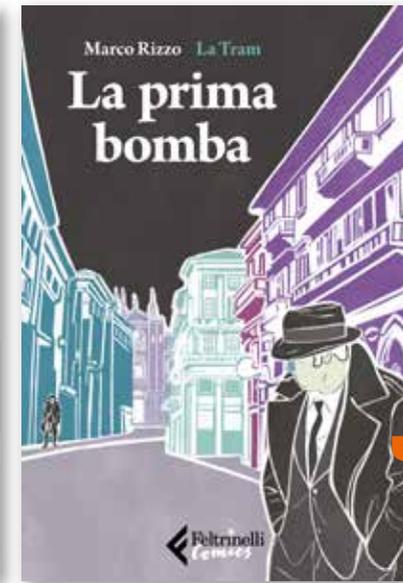
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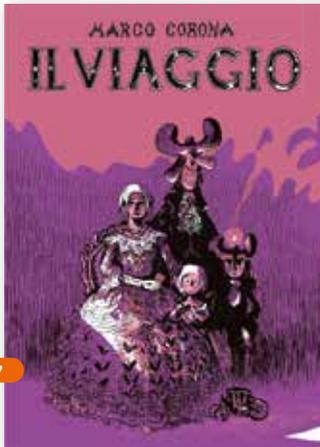
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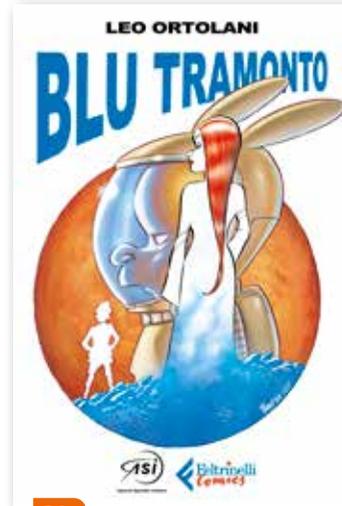
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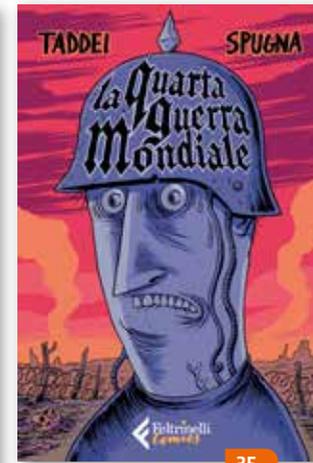
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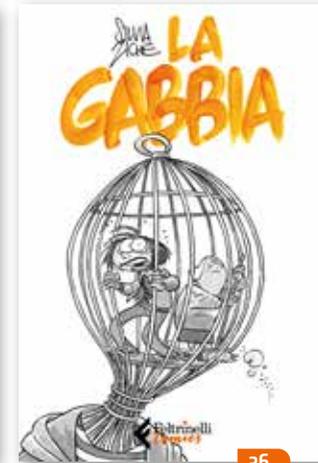
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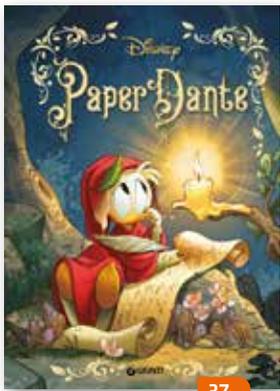
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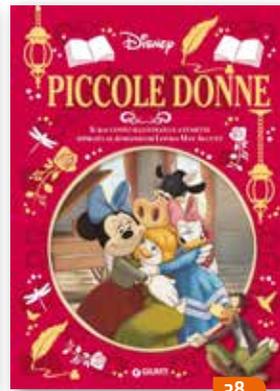
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- 25. Stefano Zattera, *Il buco noir*, Eris Edizioni 2020
- 26. AkaB, *Le mani di Z*, Eris Edizioni in collaboration with Progetto Stigma 2020
- 27. Marco Corona, *Il viaggio*, Eris Edizioni in collaboration with Progetto Stigma 2021
- 28. Fumettibrutti, *Sporchi e subito*, Feltrinelli Comics 2020*
- 29. Fumettibrutti, *P. La mia adolescenza trans*, Feltrinelli Comics 2019
- 30. Fumettibrutti, *Romanzo esplicito*, Feltrinelli Comics 2018
- 31. Fumettibrutti, *Anestesia*, Feltrinelli Comics 2020

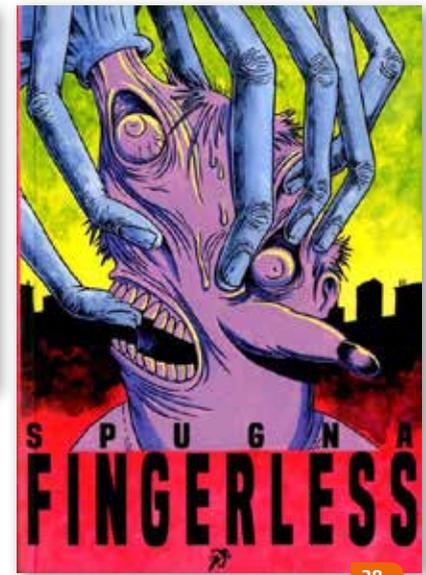
- 32. Lorenzo Palloni, Martoz, *Terranera*, Feltrinelli Comics 2020
- 33. Marco Rizzo, *La Tram*, *La prima bomba*, Feltrinelli Comics 2020
- 34. Leo Ortolani, *Blu tramonto*, Feltrinelli Comics 2021
- 35. Marco Taddei, Spugna, *La Quarta Guerra Mondiale*, Feltrinelli Comics 2021*
- 36. Silvia Ziche, *La gabbia*, Feltrinelli Comics 2022



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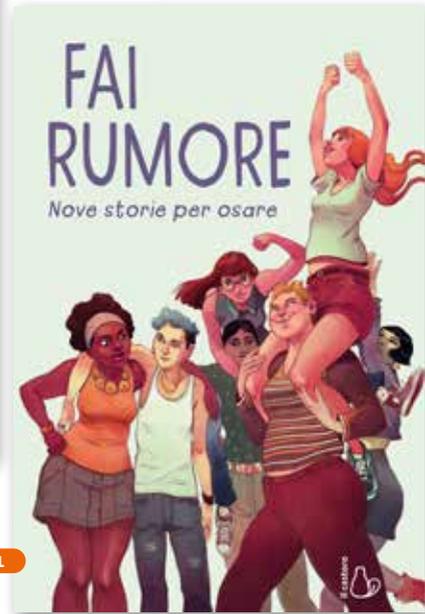
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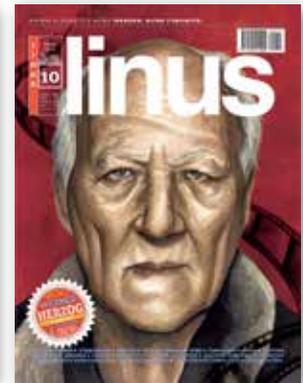
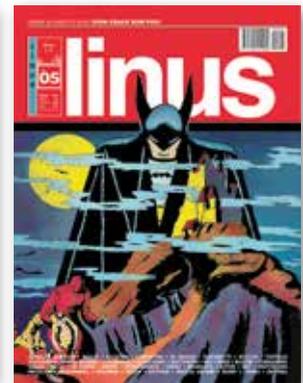
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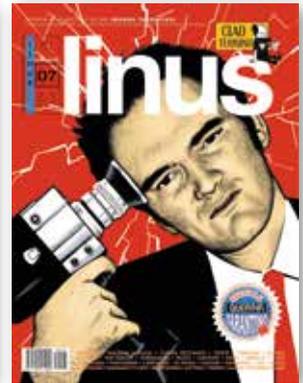
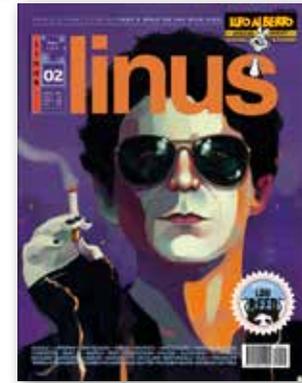
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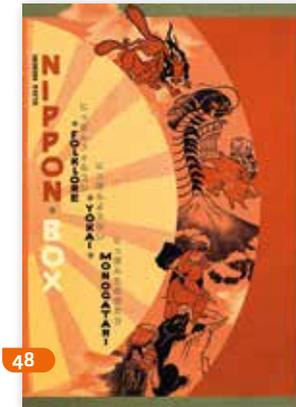
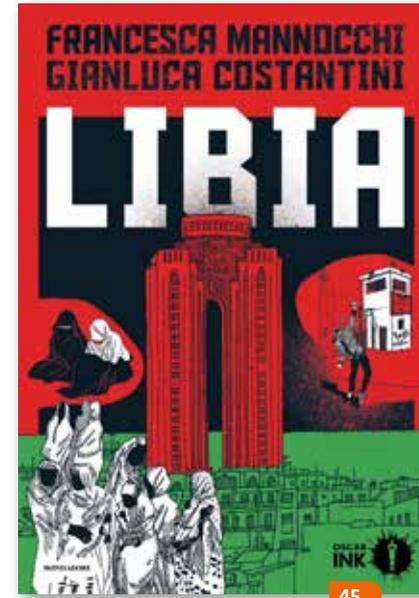
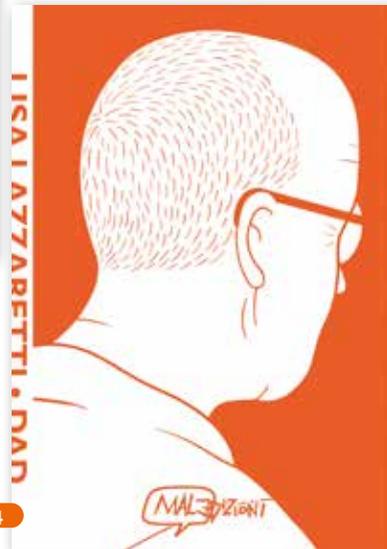
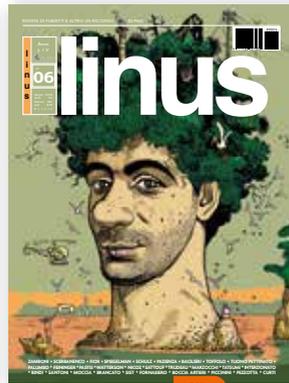
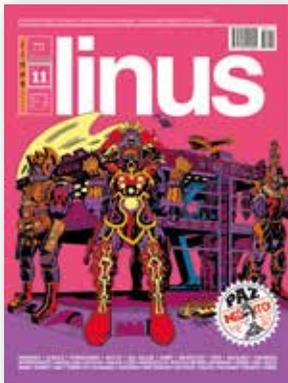
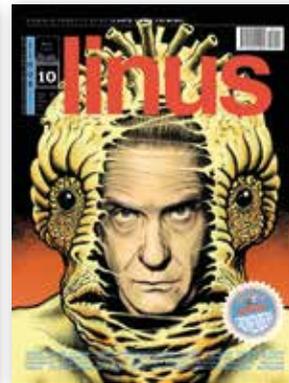


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- 37. Augusto Macchetto, Giada Perisinotto, Andrea Cagol, Guido Martina, Angelo Bioletto, *PaperDante*, Giunti Editore 2021
- 38. Tea Orsi, Goodname Studio, Marco Bosco, Silvia Ziche, *Piccole Donne*, Giunti Editore 2022
- 39. Spugna, *Fingerless*, Hollow Press 2020*
- 40. Silvia Vecchini, Sualzo, *Le parole possono tutto*, Editrice Il Castoro 2021
- 41. AA.VV., *Fai rumore*, Editrice Il Castoro 2022

- 42. AA. VV., *Linus (magazine)*, La nave di Teseo 2018-2022

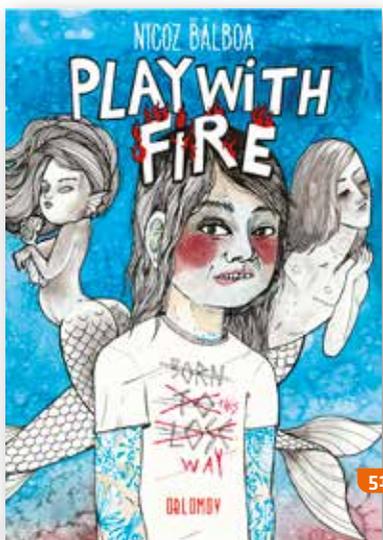


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44. Lisa Lazzaretti, *Dad*, MalEdizioni 2021

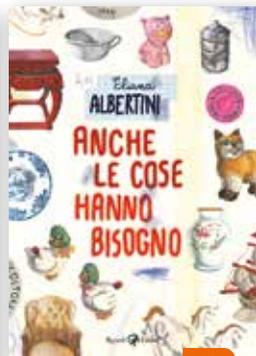
45. Francesca Mannocchi, Gianluca Costantini, *Libia*, Mondadori Libri, collana Oscar Mondadori 2020
46. G. Piccinino, *Le vite de' più eccellenti fumettori*, NPE 2022
47. Igort, *Kokoro. Il cuore nascosto delle cose* (box set), Oblomov Edizioni 2019
48. Elisa Menini, *Nippon Folklore* (box set), Oblomov Edizioni 2021
49. Manuele Fior, *Celestia* (vol. 1-2), Oblomov Edizioni, 2019-2020



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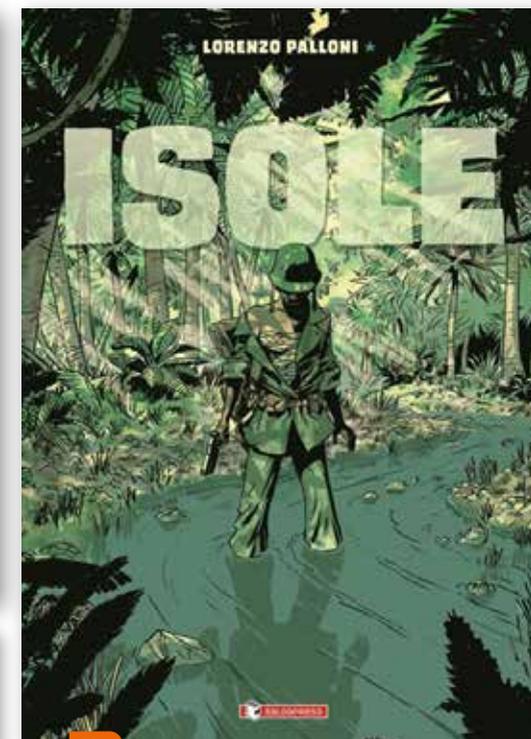
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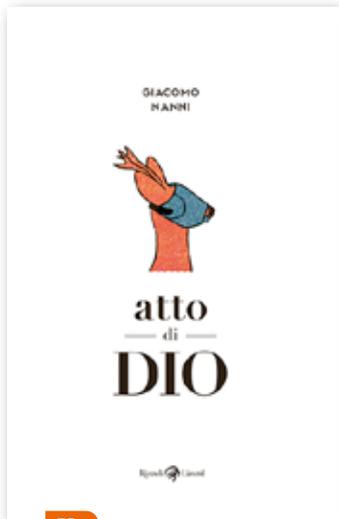
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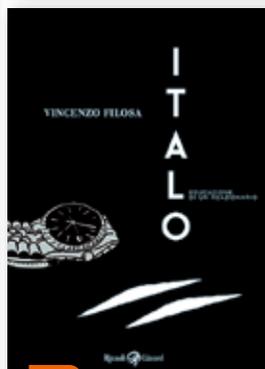
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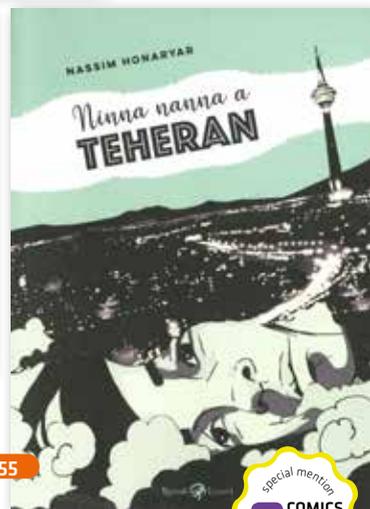
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50. Lorena Canottiere, *Salvo imprevisti*, Oblomov Edizioni 2020

51. Nicoz Balboa, *Play With Fire*, Oblomov Edizioni 2020*

52. Eliana Albertini, *Anche le cose hanno bisogno*, Rizzoli Lizard 2022

53. Giacomo Nanni, *Atto di Dio*, Rizzoli Lizard 2018

54. Vincenzo Filosa, *Italo*, Rizzoli Lizard 2019

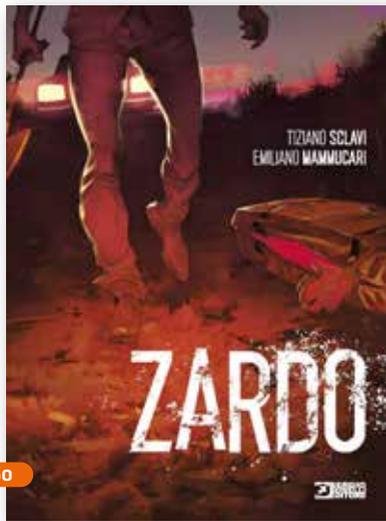
55. Nassim Honaryar, *Ninna nanna a Teheran*, Rizzoli Lizard 2019

56. Iris Biasio, *Mia sorella è pazza*, Rizzoli Lizard 2022

57. Lorenzo Palloni, *Isole*, Saldapress 2022

58. Alessandro Bilotta and various illustrators, *Mercurio Loi* (miniseries, 16 issues), Sergio Bonelli Editore 2017-19

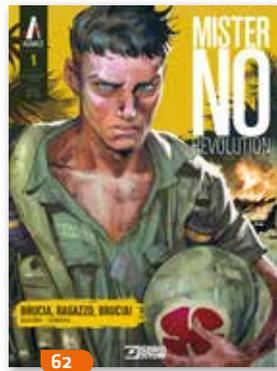
59. Mauro Boselli, Claudio Villa, *Tex. L'inesorabile*, Sergio Bonelli Editore 2020



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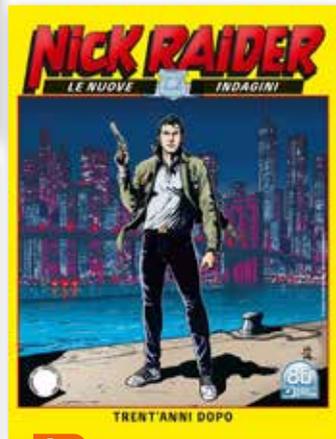
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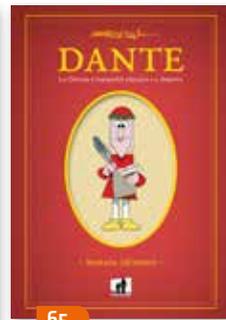
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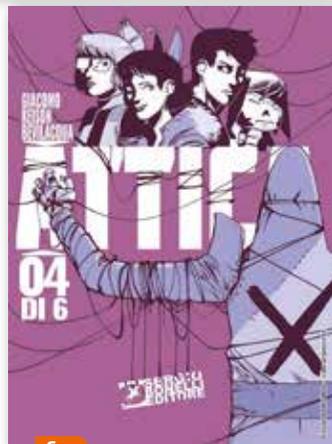
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- 60. Tiziano Sclavi, Emiliano Mammucari, *Zardo*, Sergio Bonelli Editore 2020
- 61. Mauro Boselli, Gianluca e Raul Cestaro, *Il ritorno di Mefisto* (part one) (*Tex* nn. 738-739-740), Sergio Bonelli Editore 2022
- 62. Michele Masiero and various illustrators, *Mister No Revolution* (miniseries, 14 issues), Sergio Bonelli Editore 2018-20
- 63. Giacomo Keison Bevilacqua, *Attica* (miniseries, 6 issues), Sergio Bonelli Editore 2019-20
- 64. Claudio Nizzi, Davide Rigamonti, Giovanni Eccher and various illustrators, *Nick Raider* (miniseries, 10 issues), Sergio Bonelli Editore 2021-22
- 65. Marcello Toninelli, *Dante. La Divina Commedia classica e a fumetti*, Shockdom Edizioni 2021
- 66. Sio, *Evviva che bello! Un libro grosso di fumetti piccoli. Collection 2019*, Shockdom Edizioni 2019

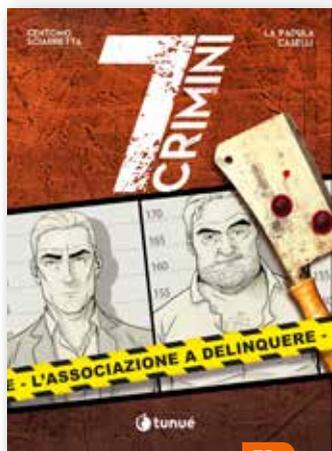
- 67. *Manga Vibe* (magazine), nn. 1-3, Shockdom Edizioni 2021
- 68. Sio, *Scottecs Megaestate*, Shockdom Edizioni 2022
- 69. Federica Ferraro, *E poi muori "Una Storia Horror Neomelodica"*, Sputnik Press 2022



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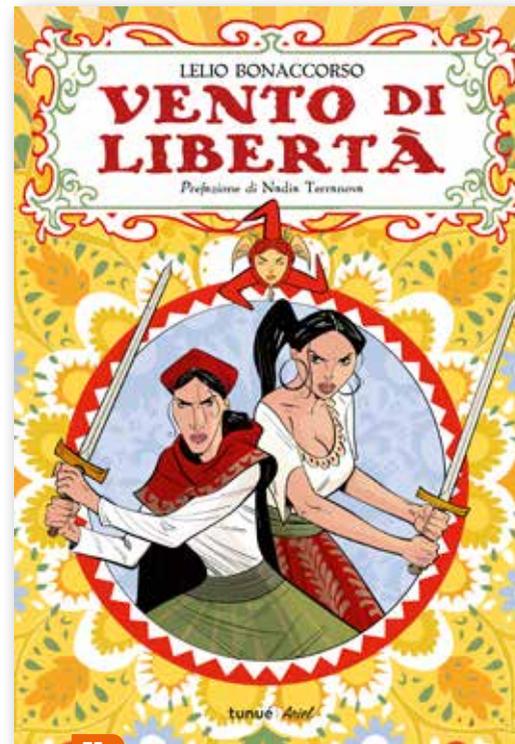
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- 70. Assia Petricelli, Sergio Riccardi, *Per sempre*, Tunué 2020
- 71. Katja Centomo, Emanuele Sciarretta and various illustrators, *7crimini - La truffa*, Tunué 2021
- 72. Katja Centomo, Emanuele Sciarretta and various illustrators, *7crimini - L'associazione a delinquere*, Tunué 2022
- 73. Katja Centomo, Emanuele Sciarretta and various illustrators, *7crimini - L'estorsione*, Tunué 2022
- 74. Katja Centomo, Emanuele Sciarretta and various illustrators *7crimini - La violenza*, Tunué 2022

- 75. Lelio Bonaccorso, *Vento di libertà*, Tunué 2022
- 76. Pera Toons, *Ridi che è meglio*, Tunué 2020
- 77. Pera Toons, *Ridi a Creepypelle*, Tunué 2022



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