

## Roberta Lanzino Ragazza Libeccio

Dark and funny comics from a Garo magazine manga-ka Tadao Tsuge was one of the key contributors to the legendary avant-garde Japanese comics magazine Garo during its heyday in the late 1960s and early 1970s, renowned for his unpretentious journalistic storytelling and clear, eloquent cartooning. Trash Market brings together six of Tsuge's compelling, character-driven stories about life in post-World War II Japan. "Trash Market" and "Gently Goes the Night" touch on key topics for Tsuge: the charming lowlifes of the Tokyo slums and the veterans who found themselves unable to forget the war. "Song of Showa" is an autobiographical piece about growing up in a Tokyo slum during the occupation with an abusive grandfather and an ailing father, and finding brightness in the joyful people of the neighborhood. Trash Market blurs the lines between fiction and reportage; it's a moving testament to the grittiness of life in Tokyo during the postwar years. Trash Market features an essay from the collection's editor and translator, Ryan Holmberg, who is a specialist in Japanese art history. He explores Tsuge's early career as a cartoonist and the formative years the artist spent working in Tokyo's notorious for-profit blood banks.

Alik Strelnikov lives in the shadows of Coney Island, a world of rusted fairground rides that mock his dreams of heroism. Ten years ago he left a brutal life in the Russian army to travel to America, but now, an enforcer in the Brooklyn mafia his life is guns, drugs, booze & his lover, Marina, sometime prostitute & full-time fortune teller.

Dirty Money tells the story of Dotun Oloko, a whistleblower who tries to expose what he suspected was the involvement of the British government and European institutions in the laundering of millions of dollars of money stolen from Nigera by James Ibori, the corrupt former governor of one of the country's oil rich states. Suspecting colossal fraud and corruption, Oloko reports the facts to the UK Department for International development and the European Investment Bank - only to find his family placed under covert surveillance. In the end, Ibori will be sentenced by a London court for fraud and money laundering. But the Western institutions that Oloko alleged were complicit are still in business.

In his first novel to appear in English, "one of Iran's most important living fiction writers" (The Guardian) shows what it's like to live and love there today. In a country where mere proximity between a man and a woman may be the prologue to deadly sin, where illicit passion is punished by imprisonment, or even death, telling that most redemptive of human narratives becomes the greatest literary challenge. If conducting a love affair in modern Iran is not a simple undertaking, then telling the story of that love may be even more difficult. Shahriar Mandanipour (author of Moon Brow) evokes a pair of young lovers who find each other—despite surreal persecution and repressive parents—through coded messages and internet chat rooms; and triumphantly their story entwines with an account of their creator's struggle. Inventive, darkly comic and profoundly touching, Censoring an Iranian Love Story celebrates both the unquenchable power of the written word and a love that is doomed, glorious, and utterly real.

From the famed publisher and poet, author of the million-copy-selling collection A Coney Island of the Mind, his literary

last will and testament -- part autobiography, part summing up, part Beat-inflected torrent of language and feeling, and all magical. "A volcanic explosion of personal memories, political rants, social commentary, environmental jeremiads and cultural analysis all tangled together in one breathless sentence that would make James Joyce proud. . ." --Ron Charles, The Washington Post In this unapologetically unclassifiable work Lawrence Ferlinghetti lets loose an exhilarating rush of language to craft what might be termed a closing statement about his highly significant and productive 99 years on this planet. The "Little Boy" of the title is Ferlinghetti himself as a child, shuffled from his overburdened mother to his French aunt to foster childhood with a rich Bronxville family. Service in World War Two (including the D-Day landing), graduate work, and a scholar gypsy's vagabond life in Paris followed. These biographical reminiscences are interweaved with Allen Ginsberg-esque high energy bursts of raw emotion, rumination, reflection, reminiscence and prognostication on what we may face as a species on Planet Earth in the future. Little Boy is a magical font of literary lore with allusions galore, a final repository of hard-earned and durable wisdom, a compositional high wire act without a net (or all that much punctuation) and just a gas and an inspiration to read.

Illustrated throughout with watercolors by Francesco Clemente that offer an intriguing counterpoint to Mathews's fictions. Born in Caracas, Venezuela, daughter of an Italian citizen, Raffaella Corcione Sandoval is a contemporary artist who has received multiple awards and whose works are held in many important private collections in Italy, London, New York, Caracas, Miami, Mumbai, San Francisco, and Athens. She makes use of multiple forms of expression, from painting to photography, from video to performance, combining and transforming simple materials into unexpected compositions, using new and original techniques. Art, science, philosophy and technology know no borders for this artist whose works incorporate them all in an aesthetical synthesis of human knowledge. Ms Sandoval has exhibited in Switzerland, the USA, Germany, China, Portugal, Spain and India, as well as in several Italian cities. Her works have been shown in galleries and museums including the Royal Palace of Caserta, the Maschio Angioino castle in Naples, and the Museum of Villa Torlonia, Rome. One of Italy's leading Art critic, Vittorio Sgarbi, writes that her works lead us "to the borders of a spirituality as longed for as it is elusive, hidden behind symbolisms that fluctuate in their manifestation through figuration, between the esoteric and the messianic."

Francisco, a wounded, despairing sixteen-year-old Republican guard in the Spanish Civil War, is trying to flee to freedom by crossing the French border. In his escape, he encounters an old remote lighthouse, far from the warring factions. He is granted shelter by Telmo, the aging operator of the lighthouse. As Francisco recuperates, Telmo's tales of epic adventurers who sailed the lost seas and discovered worlds unknown reignite the spark of life in the young soldier. By one of the most brilliant new talents in comic art in Spain, author of the world-wide bestseller Wrinkles.

In a Venetian version of the "Arabian Nights," Saddo Drisdi--the Italianized version of his Turkish name, Sa'dullah Idrisi--the last surviving Turk in the city of Venice, captivates seven children who have fled the Austrians and crept stealthily into the Fondaco dei Turchi, an ancient

entrepôt now slipping into decay, with tales of princesses and corsairs, sultanas and doges, saints and warriors. The year is 1838 and the city on the lagoon is languishing under Austro-Hungarian domination: very little survives of the one-time splendor of the Serenissima. The old man gathers the children around him to recount countless stories of Venetians and Ottomans, filled with savage battles, passionate love affairs, women abducted, saints' relics pilfered, and evildoers turned into stone. These are the doings that filled the centuries-old histories of relations between the Serenissima and the Sublime Porte, between Venice and Constantinople, hovering between mythology and history. "Orientalia" is a seductive account shrouded in legend that reconstructs with scholarly precision the past and the iconography of a Venice now (perhaps) lost.

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