



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

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marinonibooks–“books with pictures”– is an independent publishing house born in 2020 from an illustrator’s passion for publishing and his curiosity about all the different phases of a book’s production, from conception to press. Each volume is an interdisciplinary project aimed at creating the maximum correspondence between form and content.

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

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**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* (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).



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Baltic, I thought. Something about her cheekbones and the eyes, and the long slight built, and her skin. Though mostly it was the hair. Once you're into November and the mercury's below nine and you've hair of any length, you're mad to go in without a cap. Even if you did, you'd never duck your head under or keep it there. Not for a good length of time, not unless you were used to real cold.

That morning the water was gawking chunks off the pier, retching it back at the land. Blocks of aggregate scattered on the jetty, black weed wound around them. Stinking brown algae sliming the surface of the slips. Nobody was in. I'd cycled and the sweat was already cooling on my back. The surf pounding and the only safe place to go in was between the small steps and the Rock. Then I saw the wee dark head. Like a dog, the little one in that painting Tom used to talk about, a head, over an invisible body, struggling through a mass of yellow. She was just bobbing there, waiting. A wave would come but instead of leaping, she'd duck her head, dive into its heart, let it crash through her.

We're a chatty lot here. Plenty to say about nothing. Cian's the worst, bores us silly with his yammer. If you try to bring it round to yourself, he'll just walk over you, oblivious. Unless you're a man, he'll listen to a man. But we all talk, it's the fear, and the cold, that building apprehension during the change. We always test each other. So how is it today? Someone says a number, and then there's the comparison.

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**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.