

Distinta base (Bill of Materials)

A poetry collection by **Elia Romanelli**

With drawings by **Marzia Migliora**

Introduction by **Elena Stancanelli**

Translated by **Clarissa Botsford**

Designed and published by **bruno**

[Book details](#)

**The book will be available at bruno's stand at Offprint Paris 2026,
22–25 October | [Césure](#)**

The official book launch will take place in Venice. The date will be announced shortly.

Distinta base is the first poetry collection by **Elia Romanelli**, a Venetian anthropologist, filmmaker and writer.

The book grew out of a personal need to take stock, to listen closely to oneself. To that end, Romanelli decided to bring together poems written over the course of twenty-five years, scattered across time, and distil them into a collection of just ten. A rigorous exercise in selection: setting aside those that no longer resonated with him, or that he no longer felt compelled to keep, while retaining others, both old and recent. And writing a couple of new ones along the way.

The title captures this process precisely. In manufacturing, a *bill of materials* is the complete list of components and raw materials required to make a finished product. A recipe, a formula, a set of instructions.

“In words, I searched for all my bolts and springs, the quantities, the measurements, the millilitres, the screws, the nails,” Romanelli says of the book. “Not, of course, in the hope of achieving completeness, which would be impossible, but rather of tracing an outline and making it tangible, something that could be touched, even caressed.”

Yet self-portraiture can be one of the most treacherous forms of deception, first and foremost when we deceive ourselves. Romanelli therefore wanted a reader to accompany him through these pages, someone who might untangle the skein as he attempted to find - or perhaps lose - the thread. That reader is **Marzia Migliora**.

Migliora's work is sensitive and attentive, yet, when necessary, unsparing. It offers a direct encounter, an immediate response, with nothing by way of consolation. The colours she has chosen for her ten responses, her ten works, often evoke the hues of internal organs. This is no coincidence, perhaps, but part of what makes the book so compelling: the poet's own substance, laid bare in an attempt to make himself whole, meets the work of a major artist who presents him without a layer of cellophane to protect him from contact with the world.

This same impulse informs the editorial vision of **bruno**, the Venice-based graphic design studio and publishing house, which has conceived the book as a mirror-image structure. On one side are Romanelli's poems, through which he gives form to what he knows of himself; turn the volume upside down, and the other side reveals Marzia Migliora's works, which complete, engage with or contradict his account. This distinctive editorial approach

brings together fragments that might otherwise have remained scattered, preserving them from the possibility of being lost.

In an old cemetery in Venice, a tombstone bears the carved figures of two naked people wearing nothing but hats. For Romanelli, **Elena Stancanelli**'s introduction is that hat: a gesture of friendly protection against the storms that may lie ahead when one publishes one's innermost thoughts for the first time. Because, fundamentally, to write is to stand naked and walk down the street.

The book, then, has also been shaped by the insight and sensibility of the many women who have accompanied its making: Marzia Migliora, whose drawings run through its pages; Elena Stancanelli, who introduces it; Clarissa Botsford, who translates it with exceptional care; and Maria and Giulia, friends and attentive readers who, alongside Elia, have accompanied the poems all the way to the printing press.

Romanelli recognises this collective presence as an essential part of the book: "I'm glad this book has been shaped by so many inspiring women. It wouldn't have the same paper, or the same ink."

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