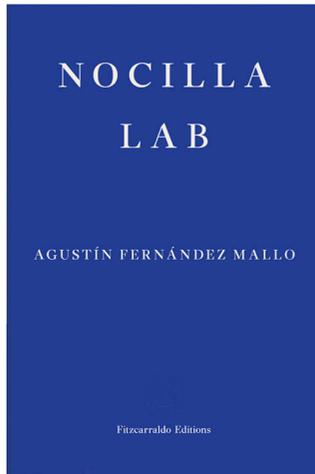


SPRING 2019



Fitzcarraldo Editions



NOCILLA LAB by AGUSTÍN FERNÁNDEZ MALLO

—
Fiction (FA/FYT) / World English
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Published 16 January 2019

Flapped paperback, 192 pages, £12.99

ISBN 978-1-910695-27-2 | Ebook also available

Translated from Spanish by Thomas Bunstead
—

Originally published by Alfaguara Editorial (Spain)

Rights sold: Farrar, Straus and Giroux (North America)

A landmark in contemporary Spanish literature, Agustín Fernández Mallo's *Nocilla Trilogy* – *Nocilla Dream*, *Nocilla Experience*, and *Nocilla Lab* – presents multiple narratives of people and places that reflect the world in the digital age. In this third, standalone volume, we find the author bedridden in Thailand after being knocked down by a motorbike, an accident which fortuitously gave him the time and space to begin writing the trilogy. Seven years later, when he travels with his girlfriend to Sardinia, they come across an old penitentiary that has been converted into an agritourism site. In a tour de force reminiscent of Adolfo Bioy Casares' *The Invention of Morel*, a story of suspense and exploration unfolds in the uninhabited hotel. From autofiction to horror story to graphic novel, *Nocilla Lab* is a fitting conclusion to one of the most daring literary experiments of the twenty-first century.

'An encyclopedia, a survey, a deranged anthropology. *Nocilla Dream* is just the cold-hearted poetics that might see America for what it really is. There is something deeply strange and finally unknowable to this book, in the very best way – a testament to the brilliance of Agustín Fernández Mallo.'

— Ben Marcus, author of *The Flame Alphabet*

'By juxtaposing fiction with non-fiction ... the author has created a hybrid genre that mirrors our networked lives, allowing us to inhabit its interstitial spaces. A physician as well as an artist, Fernández Mallo can spot a mermaid's tail in a neutron monitor; estrange theorems into pure poetry.'

— Andrew Gallix, *Independent*

'[*Nocilla Experience* is] the best novel I read in 2016. Thrillingly, incandescently brilliant!'

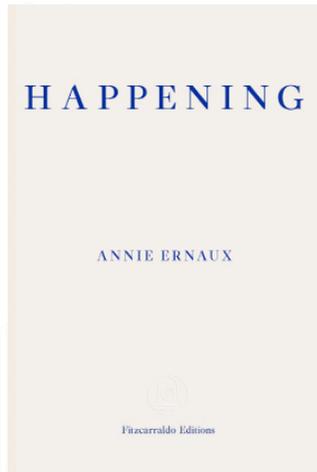
— Stuart Evers, author of *If This is Home*

'With the tools of a scientist and the nose of a poet, Fernández Mallo dissects the materials he finds anywhere and everywhere (libraries and garbage dumps, real cities and virtual realities, audiovisual archives and personal memories) to construct, from these fragments, thoughts, and classifications, collages that could only be the fruit of illogic, dreams, accidents.'

— Jorge Carrión, *4Columns*

Agustín Fernández Mallo was born in La Coruña in 1967, and is a qualified physicist. In 2000 he formulated a self-termed theory of 'post-poetry', which explores connections between art and science and has been the principal focus in several prize-winning collections of poetry since then. The *Nocilla Trilogy*, published between 2006 and 2009, brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the 'Nocilla Generation'. His long essay *Postpoesía, hacia un nuevo paradigma* was shortlisted for the Anagrama Essay Prize in 2009. In 2018 he published a long essay, *Teoría de la basura (cultura, apropiacionismo y complejidad)* won the Biblioteca Breve Prize for his latest novel, *Trilogía de la guerra* (forthcoming from Fitzcarraldo Editions).





HAPPENING by ANNIE ERNAUX

—
Essay (DNF) / Memoir (BM) / UK & Ireland

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Published 13 February 2019

Flapped paperback, 80 pages, £9.99

ISBN 978-1-910695-83-8 | Ebook also available

Translated from French by Tanya Leslie

—
Originally published by Gallimard (France)

First published in English by Seven Stories
(World English exc. UK & Ireland)

In 1963, Annie Ernaux, 23 and unattached, realizes she is pregnant. Shame arises in her like a plague: understanding that her pregnancy will mark her and her family as social failures, she knows she cannot keep that child. This is the story, written forty years later, of a trauma Ernaux never overcame. In a France where abortion was illegal, she attempted, in vain, to self-administer the abortion with a knitting needle. Fearful and desperate, she finally located an abortionist, and ends up in a hospital emergency ward where she nearly dies. In *Happening*, Ernaux sifts through her memories and her journal entries dating from those days. Clearly, cleanly, she gleans the meanings of her experience.

Praise for *The Years*

'*The Years* is a revolution, not only in the art of autobiography but in art itself. Annie Ernaux's book blends memories, dreams, facts and meditations into a unique evocation of the times in which we lived, and live.'

— John Banville, author of *Mrs Osmond*

'The author of one of the most important oeuvres in French literature, Annie Ernaux's work is as powerful as it is devastating, as subtle as it is seething.'

— Edouard Louis, author of *The End of Eddy*

'One of the best books you'll ever read.'

— Deborah Levy, author of *Hot Milk*

'I admire the form she invented, mixing autobiography, history, sociology. The anxious interrogations on her defection, moving as she did from the dominated to the dominant classes. Her loyalty to her people, her fidelity to herself. The progressive depersonalisation of her work, culminating in the disappearance of the "I" in *The Years*, a book I must have read three or four times since its publication, even more impressed each time by its precision, its sweep and – I can't think of any other word – its majesty. One of the few indisputably great books of contemporary literature.'

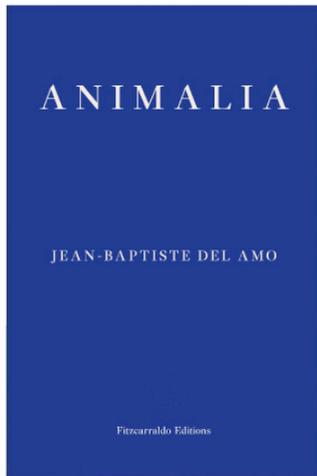
— Emmanuel Carrère, author of *The Kingdom*

'This is an autobiography unlike any you have ever read. ... *The Years* is an earnest, fearless book, a *Remembrance of Things Past* for our age of media domination and consumerism, for our period of absolute commodity fetishism.'

— Edmund White, *New York Times Book Review*

Born in 1940, Annie Ernaux grew up in Normandy, studied at Rouen University, and later taught at secondary school. From 1977 to 2000, she was a professor at the Centre National d'Enseignement par Correspondance. Her books, in particular *A Man's Place* and *A Woman's Story*, have become contemporary classics in France. *The Years* won the Prix Renaudot in France in 2008 and the Premio Strega in Italy in 2016. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.





ANIMALIA by JEAN-BAPTISTE DEL AMO

—
Winner of the Prix du Livre Inter 2017
Winner of the Prix Valéry-Larbaud 2017

—
Fiction (FA/ FYT) / World English rights

—
Published 20 March 2019

Flapped paperback, 424 pages, £12.99

ISBN 978-1-910695-57-9 | Ebook also available

Translated from French by Frank Wynne

—
Originally published by Gallimard (France)
Rights sold: Grove Atlantic (North America),
Text Publishing (ANZ)

Animalia retraces the history of a modest peasant family through the twentieth century as they develop their small plot of land into an intensive pig farm. In an environment dominated by the omnipresence of animals, five generations endure the cataclysm of war, economic disasters, and the emergence of a brutal industrialism reflecting an ancestral tendency to violence. Only the enchanted realm of childhood – that of Éléonore, the matriarch, and that of Jérôme, the last in the lineage – and the innate freedom of the animals offer any respite from the visible barbarity of humanity. Written in shifting prose that reflects the passage of time, with shades of László Krasznahorkai and Cormac McCarthy, *Animalia* is a powerful novel about man's desire to conquer nature and the transmission of violence from one generation to the next.

'*Animalia* is a book about sex and violence, but it has unusual sobriety, and a story with a deep pull. The way it senses the natural world, in seed, vein, hair, grain, pore, bud, fluid, is like nothing I've read.'

— Daisy Hildyard, author of *The Second Body*

'Jean-Baptiste Del Amo's talent is impressive, his writing bountiful and explicit, sinuous and sharp, sensual and surgical.'

— Bernard Pivot, *Le Journal du Dimanche*

'An epic book on family and the savagery of humanity. An astonishing novel.'

— Baptiste Liger, *L'Express*

'Radical and brutal to the point of unease.'

— Michel Abescat, *Télérama*

'Reminiscent of *The Sound and the Fury* by Faulker.'

— Patrick Grainville, *Le Figaro*

'Brutal, violent, raw, harrowing. Here, the smell of manure, blood, piss and viscera permeates every chapter; madness, sex, alcohol and death ooze out of every page.'

— Thierry Gandillat, *Les Echos*

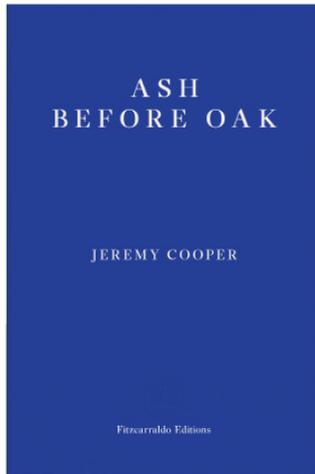
'A tour de force.'

— Eric Naulleau, *Le Point*

Jean-Baptiste Del Amo, born in 1981, is one of France's most exciting and ambitious young writers. *Animalia*, his fourth novel, all published by Gallimard, is his first to appear in English.

Frank Wynne has translated works by authors including Michel Houellebecq, Patrick Modiano, Virginie Despentes, Javier Cercas and Almudena Grandes. His work has earned various awards, including the IMPAC Prize (2002), the Independent Foreign Fiction Prize (2005), the Scott Moncrieff Prize (2008, 2016) and the Premio Valle Inclán.





ASH BEFORE OAK by JEREMY COOPER

—
Fiction (FA) / World rights

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Published 17 April 2019

Flapped paperback, 400 pages, £12.99, 197 x 125mm
ISBN 978-1-910695-89-0 | Ebook also available

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Winner of the 2018 Fitzcarraldo Editions Novel Prize

Ash before Oak, the winner of the inaugural Fitzcarraldo Editions Novel Prize, is written in the form of a journal written by a solitary man on a secluded Somerset estate. Ostensibly a nature diary, chronicling the narrator's interest in the local flora and fauna and the passing of the seasons, *Ash before Oak* is also the story of a breakdown told slantwise, and of the narrator's subsequent recovery through his reengagement with the world around him. The title derives from an old country rhyme forecasting rain. Written in prose that is as precise as it is beautiful, Jeremy Cooper's first novel in over a decade is a stunning investigation of the fragility, beauty and strangeness of life.

EXCERPT

12 November

The softest of openings to the day, the mist low, rolling East to West from the stream at the base of Cothelstone Hill, thick enough to look like rain, yet lacking the weight to mark the puddles in the lane. Hugh drove by in his green jeep, towing a galvanised sheep truck, backed into the gate and loaded up the rams. They filed up the ramp without hesitation – whilst the young horses whinnied and raced and leapt all four feet off the ground, unsettled by the departure of their companions.

With both internal doors of my study closed against the draft, the second window behind my desk is reflected in the glass panels, projecting an image across into my stairwell of the paddock, with a horse standing there, framed by the May Tree in the hedge. I'm mesmerised by the tone and texture of these pictures, the outside inside, the landscape floating in internal space.

The rams may have been taken to the slaughterhouse. Or perhaps to cover the ewes?

Early mornings remain a challenge, the void inside a struggle to fill. I trick myself into action. Force breakfast down

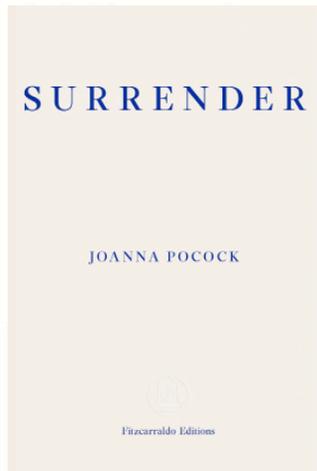
Oaks protect their hold in the ground by letting die branches which, if they continued to grow, might outweigh the ageing root system and topple the tree. Poplars, disliked by traditional woodmen, tend to outgrow themselves and fall in full leaf, devastating the trees around them – the lopsided shape of the Monterey Pine by the bench is due, Bobbie's forester brother told me, to a poplar crashing through the left flank of the tree. Two of the topmost branches of my marker Oak, on the weather side, are dying back and currently stick out leafless into the sky, like the antlers of a stag. On each of them a Raven perches, hefty-bodied birds, shaking their wings, and scraping their curved beaks on the bare timber.

16 November

See that mice have discovered my larder. Resting in a basket on a shelf there was a bunch of dry wild oats, once standing in a vase. Every single ear of corn has been removed. I wonder when the deed was done. Occasional mouse droppings scatter the shelves, but as nothing else has been touched, these are, I suspect, field mice who have rummaged under the lane door.

Jeremy Cooper is a writer, journalist, and broadcaster who has written and published widely on art and antiques. He has appeared regularly on BBC's Antiques Roadshow, was co-presenter of Radio 4's The Week's Antiques, and is the author of four novels and several works of non-fiction on art and design.





SURRENDER by JOANNA POCOCK

—
Essay (DNF) / Memoir (BM) / World rights

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Published 15 May 2019

Flapped paperback, 340 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-85-2 | Ebook also available

—
Winner of the 2018 Fitzcarraldo Editions Essay Prize

Blending personal memoir with reportage, *Surrender* is a narrative nonfiction work on the changing landscape of the West and the scavenger, rewilder, and ecosexual communities, inspired by a two-year stay in Montana. In the style of Barry Lopez and Annie Dillard, Joanna Pocock, the winner of the 2018 Fitzcarraldo Editions Essay Prize, explores the changing landscape of the West in an era of increasing climatic disruption, rising sea levels, animal extinctions, melting glaciers, and catastrophic wild fires.

EXCERPT:

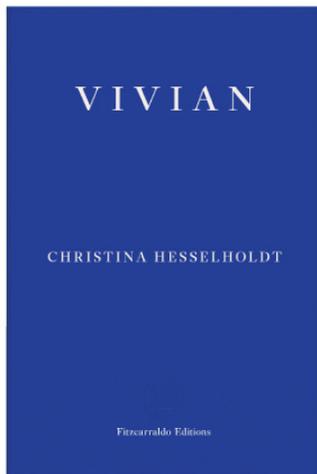
The Dome is a Buckminster Fuller-style geodesic structure about the size of a tennis court. Carpets and cushions are scattered around and coloured banners hang from metal struts. Sitting in chairs across from the entrance are the two women who have made *Surrender* possible: Lindsay Hageman and Reverend Teri Ciacchi. Lindsay lives at the Windward Education and Research Centre, an eco-community occupying adjacent land. You can just about see the centre from here and their goats can be heard bleating throughout the campsite.

Lindsay, fresh-faced, dark-haired and I would guess somewhere in her mid-thirties smiles readily and has an easy but focused manner. You sense when she puts her mind to things they get done. She begins by welcoming us to the land, which she says is 'happy to have you here'. She tells us a bit about the Windward Community, 'an intentional community dedicated to loving the land and to loving each other. We embody ecosexuality every day!' Its members are aligned in their dedication to sustainable living and an open approach to sexuality. Teri Ciacchi on the other hand is a sexologist, priestess of Aphrodite, and holistic spiritual healer in the Living Love Revolution Church. An EcoMagick practitioner, she also teaches Cliteracy Salons, Clitoral Revelations and Vulvic Explorations. We remove our shoes before taking our places cross-legged on the floor. Rain is pounding onto the dome and the air is moist with sweat and wet, earthy smells.

Teri asks if we want to make a joyful noise and people whoop. As an aside she says maybe folk shouldn't be naked for our first meeting as that would be 'just weird'. Teri is about my age. She has difficulty walking and rides a golf cart. Tonight a leopard-skin pillbox hat (just like the Dylan song) sits atop her turquoise hair with its pink fringe. She invites us to inhabit our bodies by doing 'the Line, the Cross and the Circle'. We sit or stand up straight, our bodies establishing a vertical towards the sky. We are then told to picture ourselves sending roots or 'a monkey's tail – whatever works for you', down into the ground. That's the Line. The Cross is formed by our outstretched arms and the Circle is made by rolling our heads. Once we are grounded, Teri goes on to say that we are 'languaging a lot about the figure 8'. At this point I lose her. The words I manage to write down are: 'We're being portals', 'We speak regularly with non-human living things', 'the elementals', 'the fae'. Then she brings it all together, 'We've got to be in relationship with these things. What we want isn't more important than what they want!' Lindsay adds, 'We need to listen to them, to do what the Earth is telling us to do.' And Teri finishes off the idea: 'And with the same rapt attention as we do with someone we want to fuck.'

Joanna Pocock is an Irish-Canadian writer living in London. Her essays, reviews, and travel pieces have appeared in *Distinctly Montana*, *Litro*, *Sunday Independent*, *Los Angeles Times*, *the Nation*, *Orion*, *Tahoma Literary Review*, *3:AM* and on the Dark Mountain blog. She was shortlisted for the Barry Lopez Narrative Nonfiction Prize in 2017, and won 2018 Fitzcarraldo Editions Essay Prize for *Surrender*. She teaches creative writing at the University of the Arts in London and works as a freelance editor for a variety of publishers.





VIVIAN by CHRISTINA HESSELHOLDT

—
Fiction (FA/FYT) / World English

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Published 19 June 2019

Flapped paperback, 408 pages, £12.99

ISBN 978-1-910695-61-6 | Ebook also available

Translated from Danish by Paul Russell Garrett

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Originally published by Rosinante (Denmark)

Rights sold: Hanser Berlin (Germany),

Grupa Wydawnicza Foksal (Poland)

With *Vivian*, her second novel to be published in English, Christina Hesselholdt delves into the world of the enigmatic American photographer, Vivian Maier (1926–2009), whose unique photographic body of work only reached the public by chance. On the surface, Vivian Maier lived a quiet life as a loving, firm and feisty nanny for wealthy families in Chicago and New York. But throughout four decades, she took more than 150,000 photos, mainly with Rolleiflex cameras. The pictures were only discovered in an auction shortly before she died, impoverished and feasibly very lonely. In a time when self-obsession and self-representation are at an all-time high, Vivian Maier holds a particular fascination. How do we define what art is? Who was this outsider artist, and why did she remain in the shadows her whole life? In this playful, polyphonic novel, we watch Vivian grow up in a severely dysfunctional family in New York and Champsaur in France, and we follow her later life as a nanny and street photographer in Chicago. A meditation on art, madness and identity, *Vivian* is a brilliant novel by Denmark's most inventive and radical novelist.

Praise for *Companions*

'Hesselholdt's most penetrating insights into the texture of lived experience come in moments of vivid imagery and unexpected humor, which bridge the weight of biography and the lightness of an instant. ... those who find connections among these disparate moments will be rewarded with a rare and fragile experience: a rediscovery of the strength of narrative bonds, impossible to dissolve and difficult to forget.'

— Alexandra Kleeman, *New York Times*

'An affecting homage to, and a high-spirited literary dissection of, Woolf's book *The Waves* ... *Companions*, translated with care and élan by Paul Russell Garrett, is not at all a gloomy work. Hesselholdt's touch is light, even mocking, as much as her subject matter is grave. There is a dancing intelligence roaming free here, darting back and forth among ideas and sensations. Her novel is a deceptively nonchalant defence of modernism and a work of pure animation.'

— Catherine Taylor, *Financial Times*

'Wonderfully rich prose, what a precious companion.'

— Helle Helle, author of *This Should Be Written in the Present Tense*

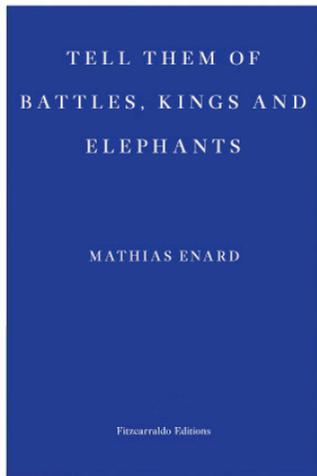
Christina Hesselholdt, born in 1962, studied at the Danish Academy of Creative Writing in Copenhagen and published her first novel, *Køkkenet, Gravkammeret & Landskabet* [*The Kitchen, the Tomb & the Landscape*] in 1991. She has since written more than twenty books, including several novels, short story collections, and books for children, and has received awards such as the Beatrice Prize in 2007, the Jytte Borberg Prize in 2007 and the Critics' Prize in 2010. *Vivian* won the Danish Radio Best Novel Award 2017 and was shortlisted for the Nordic Council Literature Prize in 2017. In 2018, Christina Hesselholdt received the Grand Prize of the Danish Academy for her body of work.



RECENT TITLES



Fitzcarraldo Editions



TELL THEM OF BATTLES, KINGS AND ELEPHANTS by MATHIAS ENARD

—
Fiction (FA/FYT) / World English

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Published 1 November 2018

Flapped paperback, 144 pages, £10.99

ISBN 978-1-910695-69-2 | Ebook also available

Translated from French by Charlotte Mandell

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Originally published by Actes Sud (France)
Published simultaneously with New Directions (US)

In 1506, Michelangelo – a young but already renowned sculptor – is invited by the sultan of Constantinople to design a bridge over the Golden Horn. The sultan has offered, alongside an enormous payment, the promise of immortality, since Leonardo da Vinci’s design was rejected: ‘You will surpass him in glory if you accept, for you will succeed where he has failed, and you will give the world a monument without equal.’ Michelangelo, after some hesitation, flees Rome and an irritated Pope Julius II – whose commission he leaves unfinished – and arrives in Constantinople for this truly epic project. Once there, he explores the beauty and wonder of the Ottoman Empire, sketching and describing his impressions along the way, and becomes immersed in cloak-and-dagger palace intrigues as he struggles to create what could be his greatest architectural masterwork. Constructed from real historical fragments, *Tell Them of Battles, Kings, and Elephants* is a thrilling novella about why stories are told, why bridges are built, and how seemingly unmatched pieces, seen from the opposite sides of civilization, can mirror one another.

Praise for *Compass*

‘All of Enard’s books share the hope of transposing prose into the empyrean of pure sound, where words can never correspond to stable meanings. He’s the composer of a discomposing age.’

— Joshua Cohen, *New York Times*

‘Few works of contemporary fiction yield as much pleasure as *Compass*. Reading it amounts to wandering into a library arranged in the form of an exotic sweet shop, full of tempting fragments of stories guaranteed leaving you wanting more.’

— Eileen Battersby, *Irish Times*

‘*Compass* is a challenging, brilliant, and – God help me – important a novel as is likely to be published this year.’

— Justin Taylor, *Los Angeles Times*

‘One of the finest European novels in recent memory.’

— Adrian Nathan West, *Literary Review*

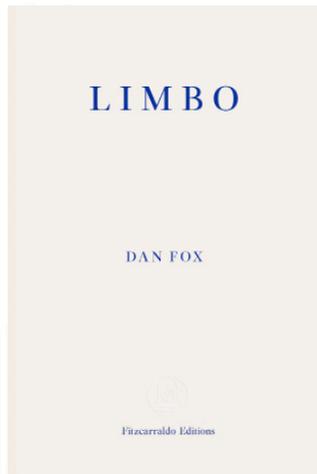
‘Enard is like the anti-Houellebecq, and he deserves far more attention.’

— Sam Sacks, *Wall Street Journal*

Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He has lived in Barcelona for about fifteen years, interrupted in 2013 by a writing residency in Berlin. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won the Liste Goncourt/Le Choix de l’Orient, the Prix littéraire de la Porte Dorée and the Prix du Roman-News for *Street of Thieves*. He won the 2015 Prix Goncourt, the 2017 Leipziger Book Award for European Understanding, and was shortlisted for the 2017 Man Booker International Prize for *Compass*. *Tell Them of Battles, Kings and Elephants* is his fourth novel to appear in English.



Fitzcarraldo Editions



LIMBO by DAN FOX

—
Essay (DNF) / World rights

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Published 1 October 2018

Flapped paperback, 152 pages, £10.99, 197 x 125mm
ISBN 978-1-910695-80-7 | Ebook also available

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In a world that demands faith in progress and growth, *Limbo* is a companion for the stuck, the isolated, delayed, stranded, and trapped. Fusing family memoir with a meditation on creative block, depression, solitude, class, place and the intractable politics of our present moment, Dan Fox draws upon his experiences as a writer to consider the role that fallow periods and states of impasse play in art and life. *Limbo* is an essay about getting by when you can't get along, employing a cast of artists, exiles, ghosts, hermits and sailors – including the author's older brother who, in 1985, left England for good to sail the world – to reflect on the creative, emotional and political consequences of being stuck, and how these are also crucial to our understanding of inspiration, flow and productivity. From Thomas Aquinas to radical behavioural experiments, from creative constraints to the social horrors of *The Twilight Zone* and Get Out's *Sunken Place*, *Limbo* argues that there can be no growth without stagnancy, no movement without inactivity, and no progress without refusal.

Praise for *Pretentiousness: Why it Matters*

'Dan Fox makes a very good case for a re-evaluation of the word "pretentious". The desire to be more than we are shouldn't be belittled. Meticulously researched, persuasively argued – where would we be as a culture if no-one was prepared to risk coming across as pretentious? *Absolument* nowhere, darling – that's where.'

— Jarvis Cocker

'*Pretentiousness: Why It Matters* is more than a smartly counterintuitive encomium: it's a lucid and impassioned defence of thinking, creating and, ultimately, living in a world increasingly dominated by the massed forces of social and intellectual conservatism. I totally loved the book.'

— Tom McCarthy, author of *Satin Island*

'Dan Fox's book celebrates the art in artifice, the let's pretend in pretentiousness, arriving at an eloquent, important understanding of how culture has always provided an escape from the dreariness of routine work and productive life. Exhaustively researched and passionately written, recognizing those who audaciously "pretend" to beauty beyond their present means, *Pretentiousness* is a deeply optimistic and affirming book.'

— Chris Kraus, author of *I Love Dick*

'Epoch-making, epic, historic, unforgettable, triumphant, age-old, inevitable, inexorable, and veritable. Pretentiousness will never look the same.'

— Elif Batuman, author of *The Possessed*

'Fox is a nimble writer, and his book includes surprisingly rich detours through history, philosophy, criticism, literature.'

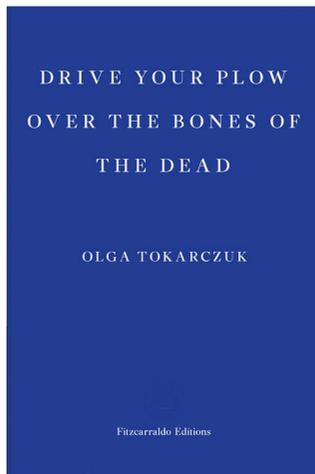
— Jennifer Szalai, *New York Times*

Dan Fox is a writer, musician, filmmaker and editor-at-large of *frieze* magazine. His first book, *Pretentiousness: Why it Matters*, was published by Fitzcarraldo Editions in 2016. He is based in New York.



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Follow us on [Twitter@fitzcarraldoeditions](https://twitter.com/fitzcarraldoeditions)



DRIVE YOUR PLOW OVER THE BONES OF THE DEAD by OLGA TOKARCZUK

—
Fiction (FA/FYT) / World English

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Published 12 September 2018

Flapped paperback, 320 pages, £12.99

ISBN 978-1-910695-71-5 | Ebook also available

Translated from Polish by Antonia Lloyd-Jones

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With *Drive Your Plow Over the Bones of the Dead*, Man Booker International Prize-winner Olga Tokarczuk returns with a subversive, entertaining noir novel. In a remote Polish village, Janina Duszejko, an eccentric woman in her sixties, recounts the events surrounding the disappearance of her two dogs. She is reclusive, preferring the company of animals to people; she's unconventional, believing in the stars; and she is fond of the poetry of William Blake, from whose work the title of the book is taken. When members of a local hunting club are found murdered, Duszejko becomes involved in the investigation. By no means a conventional crime story, this existential thriller by 'one of Europe's major humanist writers' (*Guardian*) offers thought-provoking ideas on our perceptions of madness, injustice against marginalized people, animal rights, the hypocrisy of traditional religion, belief in predestination – and caused a genuine political uproar in Tokarczuk's native Poland.

'A magnificent writer.'

— Svetlana Alexievich, 2015 Nobel Prize in Literature laureate

'Strange, mordantly funny, consoling and wise, Olga Tokarczuk's novels fill the reader's mind with intimations of a unique consciousness. Her latest novel to be translated into English, *Drive Your Plow Over The Bones of The Dead* is simultaneously unsettling and oddly companionable. Suffused with William Blake, astrological lore, and the landscapes of middle Europe, it's both a meditation on human compassion and a murder mystery that lingers in the imagination.'

— Marcel Theroux, author of *Strange Bodies*

'I loved this wry, richly melancholic philosophical mystery. It's a compelling and endlessly thought-provoking novel, luminous with the strangeness of existence.'

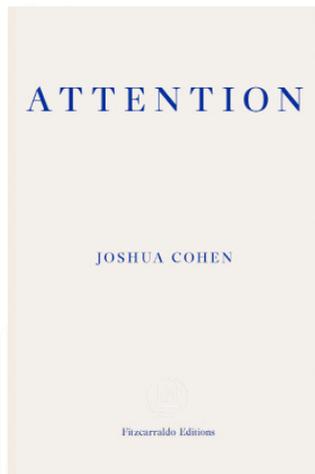
— Megan Hunter, author of *The End We Start From*

'Olga Tokarczuk is a household name in Poland and one of Europe's major humanist writers, working here in the continental tradition of the "thinking" or essayistic novel. *Flights* has echoes of W. G. Sebald, Milan Kundera, Danilo Kiš and Dubravka Ugrešić, but Tokarczuk inhabits a rebellious, playful register very much her own. ... Hotels on the continent would do well to have a copy of *Flights* on the bedside table. I can think of no better travel companion in these turbulent, fanatical times.'

— Kapka Kassabova, *Guardian*

Olga Tokarczuk is one of Poland's best and most beloved authors. In 2015 she received the Brueckepreis and the prestigious annual literary award from Poland's Ministry of Culture and National Heritage, as well as Poland's highest literary honour, the Nike and the Nike Readers' Prize. She is the author of eight novels, two short story collections and has been translated into a dozen languages. *Flights*, her last book to appear in English, was shortlisted for the 2018 Man Booker International Prize.





ATTENTION: DISPATCHES FROM THE LAND OF DISTRACTION by JOSHUA COHEN

—
Granta Best of Young American Novelist in 2017

—
Essays (DNF) / Reportage & collected journalism (DNJ)

—
Published 14 August 2018

Flapped paperback, 576 pages, £14.99, 197 x 125mm
ISBN 978-1-910695-74-6 | Ebook also available

—
Simultaneously published with Random House (US)

A wide-ranging, thought-provoking, and rule-bending selection of non-fiction from Joshua Cohen, ‘a major American writer’ (*New York Times*), *Attention: Dispatches from a Land of Distraction* is a powerful and fresh work of social criticism, examining the ways we can reclaim the power of attention in an age of constant distraction. A fully realized work created from a selection of previously published and new essays, memoir, criticism, letters and diaries, Joshua Cohen’s first collection of essays covers an extraordinary array of topics: politics, literature, art, music, travel, the media, and psychology, on subjects ranging from Donald Trump, Bernie Sanders, animals in literature, Gustav Mahler, Aretha Franklin, Edward Snowden, Gordon Lish, the closing of the Ringling Bros. circus, Google, Thomas Pynchon, and English-language publishing in Paris. In thirty essays and forty short ‘interludes’, Cohen directs his sharp gaze out upon the world, exhibiting his deep erudition and ability to draw connections between seemingly unlike things, showing us how to look at a world overflowing with information without becoming daunted. In each piece, Cohen projects a quality of thought that is uniquely his, and a voice as witty, powerful, funny, and distinct as any in American letters.

Praise for *Moving Kings*

‘A Jewish *Sopranos*... Cohen is an extraordinary prose stylist, surely one of the most prodigious in American fiction today... his sentences are all-season journeyers, able to do everything everywhere at once... A crystalline novelist with a journalistic openness to the world.’

— James Wood, *New Yorker*

‘Joshua Cohen’s *Moving Kings* is a lit fuse, a force let loose, a creeping flame heading for demolition, and Cohen himself is a fierce polyknower in command of the workings of the moving parts of much of the human predicament. A master of argot and wit, he writes the language of men in a staccato yet keening idiom of his own invention. And though it is set in a grungy New York, call this the first Israeli combat novel ever dared by an American writer.’

— Cynthia Ozick, author of *Foreign Bodies*

‘Joshua Cohen is a blacksmith who heats, hammers and molds the language to sharpest, most precise points. Not for the sake of craft, but to tell a troubled story about troubled life in the twenty-first century. This is a dazzling and poignant book.’

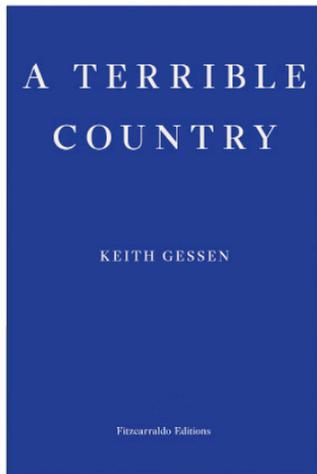
— Rachel Kushner, author of *The Flamethrowers*

‘Funny, smart, and perfectly addictive, *Moving Kings* is a novel of wonderful scope. It shows Cohen at the top of his powers and is bound to bring him many new readers, hot for a fresh understanding of America.’

— Andrew O’Hagan, author of *The Illuminations*

Joshua Cohen was born in 1980 in Atlantic City. He has written novels (*Book of Numbers*, *Moving Kings*), short fiction (*Four New Messages*), and non-fiction for the *New York Times*, *London Review of Books*, *Bookforum*, and others.





A TERRIBLE COUNTRY by KEITH GESSEN

—
Fiction (FA) / UK & Commonwealth exc. Can

—
Published 10 July 2018

Flapped paperback, 424 pages, £12.99

ISBN 978-1-910695-76-0 | Ebook also available

—
Published simultaneously with Viking (USA)

In the summer of 2008, Andrei Kaplan moves from New York to Moscow to look after his ageing grandmother, a woman who survived the dark days of communism and witnessed Russia's violent capitalist transformation, during which she lost her beloved dacha. She welcomes Andrei into her home, even if she can't always remember who he is. Andrei learns to navigate Putin's Moscow, still the city of his birth, but with more expensive coffee. He looks after his elderly – but surprisingly sharp! – grandmother, finds a place to play hockey, a café to send emails, and eventually some friends, including a beautiful young activist named Yulia. Capturing with a miniaturist's brush the unfolding demands of family, fortune, personal ambition, ideology, and desire, *A Terrible Country* is a compelling novel about ageing, radical politics, Russia at a crossroads, and the difficulty – or impossibility – of actually changing one's life.

'A cause for celebration: big-hearted, witty, warm, compulsively readable, earnest, funny, full of that kind of joyful sadness I associate with Russia and its writers. Gessen's particular gift is his ability to effortlessly and charmingly engage with big ideas – power, responsibility, despotism of various stripes, the question of what a country is supposed to do for the people who live in it – while still managing to tell a moving and entertaining human story. At a time when people are wondering whether art can rise to the current confusing political moment, this novel is a reassurance, from a wonderful and important writer.'

— George Saunders, Man Booker Prize-winning author of *Lincoln in the Bardo*

'*A Terrible Country* is even better than I hoped. By turns sad, funny, bewildering, revelatory, and then sad again, it recreates the historical-psychological experience of returning, for twenty-first-century reasons, to a country one's parents left in the twentieth century. It's at once an old-fashioned novel about the interplay between generational roles, family fates, and political ideology, and a kind of global detective mystery about neo-liberalism (plus a secret map of Moscow in terms of pickup hockey). Gessen is a master journalist and essayist, as well as a storyteller with a scary grasp on the human heartstrings, and *A Terrible Country* unites the personal and political as only the best novels do.'

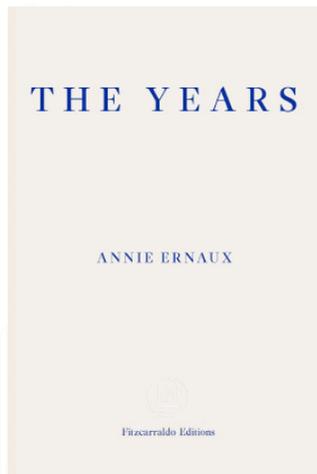
— Elif Batuman, author of *The Idiot* and *The Possessed*

'Like Primo Levi's masterpiece *If Not Now, When?*, *A Terrible Country* makes the emotional case for an unfamiliar politics. Its critique of the Russian mafia state is balanced by a deeply humanistic attention to common decency. I would not hesitate to recommend this novel to a busy person who otherwise refuses to touch fiction. The only up-to-the-minute, topical, relevant, and necessary novel of 2018 that never has to mention Trump.'

— Nell Zink, author of *The Wallcreeper* and *Mislaid*

Keith Gessen is the author of *A Terrible Country*, *All the Sad Young Literary Men* and a founding editor of *n+1*. He edited and co-translated Kirill Medvedev's *It's No Good*, also published by Fitzcarraldo Editions, and translated Nobel Prize-winner Svetlana Alexievich's *Voices from Chernobyl*. He teaches journalism at Columbia and lives in New York.





THE YEARS

by ANNIE ERNAUX

—
Essay (DNF) / Memoir (BM) / UK & Ireland

—
Published 20 June 2018

Flapped paperback, 224 pages, £12.99

ISBN 978-1-910695-78-4 | Ebook also available

—
Originally published by Gallimard (France)

First published in English by Seven Stories

(World English exc. UK & Ireland)

Considered by many to be the iconic French memoirist's defining work, *The Years* is a narrative of the period 1941 to 2006 told through the lens of memory, impressions past and present, photos, books, songs, radio, television, advertising, and news headlines. Local dialect, words of the times, slogans, brands and names for ever-proliferating objects are given voice here. The voice we recognize as the author's continually dissolves and re-emerges as Annie Ernaux makes the passage of time palpable. Time itself, inexorable, narrates its own course, consigning all other narrators to anonymity. A new kind of autobiography emerges, at once subjective and impersonal, private and collective. On its 2008 publication in France, *The Years* came as a surprise. Though Ernaux had for years been hailed as a beloved, bestselling and award-winning author, this was in many ways a departure: both an intimate memoir 'written' by entire generations, and a story of generations telling a very personal story. Like the generation before hers, the narrator eschews the 'I' for the 'we' ('on' in French) as if collective life were inextricably intertwined with a private life that in her parents' generation ceased to exist. In inventing a new genre – the collective autobiography – Annie Ernaux has written a genuine masterpiece which cements her place as one of our greatest memoirists.

'The author of one of the most important oeuvres in French literature, Annie Ernaux's work is as powerful as it is devastating, as subtle as it is seething.'

— Edouard Louis, author of *The End of Eddy*

'One of the best books you'll ever read.'

— Deborah Levy, author of *Hot Milk*

'I admire the form she invented, mixing autobiography, history, sociology. The anxious interrogations on her defection, moving as she did from the dominated to the dominant classes. Her loyalty to her people, her fidelity to herself. The progressive depersonalisation of her work, culminating in the disappearance of the "I" in *The Years*, a book I must have read three or four times since its publication, even more impressed each time by its precision, its sweep and – I can't think of any other word – its majesty. One of the few indisputably great books of contemporary literature.'

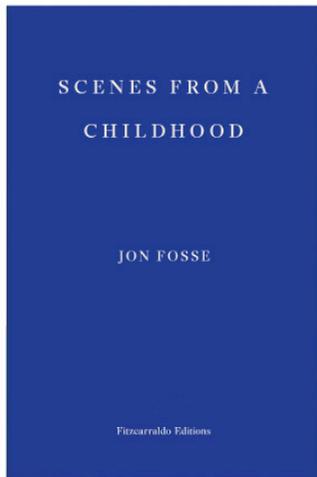
— Emmanuel Carrère, author of *The Kingdom*

'This is an autobiography unlike any you have ever read. ... *The Years* is an earnest, fearless book, a *Remembrance of Things Past* for our age of media domination and consumerism, for our period of absolute commodity fetishism.'

— Edmund White, *New York Times Book Review*

Born in 1940, Annie Ernaux grew up in Normandy, studied at Rouen University, and later taught at secondary school. From 1977 to 2000, she was a professor at the Centre National d'Enseignement par Correspondance. Her books, in particular *A Man's Place* and *A Woman's Story*, have become contemporary classics in France. *The Years* won the Prix Renaudot in France in 2008 and the Premio Strega in Italy in 2016. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.





SCENES FROM A CHILDHOOD by JON FOSSE

—
Fiction (FA/FYT) / World English

—
Published 2 May 2018

Flapped paperback, 200 pages, £12.99

ISBN 978-1-910695-53-1 | Ebook also available

Translated from Norwegian by Damion Searls

—

One of Norway's most celebrated authors and playwrights, Jon Fosse is famed for the minimalist and unsettling quality of his writing. *Scenes from a Childhood* draws together a number of Fosse's most powerful short pieces, spanning his entire career. In the title story, we are presented with a loosely autobiographical narrative strand made up of multiple shards of memory covering infancy to awkward adolescence. The collection also contains Fosse's haunting and dream-like novella *And Then My Dog Will Come Back To Me*. Taken from various sources, this will be the first time that these pieces appear alongside each other in the same collection, offering readers the chance to discover the best of Fosse's inimitable spare and poetic prose.

'Jon Fosse is a major European writer.'
— Karl Ove Knausgaard, author of *My Struggle*

'He has a surgeon's ability to use the scalpel and to cut into the most prosaic, everyday happenings, to tear loose fragments from life, to place them under the microscope and examine them minutely, in order to present them afterward... sometimes so endlessly desolate, dark, and fearful that Kafka himself would have been frightened.'
— *Aftenposten*

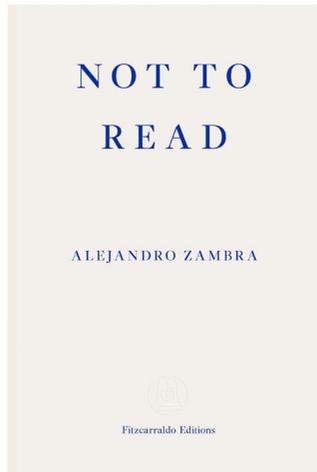
'Fosse has been compared to Ibsen and to Beckett, and it is easy to see his work as Ibsen stripped down to its emotional essentials. But it is much more. For one thing, it has a fierce poetic simplicity.'
— *New York Times*

'With its heavy silences and splintered dialogue, his work has reminded some of Beckett, others of Pinter.'
— *Guardian*

Jon Fosse was born in 1959 on the west coast of Norway and has written over thirty books and twenty-eight plays that have been translated into over 40 languages. His first novel, *Red, Black*, was published in 1983, and was followed by such works as *Melancholia I & II*, *Aliss at the Fire*, and *Morning and Evening*. He is one of the world's most produced living playwrights. In 2007, Fosse became a chevalier of the Ordre national du Mérite of France, and he was awarded the International Ibsen Award in 2010. In 2011, he moved into Grotten, an honorary residence for artists on the grounds of the Royal Palace in Oslo. He was awarded the European Prize for Literature in 2014 and the Nordic Council Literature Prize in 2015. He currently has homes in Bergen, Oslo, and in Hainburg, Austria.

Damion Searls is a translator from German, Norwegian, French, and Dutch and a writer in English. He has translated many classic modern writers, including Proust, Rilke, Nietzsche, Walser, Ingeborg Bachmann, Alfred Döblin, Jon Fosse, Elfriede Jelinek, and Nescio.





NOT TO READ

by ALEJANDRO ZAMBRA

—
Essay (DNF) / UK & Commonwealth

—
Published 9 April 2018

Flapped paperback, 240 pages, £12.99

ISBN 978-1-910695-63-0 | Ebook also available

Translated by Megan McDowell

—

Over the course of the chronicles and literary essays that make up this volume, Alejandro Zambra outlines his own particular theory of reading. Whether it is in the course of a carefully considered commentary on a specific book, or in the digressions born out of a piece on this or that author – from Parra, Levrrero and Pavese to Millán, Ribeyro, Tanizaki or Bolaño, Natalia Ginzburg and Puig – the simple act of reading dominates these pages, within which the author alternates between forceful and good-humoured rants against clichés and impostures and intimist celebrations of true literary experiences. The book’s title is an allusion to the moment when Zambra decided to stop writing a weekly literary column and began instead to experiment, as he explains, with the pleasure of not reading certain books, thus allowing himself the freedom to open himself up to readings not imperative to the daily routine of literary journalism. As in his novels and poems, in *Not to Read* Alejandro Zambra unfurls his characteristic style, which place ambiguity, restraint and uncertainty above everything else, and offer up the suggestion that certain books can touch us in substantial ways. In doing so the outlines of a kind of blurry self-portrait emerge – something like the image of an exemplary writer and reader reflected in a concave mirror, in his library, and surrounded by ghosts and feelings.

Praise for *My Documents*

‘*My Documents* is also his best: an eclectic, disconcerting, at times harrowing read. A truly beautiful book.’

— Daniel Alarcón, author of *At Night We Walk in Circles*

‘Zambra is the author of small classics – short in length, but enormous in every other way. *My Documents* elevates him to an entirely new level.’

— Valeria Luiselli, author of *The Story of My Teeth*

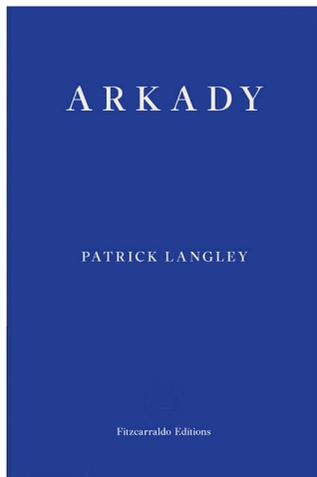
‘[An] excellent collection ... rich and thought-provoking ... If you are going to read Alejandro Zambra, which you should, don’t just read *My Documents*, read everything he’s done.’

— Chris Power, *Guardian*

Alejandro Zambra is a Chilean writer, poet, and critic. His first novel *Bonsai* was awarded Chile’s Literary Critics’ Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which won the Altazor Award and the National Council Prize for Books, both for the best Chilean novel. *My Documents*, published by Fitzcarraldo Editions in 2015, was shortlisted for the 2015 Frank O’Connor International Short Story Prize. His latest novel is *Multiple Choice*. His writing has appeared in the *New Yorker*, the *Paris Review*, *Tin House*, *Harper’s*, and *McSweeney’s*, among other places. He was selected as one of the Best of Young Spanish-Language Novelists by *Granta* in 2010. He lives in Mexico City.



Fitzcarraldo Editions



ARKADY by PATRICK LANGLEY

—
Fiction (FA) / World rights

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Published 21 March 2018

Flapped paperback, 200 pages, £12.99

ISBN 978-1-910695-51-7 | Ebook also available

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Brothers Jackson and Frank live on the margins of a big urban sprawl. From abandoned tower blocks to gleaming skyscrapers, their city is brutal, beautiful and divided. As anti-government protests erupt across the teeming metropolis, the brothers sail in search of the Red Citadel and its promise of a radical new way of life. A striking portrait of the precarity of modern urban living, and of the fierce bonds that grow between brothers, Patrick Langley's debut *Arkady* is a brilliant coming-of-age novel, as brimming with vitality as the city itself.

'Thick with smoky atmosphere and beautifully controlled – this is a vivid and very fine debut.'
— Kevin Barry, author of *City of Bohane*

'Patrick Langley's *Arkady* is a strange trip — luminescent, jagged and beautiful. A debut novel that twists, compels, descends and soars. I highly recommend it.'
— Jenni Fagan, author of *The Panopticon*

'*Arkady* is a utopian project: not the top-down kind that never works, but the bottom-up kind that (in this case anyway) works so well it reclaims something of the world. It's hand-built, beautifully, from loose memories, salvaged people, and wild blooms of the psychogeographical sublime. Tense, vivid and humane, this novel gives us not only a dark future but also – over the horizon, past the next riverbend, through that hole in the fence – a chance of saving ourselves from it.'
— Ned Beuman, author of *Boxer, Beetle*

'Langley's invented metropolis was a joy to spend time in. In my visual imagination, it looked as if it had been half-painted by L. S. Lowry and finished off by H. R. Giger. And the ambience was a little bit *Stalker*, and a little bit *Tekkonkinkreet*. But then at the heart of it all was this complex, tender relationship between brothers, and Langley's writing – which somehow managed to be both unembellished and evocative.'
— Sara Baume, author of *A Line Made by Walking*

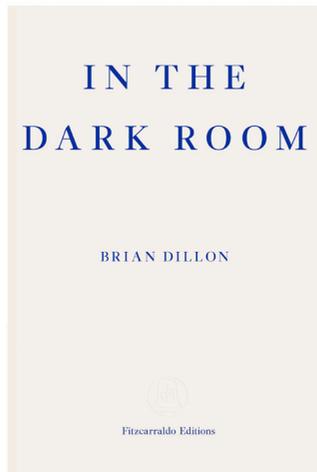
'The Romulus and Remus of a refugee nation embark upon a drift across livid cities, liberatory canals and compromised occupations in a parallel present mere millimetres from our own. Langley gives to the reader the taste of the Molotov fumes and the bloody heft of the personal-political in this propulsive, acid fable, a derive for the age of urbex. How can the orphaned subject escape the surveillance state? Read on to find out. We, also, are in Arcadia.'
— Mark Blacklock, author of *I'm Jack*

Patrick Langley is a writer who lives in London. He writes about art for *frieze*, *Art Agenda*, and other publications. He is a contributing editor at *The White Review*.



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IN THE DARK ROOM by BRIAN DILLON

—
Essay (DNF) / World rights

—
With a foreword by Frances Wilson

Published 14 February 2018

Flapped paperback, 250 pages, £12.99

ISBN 978-1-910695-72-2 | Ebook also available

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Winner of the Irish Book Award for non-fiction in 2005

Boldly combining the highly personal with the brilliantly scholarly, *In the Dark Room* explores the question of how memory works emotionally and culturally. It is narrated through the prism of the author's experience of losing both his parents, his mother when he was sixteen, his father when he was on the cusp of adulthood and of trying, after a breakdown some years later, to piece things together. Drawing on the lessons of centuries of literature, philosophy and visual art, Dillon interprets the relics of his parents and of his childhood in a singularly original and arresting piece of writing reissued for the first time since its original publication in 2005, and including a new foreword from prize-winning biographer Frances Wilson.

'*In the Dark Room* is a wonderfully controlled yet passionate meditation on memory and the things of the past, those that are lost and those, fewer, that remain: on what, in a late work, Beckett beautifully reduced to "time and grief and self, so-called". Retracing his steps through his own life and the lives of the family in the midst of which he grew up, Brian Dillon takes for guides some of the great connoisseurs of melancholy, from St Augustine to W. G. Sebald, by way of Sir Thomas Browne and Marcel Proust and Walter Benjamin. The result is a deeply moving testament, free of sentimentality and evasion, to life's intricacies and the pleasures and the inevitable pains they entail. In defiance of so much that is ephemeral, this is a book that will live.'

— John Banville, winner of the Booker Prize for *The Sea* in 2005

'Our world is clogged with memoirs. Most won't last, but *In the Dark Room* will. It is thought-provoking and nourishing, and it deploys a unique technique to tell its tale. However, when they come to write the history of memoir, and this will be in there, it will be remembered less for its method, remarkable though that is, than for the author's ability to make the reader really feel what it was like to be a damaged child and a grief-stricken adult.'

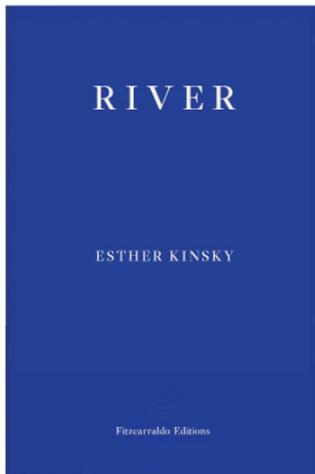
— Carlo Gébler, *Irish Times*

'[A] book of immense, disturbingly lucid insight. It is an amazing achievement in terms of prose style alone.'

— Michael Bracewell, *Telegraph*

Brian Dillon is a freelance writer and critic. He is the editor of *Ruins* (Whitechapel Gallery/MIT Press, 2011) and author of *The Great Explosion* (Penguin, 2015), *Objects in This Mirror* (Sternberg Press, 2014), *I Am Sitting in a Room* (Cabinet, 2011), *Sanctuary* (Sternberg Press, 2011), *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009), which was shortlisted for the Wellcome Trust Book Prize, and *In the Dark Room* (Penguin, 2005) which won the Irish Book Award for non-fiction. Dillon writes regularly on art, books and culture for such publications as the *Guardian*, the *London Review of Books*, the *Irish Times*, *Artforum* and *frieze*. He is Tutor in Critical Writing at the Royal College of Art and UK editor of *Cabinet*, a quarterly of art and culture based in New York.





RIVER

by ESTHER KINSKY

—
Fiction (FA/FYT) / World English

—
Published 17 January 2018

Flapped paperback, 368 pages, £12.99

ISBN 978-1-910695-29-6 | Ebook also available

Translated from German by Iain Galbraith

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Originally published by Matthes & Seitz (Germany)

Rights sold: Gallimard (France), Biuro Literackie (Poland), Transit Books (North America)

‘After many years I had excised myself from the life I had led in town, just as one might cut a figure out of a landscape or group photo. Abashed by the harm I had wreaked on the picture left behind, and unsure where the cut-out might end up next, I lived a provisional existence. I did so in a place where I knew none of my neighbours, where the street names, views, smells and faces were all unfamiliar to me, in a cheaply appointed flat where I would be able to lay my life aside for a while.’

A woman moves to a London suburb, near the River Lea, without knowing quite why or how long for. She goes on long, solitary, walks during which she observes and describes her surroundings, an ode to nature and abandoned places that is both luminous and menacing. During the course of these wanderings she is drawn into reminiscences of the different rivers she has encountered over the various stages of her life, from the Rhine, her childhood river, to the Saint Lawrence, the Ganges, and an almost desiccated stream in Tel-Aviv. Written in language that is as precise as it is limpid, *River* is a masterful novel, full of poignant images and poetic observations, which cements Esther Kinsky’s reputation as one of the leading prose stylists of our time.

‘*River* is an unusual and stealthy sort of book in that it’s the opposite of what it appears to be – which is a rather apt dissimulation, as it turns out. Yes, it rifles through both the rich and rank materials of the world, turning over its trinkets and its tat, in a manner that is initially quite familiar – however, this curious inventory demonstrates an eye for the grotesque and does not hold the world aloft, or in place. Here, details blur boundaries rather than reaffirming them, positing a worldview that is haunted and uncanny. Shifting through unremarkable terrain we encounter the departed, the exiled, the underneath, the other side. We are on firm ground, always; yet whether that ground is here or there, now or then, is, increasingly, a distinction that is difficult and perhaps irrelevant to make. Sea or sky, boy or girl, east or west, king or vagrant, silt or gold; by turns grubby, theatrical, and exquisite, we are closer to the realm of Bakhtin’s carnival than we are to the well-trod paths of psychogeography. Kinsky’s *River* does indeed force us to stop in our tracks and take in the opposite side.’

— Claire-Louise Bennett, author of *Pond*

‘Esther Kinsky’s novel outshines everything that has recently been published in the German language. ... *River* is a democratic book, witty, wise and touchingly beautiful.’

— Katharina Teutsch, *Frankfurter Allgemeine Zeitung*

Esther Kinsky grew up at the River Rhine and lived in London for twelve years. She is the author of three volumes of poetry and two novels (*Summer Resort* and *Banatsko*) and has translated many notable English (Henry David Thoreau, Iain Sinclair) and Polish (Joanna Bator, Olga Tokarczuk) authors into German. *River* won the Adelbert-von-Chamisso-Prize 2016, the Franz Hessel Prize 2014, the Kranichsteiner Literature Prize 2015 and the SWR Prize for the best fiction book 2015, and was longlisted for the German Book Prize 2014.

