JANUARY-
JUNE
2020
Uranus is the coldest planet in the solar system, a frozen giant named after a Greek deity. It is also the inspiration for Uranism, a concept coined by the writer Karl Heinrich Ulrich in 1864 to define the ‘third sex’ and the rights of those who ‘love differently’. Following in Ulrich’s footsteps, Paul B. Preciado dreams of an apartment on Uranus where he can live, free of the modern power taxonomies of race, gender, class or disability. In this bold and transgressive book, Preciado recounts his transformation from Beatriz into Paul B., and examines other processes of political, cultural and sexual transition, reflecting on socio-political issues including the rise of neo-fascism in Europe, the criminalization of migrants, the harassment of trans children, the technological appropriation of the uterus, and the role artists and museums might play in the writing of a new social contract. A stepchild of Michel Foucault and Judith Butler, Preciado argues, with courage and conviction, for a planetary revolution of all living beings against the norm.

'Paul B. Preciado has the magic ability to fire off imperatives that don’t feel bossy, but rather incite us to join him in whatever crackling energy, urgent curiosity, and dynamic nomadism is flowing through him. Reading these chronological missives offers the real pleasure of Preciado's company in time, and inspires us not just to stay with our trouble, but to greet it with unstoppable speech, complex solidarity, glitter, and defiance.'
— Maggie Nelson, author of *The Argonauts*

'An arresting, bold and moving book about crossing boundaries – of body, sex, nation, species and language – by an important dissident of dualism.'
— Amia Srinivasan, author of *The Right to Sex*

Praise for *Testo Junkie*

'The gendered body will never be the same again."
— Jack Halberstam, author of *The Queer Art of Failure*

Paul B. Preciado is the author of *Counter-Sexual Manifesto* (Columbia University Press), *Testo Junkie: Sex, Drugs and Biopolitics* (The Feminist Press) and *Pornotopia* (Zone Books) for which he was awarded the Sade Prize in France. He was Head of Research of the Museum of Contemporary Art of Barcelona (MACBA) and Director of the Independent Studies Program (PEI) from 2011 to 2014. From 2014 to 2017 he was Curator of Public Programmes of documenta 14. He is currently the Resident Philosopher at the Centre Pompidou and lives in Paris, France.

Virginie Despentes is a writer and filmmaker. She is the author of fifteen books, including *Apocalypse Baby* (2010), the Vernon Subutex trilogy (2013-2017) and the autobiographical essay, *King Kong Theory* (2006), soon to be reissued by Fitzcarraldo Editions with a preface by Paul B. Preciado.
International Booker-longlisted author Clemens Meyer returns with *Dark Satellites*, a striking collection of stories about marginal characters in contemporary Germany. A train driver’s life is upended when he hits a laughing man on the tracks on his night shift; a lonely train cleaner makes friends with a hairdresser in the train station bar; and a young man, unable to return to his home after a break-in, wanders the city in a state of increasing unrest. From the home to places of work, Meyer transforms the territories of our everyday lives into sites of rupture and connection. Unsentimental and yet deeply moving, *Dark Satellites* is a collection of stories from our time, as dark as the world, as beautiful as the brightest of hopes.

**Praise for *Bricks and Mortar***

‘Meyer’s multifaceted prose, studded with allusions to both high and popular culture, and superbly translated by Katy Derbyshire, is musical and often lyrical, elevating lowbrow punning and porn-speak into literary devices ... *Bricks and Mortar* is admirably ambitious and in many places brilliant – a book that not only adapts an arsenal of modernist techniques for the twenty-first century but, more importantly, reveals their enduring poetic potential.’

— Anna Katharina Schäffner, *Times Literary Supplement*

‘*Bricks and Mortar* is a stylistic tour de force about the sex trade in Germany from just before the demise of the old GDR to the present, as told through a chorus of voices and lucidly mangled musings. The result is a gripping narrative best described as organic.’

— Eileen Battersby, *Irish Times*

‘A journey to the end of the night for 20/21st century Germany. Meyer reworks Döblin and Céline into a modern epic prose film with endless tracking shots of the gash of urban life, bought flesh and the financial transaction (the business of sex); memory as unspooling corrupted tape; journeys as migrations, as random as history and its splittings. A shimmering cast threatens to fly from the page, leaving only a revenant’s dream – sky, weather, lights-on-nobody-home, buried bodies, night rain. What new prose should be and rarely is; Meyer rewrites the rules to produce a great hallucinatory channel-surfer of a novel.’

— Chris Petit, author of *Robinson*

‘This is a wonderfully insightful, frank, exciting and heart-breaking read. *Bricks and Mortar* is like diving into a Force 10 gale of reality, full of strange voices, terrible events and a vision of neoliberal capitalism that is chillingly accurate.’

— A. L. Kennedy, author of *Serious Sweet*

Clemens Meyer was born 1977 in Halle and lives in Leipzig. *Bricks and Mortar*, his latest novel, was shortlisted for the German Book Prize, awarded the Bremer Literaturpreis 2014, longlisted for the 2017 Man Booker International Prize, and shortlisted for the 2019 Best Translated Book Awards.
The Witch is dead. After a group of children playing near the irrigation canals discover her decomposing corpse, the village of La Matosa is rife with rumours about how and why this murder occurred. As the novel unfolds in a dazzling linguistic torrent, Fernanda Melchor paints a moving portrait of lives governed by poverty and violence, machismo and misogyny, superstition and prejudice. Written with an infernal lyricism that is as affecting as it is enthralling, *Hurricane Season*, Melchor’s first novel to appear in English, is a formidable portrait of Mexico and its demons, brilliantly translated by Sophie Hughes.

‘Brutal, relentless, beautiful, fugal, *Hurricane Season* explores the violent mythologies of one Mexican village and reveals how they touch the global circuitry of capitalist greed. This is an inquiry into the sexual terrorism and terror of broken men. This is a work of both mystery and critique. Most recent fiction seems anaemic by comparison.’
— Ben Lerner, author of *The Topeka School*

‘Fernanda Melchor has a powerful voice, and by powerful I mean unsparing, devastating, the voice of someone who writes with rage, and has the skill to pull it off.’
— Samanta Schweblin, author of *Fever Dream*

‘*Hurricane Season* is a tremendously vital piece of work. Searing and urgent and cut through with pain, this is storytelling as reportage; a loud memorial to the unheard victims of a society in crisis. Fernanda Melchor and Sophie Hughes have achieved something remarkable here.’
— Jon McGregor, author of *Reservoir 13*

‘Propelled by a violent lyricism and stunning immediacy, *Hurricane Season* maps out a landscape in which social corrosion acquires a mythical shape. This masterful portrayal of contemporary Mexico, so vertiginous and bewitching it pulls you into its spiritual abyss from the opening page, is brilliantly rendered into English by Sophie Hughes. Fernanda Melchor is a remarkable talent.’
— Chloe Aridjis, author of *Sea Monsters*

‘A bravura performance, teeming with life and fury. Melchor takes a single, brutal act and explodes it, giving voice to the legacies of tragedy and violence within, and daring us to look away.’
— Sam Byers, author of *Perfidious Albion*

Born in Veracruz, Mexico, in 1982, Fernanda Melchor is widely recognized as one of the most exciting new voices of Mexican literature. In 2018, she won the PEN Mexico Award for Literary and Journalistic Excellence and in 2019 the German Anna-Seghers-Preis and the International Literature Award for *Hurricane Season*. 
On the Sunday of his eighteenth birthday, in 1975, Colin takes a walk on Box Hill, a biker hang-out. There he accidentally trips over Ray, a biker taking a nap under a tree. Ray immediately takes control of the situation, and Colin moves in with him that night. A sizzling, sometimes shocking and strangely tragic love story between two men, Box Hill, the winner of the 2019 Fitzcarraldo Editions Novel Prize, is a stunning novel of desire and domination by one of Britain's most accomplished writers.

'I very much enjoyed Box Hill. It is a characteristic Mars-Jones mixture of the shocking, the endearing, the funny and the sad, with an unforgettable narrator. The sociological detail is as ever acutely entertaining.'
— Margaret Drabble

Praise for Cedilla

'The most original novel of the year.'
— TLS Books of the Year

'One of the most brilliant fictional projects of recent years.'
— Spectator

Praise for Pilcrow

'Remarkable… A gripping, tragicomic, Proustian tale, presenting a world at once wholly convincing and wholly surprising… I long to know what happens next to its brave and gallant narrator.'
— Margaret Drabble, New Statesman

'Mars-Jones's prose is exceptionally nimble, dry, humorously restrained, very English, with a little Nabokovian velvet too. He can describe more or less anything and make it interesting.'

Adam Mars-Jones' first collection of stories, Lantern Lecture, won a Somerset Maugham Award in 1982, and he appeared on Granta's Best of Young British Novelists' lists in 1983 and 1993. His debut novel, The Waters of Thirst, was published in 1993 by Faber & Faber. It was followed by Pilcrow (2008) and Cedilla (2011), which form the first two parts of a projected trilogy. His essay Noriko Smiling (Notting Hill Editions, 2011) is a book-length study of a classic of Japanese cinema, Yasujiro Ozu’s Late Spring. His memoir Kid Gloves was published by Particular Books in 2015. He writes book reviews for the LRB and film reviews for the TLS.
'I too wanted to forget that girl. Really forget her, that is, stop yearning to write about her. Stop thinking that I have to write about the girl and her desire and madness, her idiocy and pride, her hunger and her blood that ceased to flow. I have never managed to do so.' In *A Girl's Story*, Annie Ernaux revisits the summer of 1958, her first away from home, when she worked as a holiday camp instructor in Normandy, and recounts the first night she spent with a man. When he moves on, she realizes she has submitted her will to his and finds that she is a slave without a master. Now, sixty years later, she realizes she can obliterate the intervening years and return to consider this young woman whom she wanted to forget completely. In writing *A Girl's Story*, which brings to life her indelible memories of that summer, Ernaux discovers that here was the vital, violent and dolorous origin of her writing life, built out of shame, violence and betrayal.

'Ernaux has inherited de Beauvoir's role of chronicler to a generation...’
— Margaret Drabble, *New Statesman*

'I find her work extraordinary.'
— Eimear McBride, author of *A Girl is a Half-Formed Thing*

‘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*

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 technique is like nothing I’ve ever seen before. She illuminates a person through the culture that poured through her; it’s about time and being situated in a certain place in history and how time and place make a person. It’s incredible.’
— Sheila Heti, author of *Motherhood*

‘One of the best books you’ll ever read.’
— Deborah Levy, author of *Hot Milk*

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, and was shortlisted for the 2019 Man Booker International Prize. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life’s work.
An unnamed narrator, recently bereaved, travels to Olevano, a small village southeast of Rome. It is winter, and from her temporary residence on a hill between village and cemetery, she embarks on walks and outings, exploring the banal and the sublime with equal dedication and intensity. She recalls her travels in 1970s Italy, which she often visited as a child with her father. Fragmented impressions and memories - of Communist party rallies, roadside restaurants, film sequences, bird life, and the ubiquitous Etruscan necropoli - combine into a peculiar mosaic of a bygone era. Then the narrators visits Northern Italy, between Ferrara and the Po estuary, some years after the bereavement. She looks for the garden of the Finzi-Contini family, walks along deserted canals and explores abandoned seaside resorts. Seeing, describing, naming the world around her is her way of redefining her place within it. Written in a rich and poetic style, *Grove* is an exquisite novel of grief, love and landscapes.

‘Deeply sad and darkly beautiful. The novel is masterly and uplifting and without any doubt it offers solace.’
— Jury for the Düsseldorf Literature Prize

Praise for *River*

‘Esther Kinsky’s unnamed narrator observes and remembers, piling up beautiful, silt-like layers of description and memory until it becomes difficult to know which is which. ... This is a book to relish for its precise descriptions of landscape and weather, for its interest in the detritus of other people’s lives that we routinely overlook, and for its international reach as well as its localised intensities, all wonderfully evoked in Iain Galbraith’s translation.’
— Jonathan Gibbs, *Guardian*

‘There’s a timeless quality to *River* ... the names of the four seasons and the four elements (“air” is most frequently associated with storms; the season is usually autumn or winter) are intoned over and over, and the book’s structure is openly cyclical. ... Esther Kinsky has produced a minor-key masterpiece. Iain Galbraith’s English translation is note-perfect, and *River* could well be one of the best new translations of 2018.’
— Jacob Silkstone, *Asymptote*

‘A surreal, visionary, often comic novel about east London, and the meanings of exile. Hackney Marshes and their environs have never felt more magical – or menacing.’
— Boyd Tonkin, *The Arts Desk*

Esther Kinsky grew up by the river Rhine and lived in London for twelve years. She is the author of three volumes of poetry and four novels, including *River* and *Grove*, and has translated many notable English and Polish authors into German. *Grove* is the winner of the 2018 Leipzig Book Prize and the Düsseldorf Book Prize.
In spare and haunting prose, *Minor Detail* cuts to the heart of the Palestinian experience of dispossession, life under occupation, and the persistent difficulty of piecing together history in the face of ongoing displacement and disempowerment. Adania Shibli’s third novel revolves around a brutal crime committed during the War of 1948, which led to the displacement and exile of some 700,000 Palestinians. Israeli soldiers rape a young Palestinian woman they find in the Negev desert, killing her and burying her in the sand. Many years later, in the near-present day, a young woman in Ramallah embarks on a journey of discovery into the events surrounding that rape and murder, becoming fascinated by it to the point of obsession when she reads about it by chance, not only because of its gruesome nature but also because it happened to take place twenty-five years to the day before she was born. The two sections of the book hover over one another like the maps the unnamed protagonist of the second section takes with her on her journey: limpid, disengaged accounts apparently unburdened by registers of authorial control. The result is a careful balancing of juxtapositions that stylistically enacts the resonances and dissonances of experience. Shibli spent many years honing the text, and *Minor Detail* is a beautiful meditation on war, violence, memory and injustice.

‘An incredible, astonishing, meaningful novel…. I have the utmost respect for Shibli, who has succeeded in linking intellectual possibility with lived experience, translating these into exquisite literary form. *Minor Detail* speaks to the political, moral, aesthetic, and intellectual; it leaves a mark on reality. A graceful, elegant, intriguing book.’
— Ali Ahmed Haider Ablein, *El-Gzal*

‘More than ten years elapsed between Shibli’s previous novel and *Minor Detail*. Given other authors’ prolific productivity, one might ask: did a 129-page novel truly require so much time? In reading it, however, it becomes clear that the book underwent a long research process and was polished and refined over a lengthy period. It is a concentrated novel: nothing extraneous, no unnecessary tangential details; so much so that if a reader were to skip a paragraph they would miss a great deal, as if Shibli wanted her latest work to be a brief, single shot with powerful effect. The language is simple and austere, never forced, and free of any embellishment or floridity. Although the novel focuses on a crime of rape – both of a person, and the land - it is able to distance itself from the direct political discourse that has long filled Palestinian novels.’
— Tarek Hamdan, *Al-Akhbar*

Adania Shibli was born in Palestine in 1974 and holds a PhD from the University of East London. Her first two novels have been translated into English as *Touch* (Clockroot Books, tr. Paula Haydar) in 2016 and *We Are All Equally Far From Love* (Clockroot Books, tr. Paul Starkey) in 2012. She was awarded the Young Writer’s Award by the A M Qattan Foundation in 2002 and 2004. Shibli was also named one of the Beirut39, a group of the 39 most promising Arab writers under the age of forty, selected by the Hay Festival. Since 2013 she has been teaching at the Department of Philosophy and Cultural Studies at Birzeit University in Palestine. She lives in Berlin.
In these essays, the acclaimed artist, photographer, writer, and filmmaker Moyra Davey often begins with a daily encounter – with a photograph, a memory, or a passage from a book – and links that subject to others, drawing fascinating and unlikely connections, until you can almost feel the texture of her thinking. While thinking and writing, she weaves together disparate writers and artists – Mary Wollstonecraft, Jean Genet, Virginia Woolf, Janet Malcolm, Chantal Akerman and Roland Barthes, among many others – in a way that is both elliptical and direct, clearheaded and personal, prismatic and self-examining, layering narratives to reveal the thorny but nourishing relationship between art and life.

‘Her work is steeped in literature and theory without being deformed by contemporary iterations of such. I have a deep admiration of her as an artist, thinker, writer, and person.’
— Maggie Nelson, Artforum

‘Davey has constructed a practice conscious of its own past and reliant on radical self-doubt. Her photographs, films, and essays cross-reference and depend on one another as she makes a subject of her own process and its intentions, fears, and failures.’
— Sarah Cowan, Paris Review

‘Here is an artist who seems to emulate Marcel Duchamp, with his laziness and his dust, and one whose artistic process seems an extended languishing – a flânerie of books and articles and films – an almost passive consumption of other products, in the hope that they might spur an image or produce the desire to make a photograph.’
— George Baker, frieze

‘Moyra Davey, the photographer, filmmaker, and writer calls herself a “flâneuse who never leaves her apartment.” In “Les Goddesses,” her video included in the Whitney Biennial, she paces decisively around her home speaking into a microphone about subjects both scholastic and revealing—the life of Mary Wollstonecraft, her sister's struggle with addiction—her tone even and remote. It’s a video that includes a long bibliography: she quotes wildly, almost promiscuously, referencing Louis Malle on reality, Roland Barthes on hashish, the poet Alejandra Pizarnik on food (“I cannot be happy if I am fat”).’
— Jessica Weisberg, New Yorker

Moyra Davey was born in Toronto in 1958. She has had solo exhibitions at Fogg Art Museum, Cambridge, Massachusetts (2008); Kunsthalle Basel, Switzerland (2010); Tate Liverpool (2013); Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2014); and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2014), among other venues. Davey lives and works in New York.