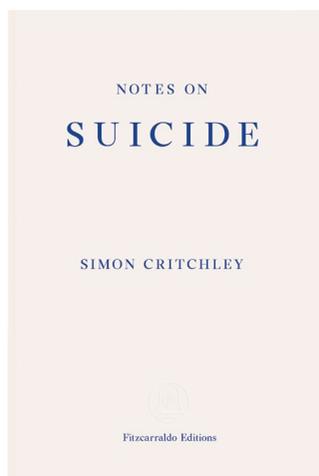


# NEW TITLES

Autumn 2015



Fitzcarraldo Editions



## NOTES ON SUICIDE

by SIMON CRITCHLEY

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Essay (DNF) / World rights (exc. US)

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Published 23 September 2015

Flapped paperback, 104 pages, £10.99, 197 x 125mm  
ISBN 978-1-910695-06-7

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Afterword by David Hume

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Suicide is everywhere. It haunts history and current events. It haunts our own networks of friends and family. The spectre of suicide looms large, but the topic is taboo because any meaningful discussion must at the very least consider that the answer to the question — ‘is life worth living?’ — might not be an emphatic yes; it might even be a stern no. Through a sweeping historical overview of suicide, a moving literary survey of famous suicide notes, and a psychological analysis of himself, Simon Critchley offers us an insight into what it means to possess the all too human gift and curse of being of being able to choose life or death.

‘An elegant, erudite, and provocative book that asks us to reflect on suicide without moral judgment and panicked response. For Critchley, many reasons have been given for suicide, but what remains less remarked is how suicide distinguishes human creatures who grapple with melancholy in the face of losses that are too huge or enigmatic to fathom. Though there may be many reasons given within philosophy or popular culture, there are also some simple, insistent truths that do forestall such an action. In his view, “suicide saddens the past and abolishes the future,” establishing a problematic framework for grasping the whole of a life. This text gestures toward what makes us forgetful about suicide: wondrous and recurring moments when we find ourselves “enduring in the here and now.”

— Judith Butler

‘No one ever lacks a good reason for suicide, wrote Cesare Pavese. With passionate lucidity and philosophical intelligence, Simon Critchley explores what these reasons might be, bracketing simple moral judgement and trying to fight his way past the social, psychical and existential blockages that inhibit us whenever we try to think about this ever-baffling issue.’

— Lars Iyer, author of *Wittgenstein Jr*

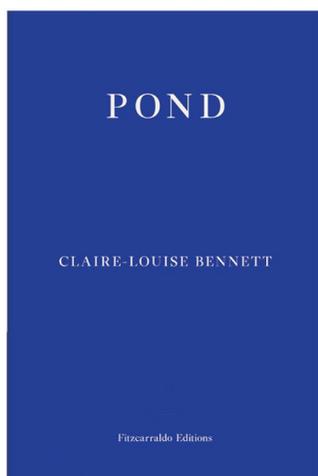
Praise for *Memory Theatre*

‘*Memory Theatre* is a brilliant one-of-a-kind mind-game occupying a strange frontier between philosophy, memoir and fiction. Simon Critchley beguiles as he illuminates.’

—David Mitchell, author of *The Bone Clocks*

Simon Critchley is Hans Jonas Professor of Philosophy at the New School for Social Research in New York. His previous books include *Memory Theatre* (published by Fitzcarraldo Editions in 2014), *On Humour*, *The Book of Dead Philosophers*, *How to Stop Living and Start Worrying*, *Impossible Objects*, *The Mattering of Matter* (with Tom McCarthy), *The Faith of the Faithless*, *Stay, Illusion!: The Hamlet Doctrine* (with Jamieson Webster), and *Bowie*. He is series moderator of ‘The Stone’, a philosophy column in *The New York Times*, to which he is a frequent contributor.





## POND

by **CLAIRE-LOUISE BENNETT**

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

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Published 7 October 2015

Flapped paperback, 184 pages, £10.99, 197 x 125mm  
ISBN 9781910695098

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Originally published by Stinging Fly Press (Ireland)

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Feverish and forthright, *Pond* is an absorbing chronicle of the pitfalls and pleasures of a solitudinous life told by an unnamed woman living on the cusp of a coastal town. Broken bowls, belligerent cows, swanky aubergines, trembling moonrises and horrifying sunsets, the physical world depicted in these stories is unsettling yet intimately familiar and soon takes on a life of its own. Captivated by the stellar charms of seclusion but restless with desire, the woman's relationship with her surroundings becomes boundless and increasingly bewildering. Claire-Louise Bennett's startlingly original first collection slips effortlessly between worlds and is by turns darkly funny and deeply moving.

'An extraordinary collection of short stories – profoundly original though not eccentric, sharp and tender, funny and deeply engaging. A very new sort of writing, Bennett pushes the boundaries of the short story out into new territory: part prose fiction, part stream of consciousness, often truly poetry and always an acute, satisfying, delicate, honest meditation on both the joys and frustrations of a life fully lived in solitude. Take it slowly, because it is worth it, and be impressed and joyful.'

— Sara Maitland, author of *A Book of Silence*

'I'd heard more good whispers about *Pond* by Claire-Louise Bennett than almost any other debut this year so, by the time I read it, expectations were high and – as it turned out – not disappointed. These stories are intelligent and funny, innovative and provocative, and it's impossible to read them without thinking that here is a writer who has only just begun to show what she can do.'

— Eimear McBride, author of *A Girl is a Half-Formed Thing*

'Wielding a wry but implacable logic, Claire-Louise Bennett dives under the surface of "ordinary" experiences and things to reveal their supreme and giddy illogic. Like Gail Scott and Lydia Davis before her, she writes an impeccable affect-less prose that almost magically arrives at something extraordinary.'

— Chris Kraus, author of *I Love Dick*

'Claire-Louise Bennett is a major writer to be discovered and treasured.'

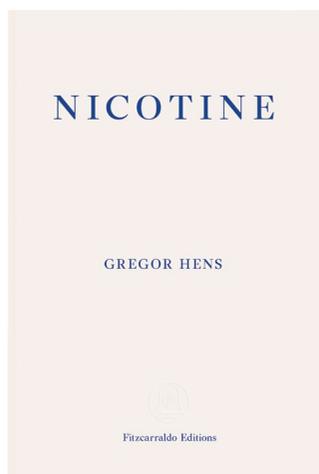
— Deborah Levy, author of *Swimming Home*

'As brilliant a debut and as distinct a voice as we've heard in years—this is a real writer with the real goods.'

— Kevin Barry, author of *City of Bohane*

Claire-Louise Bennett grew up in Wiltshire in the southwest of England. Her short fiction and essays have been published in *The Stinging Fly*, *The Penny Dreadful*, *The Motb*, *Colony*, the *Irish Times*, *The White Review* and *gorse*. She was awarded the inaugural White Review Short Story Prize in 2013 and has received bursaries from the Arts Council and Galway City Council. This is her first collection of stories.





## NICOTINE

by GREGOR HENS

introduction by WILL SELF

—  
Essay (DNF) / World English

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Published 4 November 2015

Flapped paperback, 228 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-07-4 | Ebook also available

Translated from the German (S. Fischer) by Jen Calleja

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Rights sold: Other Press (US)

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Written with the passion of an obsessive, *Nicotine* addresses a life of addiction, from the epiphany of the first drag to the perennial last last cigarette. Reflecting on his experiences as a smoker from a young age, Gregor Hens investigates the irreversible effects of nicotine on thought and patterns of behaviours. He extends the conversation with other smokers to meditations on Mark Twain and Italo Svevo, the nature of habit, the validity of hypnosis, and the most insignificant city in the United States, where he lived for far too long. With comic insight and meticulous precision, Hens deconstructs every facet of the dependency and offers a brilliant disquisition on the psychopathology of addiction.

‘The act of reading is always a dialogue between reader and writer, and in Hens I have found my ideal interlocutor; which is a great relief to me, because for the committed smoker there’s only one thing worse than not being able to smoke, and that’s not being able to talk about it.’

— Will Self, author of *Umbrella*

‘Every cigarette I’ve ever smoked now seems, in retrospect, like little more than preparation for this remarkable essay – though nothing in me could have anticipated its exquisitely surprising brilliance, the precision and play of its intellect. It’s about smoking, sure, but it’s also a luminous and nuanced exploration of how we’re constituted by our obsessions, how our memories arrange themselves inside of us, and how – or if – we control our own lives.’

— Leslie Jamison, author of *The Empathy Exams*

‘This is not a story about quitting, but an accomplished and unsettling meditation on one’s own addiction.’

— *Die Zeit*

‘This book is not an advice manual, nor an attempt to account for an addiction, but rather a gripping investigation: What was that first cigarette like, that first conscious inhal-ation of nicotine, which moments are inseparable from smoking and always will be?’

— *Deutschlandradio Kultur*

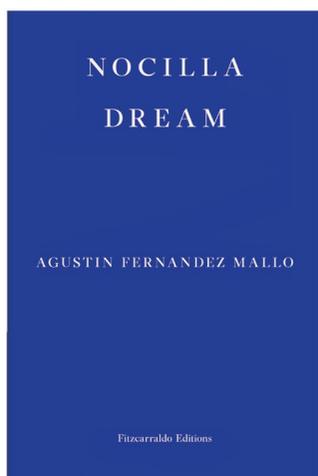
‘A passionate attempt to banish the addiction through words.’

— *sf-magazin*

Gregor Hens, born in 1965, is a German writer and translator. He has notably translated Will Self, Jonathan Lethem and George Packer into German.

Will Self is the author of many novels and books of non-fiction, including *Umbrella*, which was shortlisted for the Booker Prize 2012, and *Shark*, published in 2014. He lives in South London.





## NOCILLA DREAM by AGUSTIN FERNANDEZ MALLO

—  
Fiction (FA) / World English

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Published 4 November 2015

Flapped paperback, 200 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-02-9 | Ebook also available

Translated from the Spanish by Thomas Bunstead

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Originally published by Editorial Candaya & Alfaguara Editorial (Spain)

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In the middle of the Nevada desert stands a solitary poplar tree, covered in hundreds of pairs of shoes. Further along U.S. Route 50, a lonely prostitute falls in love with a collector of found photographs. In Las Vegas, an Argentine man builds a peculiar monument to Jorge Luis Borges. On the run from the authorities, Kenny takes up permanent residence in the legal non-place of Singapore International Airport. These are some of the narrative strands that make up this arborescently structured novel, hailed as one of the most daring experiments in Spanish literature of recent years. Full of references to indie cinema, collage, conceptual art, practical architecture, the history of computers and the decadence of the novel, *Nocilla Dream* finds great beauty in emptiness and reveals something essential about contemporary experience.

‘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*

‘With this bitter-sweet, violently poetic dream, Agustín Fernández Mallo establishes himself as the most original and powerful author of his generation in Spain.’

— Mathias Enard, author of *Zone*

‘Imagine an intellectual roadtrip flick with cameos by the likes of Thomas Bernhard, Jorge Luis Borges, and Chuang Tzu, projected in a desert nightscape against a multi-fabric’d patchwork – then think again. A melodious ode to the intentionally lost and the carelessly defeated, this one’ll keep you dreaming on your feet long after it’s consumed you.’

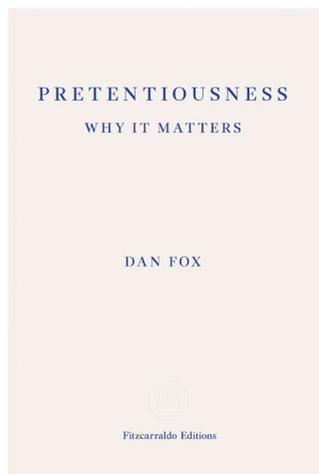
— Travis Jeppesen, author of *The Suiciders*

‘Composed of 113 fragments, some narrative, some lyrical, some descriptive and some purely meditative, *Nocilla Dream* also brings together a wide array of writings on science and technology. Characters emerge, disappear and reemerge later in the book, allowing us glimpses of the outlines of several different lives and stories, an experience somewhat akin to channel-hopping on TV.’

— Lluís Satorras, *El País*

Agustín Fernández Mallo was born in La Coruña in 1967. He is a qualified physicist and since 2000 has been collaborating with various cultural publications in order to highlight the connection between art and science. His *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’. He has also published a book of stories, *El hacedor (de Borges)*, *remake*, and the essay *Postpoesía, hacia un nuevo paradigma*. His poetry is collected in the volume *Ya nadie se llamará como yo + Poesía reunida (1998-2012)* and his latest novel, *Limbo*, was published in Spain in 2014.





## PRETENTIOUSNESS

by DAN FOX

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Essay (DNF) / World rights

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Published 10 February 2016

Flapped paperback, 228 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-04-3 | Ebook also available

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Rights sold: Coffee House Press (US)

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‘What is pretentiousness? Why are we afraid of it? And more controversially: why is it vital to a thriving culture? This book will argue that pretentiousness is the engine oil of culture; that it has always been an essential lubricant in the development of the arts, from the most wildly successful pop music and fashion through to the most recondite avenues of literature and the visual arts. Demonstrating how pretentiousness forms part of daily life, this book aims to ignite a lively debate about public discourse around the arts, advocating critical imagination and open-mindedness over knee-jerk accusations of elitism or simple fear of the new and the different. Drawing on the author’s own experiences growing up and working at the more radical edges of the arts, this book is a timely defence of pretentiousness as a necessity for innovation and diversity in our culture.

“Pretentious” is a familiar word. Who hasn’t used it? Many of us would curl up and die if accused of it. Always a pejorative, the word “pretentious” provides easy shorthand for dismissing novels, plays and movies; for slagging off albums, bitching about clothes or rubbishing the decor in a restaurant. Scan the arts section of any major newspaper and likely as not you’ll find the word lurking in an exhibition review or op-ed piece about arts funding. It is ammunition for Yelp.com restaurant reviews and is a character trait strenuously denied in online dating profiles. You can smell it in the air when people complain about something being too “arty”, and the word is often conflated with “elitism”. But what does it really mean to call something pretentious? Would the world be a better place without pretension? Or simply more boring; a culture drained of colour, the doors to creativity and imagination locked tight in fear of stepping out of line and transgressing the consensus over what is an acceptable creative act.

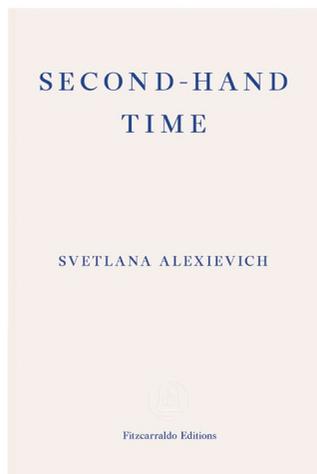
The idea of an art critic writing about pretentiousness might strike some as being a tautology; after all, aren’t art critics by definition pretentious? I grew up in a small Oxfordshire village and from a young age I was attracted to the arts – especially visual art and pop music – as escape hatches for the imagination. So many of the individuals and cultural items that have meant a great deal to me over the years are what many might call pretentious – contemporary art, avant-garde music, experimental literature, black-and-white films with subtitles – and yet these have for me also symbolized spaces of intellectual, creative and personal tolerance. Having worked at the heart of the contemporary art world for fifteen years, I’ve witnessed how art and culture at its more radical fringes can transform lives. *Pretentiousness: Why It Matters* will look at themes such as acting, authenticity, class, risk, community and humour. My own experiences growing up and working at the more radical edges of the arts will be woven into the structure of the book. Up-close observations and anecdotes – ranging from my discovery as a teenager of modern art and pop music, through to experiences such as playing avant-garde music to an audience of thousands in northern China, and attending a video shoot for rapper Jay Z at a New York art gallery – will bring what I hope will be an honest, funny and personal perspective on the uses of pretention. The book will ask whether there can be such a thing as an empowering or productive pretentiousness, and whether a world without it would be a grey, conformist place in which to live.’

— Dan Fox, 2015

Dan Fox is co-editor of *frieze*, Europe’s foremost magazine of contemporary art and culture. He is based in New York.

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## SECOND-HAND TIME

by SVETLANA ALEXIEVICH

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Winner of the Nobel Prize for Literature 2015

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Essay (DNF) / World English

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Published May 2016

Flapped paperback, 520 pages, £14.99, 197 x 125mm

Ebook also available

Translated from the Russian by Bela Shayevich

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Originally published by Vremya (Russia)

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‘Communism had an insane plan: to refashion the “old” breed of man, ancient Adam. And it accomplished this...’ writes Svetlana Alexievich. ‘This was perhaps communism’s only achievement. Seventy plus years in the Marxist-Leninist laboratory gave rise to a new kind of man, the *Homo sovieticus*.’ This ‘red man’: that’s whom Alexievich has been studying since her first book, published in 1985 – a people and a culture condemned to extinction by the implosion of the Soviet Union. In this magnificent requiem to a civilization in ruins, the author of *Voices from Chernobyl* reinvents a singular, polyphonic literary form, bringing together the voices of dozens of witnesses to the collapse of the USSR in a formidable attempt to chart the disappearance of a culture and to surmise what new kind of man may emerge from the rubble.

Alexievich’s method is simple: ‘I don’t ask people about socialism, I ask about love, jealousy, childhood, old age. Music, dances, hairstyles. The myriad sundry details of a vanished way of life. This is the only way to chase the catastrophe into the framework of the mundane and attempt to tell a story. Try to figure things out. It never ceases to amaze me how interesting ordinary, everyday life is. There are an endless number of human truths... History’s sole concern is the facts; emotions are out of its realm of interest. It’s considered improper to admit feelings into history. I look at the world as a writer, not strictly an historian. I am fascinated by people...’

From this fascination emerges a brilliant, poignant and unique portrait of post-Soviet society, built on the traumatism of its predecessors’ collapse.

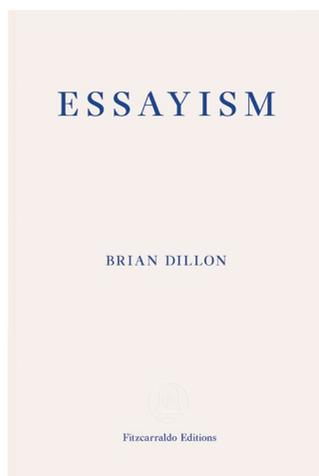
‘Alexievich builds her narratives about Russian national traumas—the Soviet-Afghan war, for instance, or the Chernobyl nuclear catastrophe—by interviewing those who lived them, and immersing herself deeply in their testimonies. But her voice is much more than the sum of their voices. ...

Every mode of expression has its formal demands. For writing that’s not fictive, that means fidelity to documentable reality; yet the best of it can only be done when the writer has an imagination as free as any novelist, playwright, or poet. So perhaps, given the favorable odds at Ladbrokes for Alexievich, we may, before long, see novels routinely praised as having all the power and scope of nonfiction, rather than the other way around. And, as soon as the Nobel’s nonfiction barrier is, at last, broken, the fact that it ever existed will come to seem absurd. Literature is just a fancy word for writing.’

— Philip Gourevitch, *New Yorker*

Svetlana Alexievich was born in Ukraine in 1948 and grew up in Belarus. She’s primarily a newspaper journalist, and spent her early career in Minsk compiling first-hand accounts of World War II, the Soviet-Afghan War, the fall of the Berlin Wall, and the Chernobyl meltdown. Her unflinching work – “the whole of our history ... is a huge common grave and a blood-bath” – earned her persecution from the Lukashenko regime, and she was forced to emigrate; she lived in Paris, Gothenburg, and Berlin before returning to Minsk in 2011. She’s won a number of large prizes, including the National Book Critics Circle Award, the Prix Médicis, and the Oxfam Novib/PEN Award. In 2015, she was awarded the Nobel Prize in literature.





## ESSAYISM

by BRIAN DILLON

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Essay (DNF) / World rights

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Published August 2016

Flapped paperback, 228 pages, £12.99, 197 x 125mm

Ebook also available

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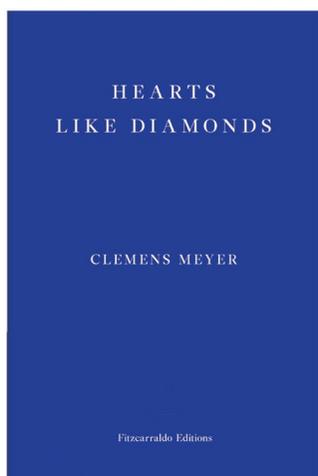
‘Imagine a type of writing so hard to define its very name should be something like: an effort, an attempt, a tryout. Surmise or hazard, followed likely by failure. Imagine what it might rescue from disaster and achieve at the level of form, style, texture and therefore (though some would cavil at my ‘therefore’) at the level of thought. Never mind feeling. Picture if you can its profile on the page: from a solid spate of argument or narrative to isolate promontories of text, these composing in their varied sum the archipelago of a work, or a body of work. The page an estuary, dotted too at intervals with typographical buoys or markers. And all the currents or sediments in between: sermons, dialogues, lists and surveys, small eddies of print or whole books construed as single essays. A shoal or school made of these. Listen for the possible cadences this thing might create: orotund and authoritative; ardent and fizzing; slow and exacting to the point of pain or pleasure; halting, vulnerable, tentative; brutal and peremptory—some shuffling or amalgam of all such actions or qualities. An uncharted tract or plain or atmosphere. And yet some ancient routes allow us to pilot our way through to the source, then out again, adventuring.

I dream of essays, essayists: real and unreal authors, achieved and impossible examples of a genre (it’s not the word, not at all) that would—what, exactly? Perform some combination of exactitude and evasion that seems to me to define what writing, real writing, might be. That would instruct and seduce and mystify in equal measure. Doesn’t that sound like a definition of art or literature, not of essays only? Maybe this one category stands for everything, defines what I want from all art forms. The boundaries of this thing, this entity or inclination I admire—these I’ll have to determine later. For now it’s enough, I hope, to acknowledge that what I desire in essays—all those essays named or alluded to in the list above, almost all of which are real—is this simultaneity of the acute and the vulnerable, a type of elegant collapse. Some piercing act of precision too. But that makes it sound as though all I care for is style, that old fashioned thing. It might well be true. But isn’t style exactly a contention with the void, an attitude or alignment plucked from chaos and nullity which still cannot fail to acknowledge the chasm beneath the tightrope, the wind whipping past as you fumble for the parachute’s cord, the satellite map coming up to meet you? Style as the prize, not a rule of the game. Style as sport in another sense too: botanical anomaly or innovation, avant-garde mutant. But don’t sports get assimilated in the end? Aberrations accommodated, rogues, freaks and rarities corralled and tamed? Curiosities neatly labelled and safely immured, vitrined in cabinets.

I may have imagined all of this, I might be describing a form that doesn’t (yet) exist. Still and all—there’s a story to tell’  
— Brian Dillon, 2015

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.





## HEARTS LIKE DIAMONDS

by CLEMENS MEYER

—  
Fiction (FA) / World English

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Published October 2016

Flapped paperback, 568 pages, £14.99, 197 x 125mm

Ebook also available

Translated from the German by Katy Derbyshire

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Originally published by S. Fischer Verlag (Germany)

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A multi-voiced song of the night: prostitutes, angels and businessmen fight for money and power and for their dreams. Two women dream of waltzing over pear brandy. An ex-jockey is looking for his daughter. The Bielefelder is revolutionizing the market with new business concepts, investing in clubs and erotic centers. AK47 is flat on his back on the street, a bullet in his knee. Unsparing and tender, Clemens Meyer's great novel tells stories of men and women in the sex trade, their rise and fall in a city that was once socialist, the dirt on its streets and the flow of its money. Influenced by countless directors and writers as diverse as Russ Meyer, Takashi Miike, Wolfgang Hilbig, Ernest Hemingway, Albert Camus, EE Cummings and David Peace, and weaving in quotes from Friedrich Engels to the Brothers Grimm, Meyer writes like his life depends on it.

Time shifts and stretches, people die and come to life again, and the constant factor is the development of the sex industry from absolute prohibition to full legality in the space of twenty years. Meyer takes his characters seriously and challenges his readers in this dizzying eye-opening novel, shortlisted for the German Book Prize in 2013.

'Meyer employs a number of the techniques from his previous writing here, sharp cuts or stream of consciousness, switching perspectives or making us reel with his characters as the ground falls away beneath their feet. At times he reinvents modernism; snatches of song and conversation, wandering thoughts in the city – very Döblinesque. And he blatantly ignores the rules of reality, physics and even writing, to produce literature that nonetheless feels utterly true-to-life. Dreams never dreamt, conversations never held, dances never danced, dead men's thoughts. All these things that worked so well in his debut novel, *Als wir träumten*, and in his short stories that I translated as *All the Lights*, and in the diary-form collection *Gewalten*, come together here in an almost overwhelming structure. Meyer skips back and forth in time but propels us along as Arnold Kraushaar ages. He has buried mysteries in his bedrock, which we can trace as the story moves on. But they're not the driving force of this style-led novel.'

— Katy Derbyshire, *love german books*

'Take the bare prose of Raymond Carver, apply the bleak outlook of Michel Houellebecq, place characters from an Irvine Welsh book on German streets, and you have something close.'

— Alex Rayner, *Guardian*

'Clemens Meyer writes the best crafted, toughest and most heart-rending stories of anyone in Germany.'

— *Spiegel*

Clemens Meyer, was born 1977 in Halle and lives in Leipzig. After high school he jobbed as a watchman, building worker and removal man. He studied creative writing at the German Literary Institute, Leipzig and was granted a scholarship by the Saxon Ministry of Science and Arts in 2002. His first novel *Als wir träumten* was a huge success and for his second book, *Die Nacht, die Lichter*, a collection of short stories, he was awarded the Leipzig Book Fair Prize 2008. His latest novel *Im Stein* was shortlisted for the German Book Prize and was awarded the Bremer Literaturpreis 2014.

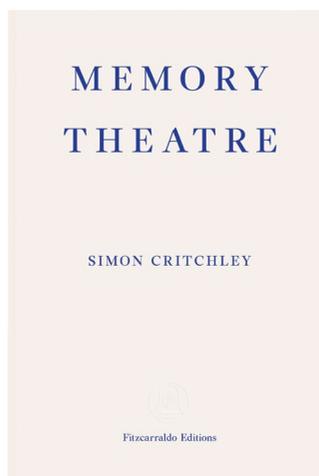


# BACKLIST

2014 — 2015



Fitzcarraldo Editions



## MEMORY THEATRE

by SIMON CRITCHLEY

with images by LIAM GILLICK

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Essay (DNF) / World rights

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Published 24 September 2014

Flapped paperback, 88 pages, £9.99

ISBN 978-0-9929747-1-8 | Ebook also available

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Rights sold: Other Press (US), PUF (France), Metis Kitap (Turkey), CLP Works (Sweden), Diaphanes (Germany)

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A French philosopher dies during a savage summer heatwave. Boxes carrying his unpublished miscellany mysteriously appear in Simon Critchley's office. Rooting through piles of papers, Critchley discovers a brilliant text on the ancient art of memory and a cache of astrological charts predicting the deaths of various philosophers. Among them is a chart for Critchley himself, laying out in great detail the course of his life and eventual demise. Becoming obsessed with the details of his fate, Critchley receives the missing, final box, which contains a maquette of Giulio Camillo's sixteenth-century Venetian memory theatre, a space supposed to contain the sum of all knowledge. That's when the hallucinations begin...

'*Memory Theatre* is a brilliant one-of-a-kind mind-game occupying a strange frontier between philosophy, memoir and fiction. Simon Critchley beguiles as he illuminates.'

— David Mitchell, author of *The Bone Clocks*

'Novella or essay, science-fiction or memoir? Who cares. Chris Marker, Adolfo Bioy Casares and Frances Yates would all have been proud to have written *Memory Theatre*.'

— Tom McCarthy, author of *C*

'With a sense of mischief combined with surprising reverie, Simon Critchley has braided together ideas about memory from the past with the latest thinking about unreliable narrative, altered states and the mysteries of consciousness. *Memory Theatre* is a tantalising, textual Moebius strip – philosophy, autobiography, and fiction twisted together.'

— Marina Warner, author of *Stranger Magic*

'Simon Critchley is a figure of quite startling brilliance, and I can never begin to guess what he'll do next, only that it is sure to sustain and nourish my appetite for his voice. His overall project may be that of returning philosophical inquiry, and 'theory', to a home in literature, yet without surrendering any of its incisive power, or ethical urgency. ... I read *Memory Theatre* and loved it.'

— Jonathan Lethem, author of *Dissident Gardens*

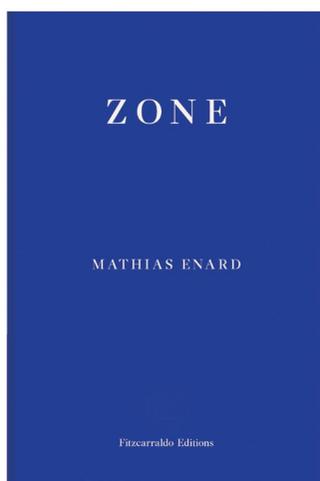
Simon Critchley is Hans Jonas Professor of Philosophy at the New School for Social Research in New York. His previous books include *On Humour*, *The Book of Dead Philosophers*, *How to Stop Living and Start Worrying*, *Impossible Objects*, *The Mattering of Matter* (with Tom McCarthy), *The Faith of the Faithless*, *Stay, Illusion!: The Hamlet Doctrine* (with Jamieson Webster), and *Bowie*. He is series moderator of 'The Stone', a philosophy column in *The New York Times*, to which he is a frequent contributor.

Liam Gillick is a British artist based in New York.



# Fitzcarraldo Editions

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## ZONE

by MATHIAS ENARD

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Fiction (FA) / UK & Commonwealth

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Published 20 August 2014

Flapped paperback, 528 pages, £14.99

ISBN 978-0-9929747-0-1 | Ebook also available

Translated from the French by Charlotte Mandell

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Originally published by Actes Sud (France)

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Francis Mirković, a French Intelligence Services agent for fifteen years, is travelling first class on the train from Milan to Rome. Handcuffed to the luggage rack above him is a briefcase containing a wealth of information about the war criminals, terrorists and arms dealers of the *Zone* – the Mediterranean region, from Barcelona to Beirut, from Algiers to Trieste, which has become his speciality – to sell to the Vatican. Exhausted by alcohol and amphetamines, he revisits the violent history of the *Zone* and his own participation in that violence, beginning as a mercenary fighting for a far-right Croatian militia in the 1990s. One of the truly original books of the decade, and written as a single, hypnotic, propulsive, physically irresistible sentence, Mathias Enard's *Zone* is an *Iliad* for our time, an extraordinary and panoramic view of violent conflict and its consequences in the twentieth century and beyond.

'[*Zone* is] an ambitious study of twentieth century conflict and disaster ... Enard's novel is to be seen within a tradition of French avant-garde writing ... The result is a modern masterpiece...'

— David Collard, *Times Literary Supplement*

'[T]he brilliance of *Zone* lies in its brutal refusal to stop. Again and again, Mathias Enard's white-knuckle narrative plunges us back into the battle-scarred past, forcing us to confront its horrors ... a relentlessly inventive novel.'

— David Winters, *Literary Review*

'[T]he material of a conventional thriller has been sublimated into an atmosphere of violence, power and cruelty; humanity here is little more than a vector through which various kinds of insanity flow.'

— Nicholas Lezard, *Guardian*

'Mathias Enard has found a way to restore death to life and life to death, and so joins the first rank of novelists, the bringers of fire, who even as they can't go on, do.'

— Garth Risk Hallberg, *The Millions*

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*. His latest novel, *Boussole*, is published in France by Actes Sud in August 2015.

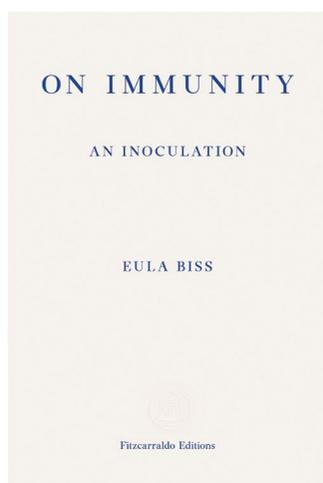
Charlotte Mandell has translated fiction, poetry, and philosophy from the French, including works by Proust, Flaubert, Genet, Maupassant and Blanchot.

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## ON IMMUNITY: AN INOCULATION

by EULA BISS

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Essay (DNF) / UK & Commonwealth (exc. ANZ)

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Published 18 February 2015

Flapped paperback, 216 pages, £12.99, 197 x 125mm  
ISBN 978-0-9929747-4-9 | Ebook also available

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Originally published by Graywolf Press (US)

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Upon becoming a new mother, Eula Biss addresses a chronic condition of fear—fear of the government, the medical establishment, and what is in your child’s air, food, mattress, medicine, and vaccines. She finds that you cannot immunize your child, or yourself, from the world. In this bold, fascinating book, Biss investigates the metaphors and myths surrounding our conception of immunity and its implications for the individual and the social body. As she hears more and more fears about vaccines, Biss researches what they mean for her own child, her immediate community, America, and the world, both historically and in the present moment. She extends a conversation with other mothers to meditations on Voltaire’s *Candide*, Bram Stoker’s *Dracula*, Rachel Carson’s *Silent Spring*, Susan Sontag’s *AIDS and Its Metaphors*, and beyond. *On Immunity* is a moving account of how we are all interconnected—our bodies and our fates.

Selected for Mark Zuckerberg’s Facebook ‘Year in Books’ in February 2015 | Shortlisted for 2014 NBCC Awards  
*New York Times* Top 10 Books of 2014 | *Publisher’s Weekly* Top 10 Books of the Year | *Time Out* 10 Best Books of 2014

‘Sontag said she wrote *Illness as Metaphor* to “calm the imagination, not to incite it,” and *On Immunity* also seeks to cool and console. But where Sontag was imperious, Biss is stealthy. She advances from all sides, like a chess player, drawing on science, myth, literature to herd us to the only logical end, to vaccinate.’

— Parul Sehgal, *The New York Times*

‘Imagine Eula Biss as herself a vaccine against vague and incoherent thinking, as a booster to the acuity of your thought, as a thermometer taking the temperature of our ideas about purity, contagion, individuality, and community. This book is a magnificent piece of research and of writing.’

— Rebecca Solnit, author of *Wanderlust: A History of Walking*

‘Like so many great nonfiction classics, *On Immunity* will teach, provoke, chafe, inspire, haunt, and likely change its many readers. Its central, difficult, and ecstatic premise—that ‘we owe each other our bodies’—couldn’t be more urgent, as the question of how we contend with this interdependence, this collectivity, is fundamental to our human present and future.’

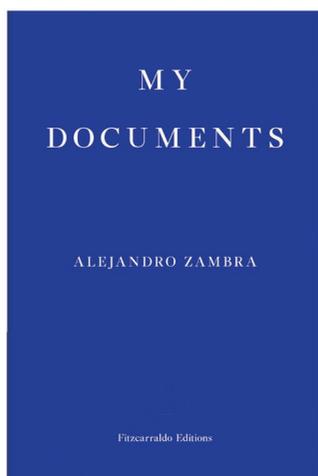
— Maggie Nelson, author of *Bluets*

Eula Biss holds a BA in nonfiction writing from Hampshire College and an MFA in nonfiction writing from the University of Iowa. Her second book, *Notes from No Man’s Land*, received the Graywolf Press Nonfiction Prize and the National Book Critics Circle Award for criticism. Her work has also been recognized by a Pushcart Prize, a Jaffe Writers’ Award, and a 21st Century Award from the Chicago Public Library. She teaches writing at Northwestern University. Her essays have recently appeared in *The Best American Nonrequired Reading*, *The Best Creative Nonfiction* and the *Touchstone Anthology of Contemporary Nonfiction* as well as in the *Believer*, *Gulf Coast*, *Columbia*, *Ninth Letter*, *North American Review*, *Bellingham Review*, *Seneca Review*, and *Harper’s*.



# Fitzcarraldo Editions

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## MY DOCUMENTS

by ALEJANDRO ZAMBRA

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Fiction (FA) / UK & Commonwealth

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Published 2 April 2015

Flapped paperback, 228 pages, £12.99, 197 x 125mm

ISBN 978-0-9929747-8-7 | Ebook also available

Translated from the Spanish by Megan McDowell

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Originally published by Anagrama (Spain)

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*My Documents* is the latest work from Alejandro Zambra, the award-winning Chilean writer whose first novel was heralded as the dawn of a new in Chilean literature. Whether chronicling the attempts of a migraine-afflicted writer to quit smoking or the loneliness of the call-centre worker, the life of a personal computer or the return of a mercurial godson, this collection of stories evokes the disenchantments of youth and the disillusion of maturity in a Chilean society still troubled by its recent past. Written with the author's trademark irony and precision, humour and melancholy, *My Documents* is unflinchingly human and essential evidence of a sublimely talented writer working at the height of his powers.

Shortlisted for the 2015 Frank O'Connor International Short Story Prize

'People kept mentioning his name, but I was slow to encounter the Chilean writer Alejandro Zambra. I hadn't read anything by him before opening his new story collection, *My Documents* ... *My Documents* is the fourth book by Alejandro Zambra to be translated into English (this one very ably by Megan McDowell). All of them are very short and strikingly original, and display a wry self-consciousness about the obligations, difficulties, and pleasures of writing fiction. ... In his new book, Zambra returns to the twin sources of his talent—to his storytelling vitality, that living tree which blossoms often in these pages, and to his unsparing examination of recent Chilean history. These come together magnificently.'

— James Wood, *New Yorker*

'[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*

'These stories are graceful, grave, comical, disabused. I guess what I mean is: *My Documents* represents a new form. When I think about Alejandro Zambra, I feel happy for the future of fiction.'

—Adam Thirlwell, author of *Lurid and Cute*

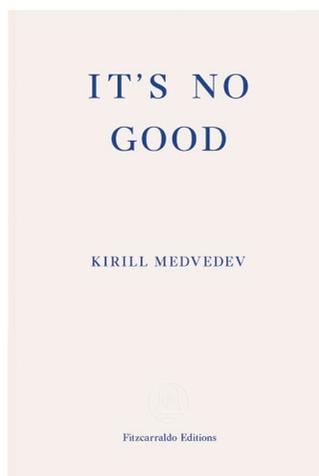
Alejandro Zambra is a Chilean writer, poet, and critic. He is currently on a Cullman Center Fellowship at the New York Public Library. His first novel *Bonsai* was awarded Chile's Literary Critics' Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which won the Altazor Prize and the National Council Prize for Books, both for the best Chilean novel. His writings have appeared in the *New Yorker*, the *Paris Review*, *Tin House*, *Harper's*, and *McSweeney's Quarterly Concern*, among other places. He was selected as one of the Best of Young Spanish-Language Novelists by *Granta* in 2010.

Megan McDowell has translated many modern and contemporary South American authors, including Alejandro Zambra, Arturo Fontaine, Carlos Busqued, Álvaro Bisama and Juan Emar. Her translations have been published in the *New Yorker*, *McSweeney's*, *Words Without Borders*, *Mandorla*, and *Vice*, among others. She lives in Zurich, Switzerland.



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## IT'S NO GOOD

by KIRILL MEDVEDEV

—  
Essay (DNF) / Poetry (DCF) / UK & Commonwealth

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Published 3 June 2015

Flapped paperback, 278 pages, £12.99, 197 x 125mm  
ISBN 978-1-9106950-0-5 | Ebook also available

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Edited by Keith Gessen, translated by Keith Gessen with  
Mark Krotov, Cory Merrill and Bela Shayevich

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Originally published by Ugly Duckling Presse & *n+1*

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Before retiring from the literary world and relinquishing all copyright to his work in 2003, Kirill Medvedev had published two collections of poetry with a traditional publishing house. His poems are autobiographical free verse, unusual in Russia, and were dismissed by some critics as not really poetry. Medvedev's poetry – casual, often explicitly political, irreverent – fiercely diagnoses the banality and disease of Putin-era Russia. Edited and introduced by *n+1* co-founder Keith Gessen, *It's No Good* includes selected poems from Kirill Medvedev's books of poetry and subsequent online publications, as well as his most significant essays: 'My Fascism' (on the failure of post-Soviet Russian liberalism, politically and culturally); 'Literature and Sincerity' (on the attractions and dangers of the 'new sincerity' in Russian letters); 'Dmitry Kuzmin, a Memoir' (a detailed memoir and analysis of the work of the 1990s Moscow poet, publisher, and impresario Kuzmin, and what his activity represents). As always, they are published without the author's permission.

'Russia's first genuinely post-Soviet writer.'  
— Keith Gessen, co-founder of *n+1*

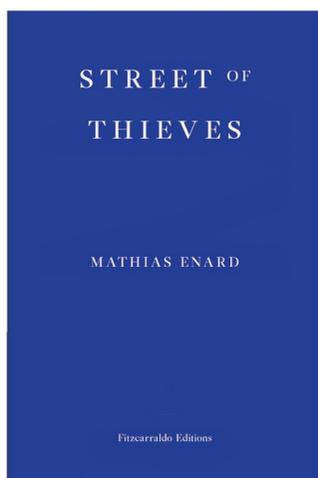
'It's thrilling to read his work. Finally, ideology instead of careerism and compromise! ... *It's No Good* does not give the sense of an artist emerging from politics, but rather the opposite.'  
— Chris Cumming, *Bomblog*

'Part of the nightmare world that *It's No Good* evokes is one that both Orwell and the members of Pussy Riot would understand. It's a nightmare of euphemism and cant. "This is what happens," Mr. Medvedev writes, "when the authorities don't want to speak clearly and don't want to be spoken of clearly, either." ... Medvedev is a big personality, on the page and off. He comes across as a shambling holy fool, an unkempt mix of Roberto Benigni and Gary Shteyngart.'  
— Dwight Garner, *New York Times*

'If you want sincere, sophisticated insights into life under Putin's government then read Medvedev. And if you feel adrift from the political direction of your own society then Medvedev's ability to convert alienation into urgency is inspiring.'  
— Max Liu, *Independent*

Born in Moscow, in 1975, Kirill Medvedev has recently emerged as one of the most exciting, unpredictable voices on the Russian literary scene. Widely published and acclaimed as a poet, he is also an activist for labor and a member of the Russian Socialist movement *Vpered* [Forward]. He contributes essays regularly to *Chto Delat*, and other opposition magazines. His small press, The Free Marxist Publishing House [SMI], has recently released his translations of Pasolini, Eagleton, and Goddard, as well as numerous books at the intersection of literature, art and politics, including a collection of his own essays. This is Medvedev's first book in English.





## STREET OF THIEVES

by MATHIAS ENARD

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Fiction (FA) / UK & Commonwealth

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Published 31 August 2015

Flapped paperback, 288 pages, £12.99, 197 x 125mm

ISBN 978-0-9929747-6-3 | Ebook also available

Translated from the French by Charlotte Mandell

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Originally published by Actes Sud (France)

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In Tangier, young Lakhdar finds himself homeless after being caught in flagrante with his cousin Meryem. As the political and religious tensions in the Mediterranean flare up with the Arab Spring and the global financial crisis, Lakhdar and his friend Bassam entertain dreams of emigration, fuelled by a desire for freedom and a better life. Part political thriller, part road-movie, part romance, the latest novel by Mathias Enard takes us from the violence of Tangier's streets to Barcelona's louche Raval quarter. *Street of Thieves* is an intense coming-of-age story that delves deep into the brutal realities of the immigrant experience.

'Street of Thieves confirms Enard as the most brazenly lapel-grabbing French writer since Michel Houellebecq.'

— Leo Robson, *New Statesman*

'This is what the great contemporary French novel should be. Enard looks at the world as it is: poisoned by religion, poisoned by politics, choking on materialism and dying of globalization. His prose bites, and his characters retain our sympathy however extreme their actions. Enard fuses the traditions of Céline and Camus, but he is his own man.'

— Patrick McGuinness, author of *The Last Hundred Days*

Praise for *Zone*

'Enard's novel is to be seen within a tradition of French avant-garde writing ... The result is a modern masterpiece.'

— David Collard, *Times Literary Supplement*

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