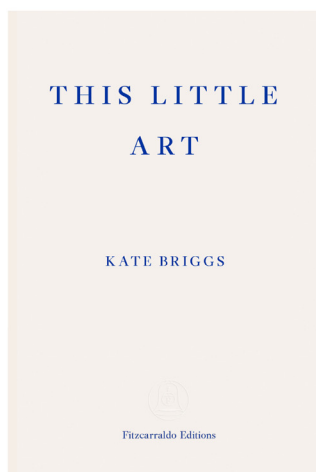


# WINTER 2017



Fitzcarraldo Editions



## THIS LITTLE ART

by KATE BRIGGS

—  
Essay (DNF) / World rights

—  
Published 20 September 2017

Flapped paperback, 400 pages, £12.99

ISBN 978-1-910695-45-6 | Ebook also available

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An essay with the reach and momentum of a novel, Kate Briggs's *This Little Art* is a genre-bending song for the practice of literary translation, offering fresh, fierce and timely thinking on reading, writing and living with the works of others. Taking her own experience of translating Roland Barthes's lecture notes as a starting point, the author threads various stories together to give us this portrait of translation as a compelling, complex and intensely relational activity. She recounts the story of Helen Lowe-Porter's translations of Thomas Mann, and their posthumous vilification. She writes about the loving relationship between André Gide and his translator Dorothy Bussy. She recalls how Robinson Crusoe laboriously made a table, for him for the first time, on an undeserted island. With *This Little Art*, a beautifully layered account of a subjective translating experience, Kate Briggs emerges as a truly remarkable writer: distinctive, wise, frank, funny and utterly original.

'Kate Briggs's *This Little Art* shares some wonderful qualities with Barthes's own work – the wit, thoughtfulness, invitation to converse, and especially the attention to the ordinary and everyday in the context of meticulously examined theoretical and scholarly questions. This is a highly enjoyable read: informative and stimulating for anyone interested in translation, writing, language, and expression.'

— Lydia Davis, author of *Can't and Won't*

'In *This Little Art*, Kate Briggs looks at the "everyday, peculiar thing" that is translation, testing it out, worrying at its questions. She deftly weaves her recurring threads (Roland Barthes, Crusoe's table, *The Magic Mountain*, aerobic dance classes) into something fascinatingly elastic and expansive, an essay – meditation? call to arms? – that is full of surprises both erudite and intimate, and rich in challenges to the ways we think about translation. And so, inevitably, to the ways we think about writing, reading, artistry and creativity, too. As a translator, I'm regularly disappointed by what I read about translation – it feels self-indulgent, irrelevant in its over-abstraction – but *This Little Art* is altogether different. It comes to its revelations through practicality, curiosity, devotion, optimism, an intense and questioning scrutiny, as the work of a great translator so often does.'

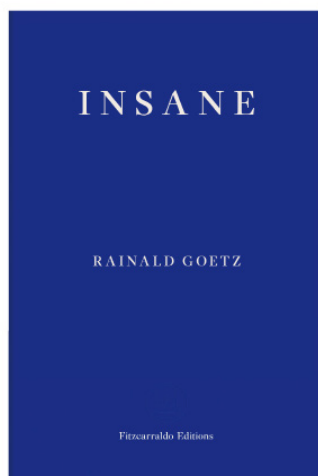
— Daniel Hahn, translator of José Eduardo Agualusa and winner of the International Dublin Literary Award in 2017

'Not so much a demystification as a re-enchantment of the practice of literary translation, that maddening, intoxicating 'little' art which yokes humility and hubris, constraint and creativity – in Briggs's passionate telling, you can practically hear the sparks fly.'

— Deborah Smith, translator of Han Kang and winner of the Man Booker International Prize in 2016

Kate Briggs is the translator of two volumes of Roland Barthes's lecture and seminar notes at the Collège de France: *The Preparation of the Novel* and *How to Live Together*, both published by Columbia University Press. She teaches at the Piet Zwart Institute, Rotterdam.





## INSANE

by RAINALD GOETZ

—  
Fiction (FA/FYT) / World English

—  
Published 18 October 2017

Flapped paperback, 352 pages, £12.99

ISBN 978-1-910695-31-9 | Ebook also available

Translated from German by Adrian Nathan West

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Originally published by Surkhamp (Germany)

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Translated for the first time into English, cult German author Rainald Goetz's debut novel *Insane* draws upon his clinical psychiatric experience to paint a portrait of the asylum as a total institution. We follow a young psychiatrist, Dr Raspe, who enters the profession dreaming of revolutionizing its methods. Confronted by day-to-day practices and the reality of life in the psychiatric hospital, Raspe begins to fray at the edges. The very concept of madness is called into question in a brutal portrayal of patients and psychiatrists and the various treatments administered, from psychotherapy to electroshock therapy. What is madness? And who is truly mad? Diving headlong into a terrifying and oppressive world, *Insane* is a veritable journey into the madhouse by one of Germany's most prominent and contentious authors.

'Rainald Goetz is the most important trendsetter in German literature.'

— *Süddeutsche Zeitung*

'This book is a hammer.'

— *Die Zeit*

'In many passages, Goetz achieves the same intensity and concentration of experience as in the disturbing early novels of Thomas Bernhard.'

— *Süddeutsche Zeitung*

'Behind his nervous, tense willingness to experience, there is a broad education and a sensitive historical consciousness that endow his language with a balance of passionate expressiveness, observational coolness and satirical clarity.'

— The German Academy of Language and Literature, on the occasion of the awarding of the 2015 Georg Büchner Prize

'Many of his texts should come with an epilepsy warning.'

— *Die Zeit*

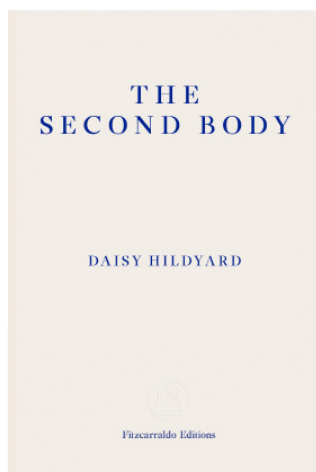
'As a hyper-nervous virtuoso of attentiveness, Rainald Goetz works in the field between authenticity and fiction.'

— *Frankfurter Allgemeine Zeitung*

Rainald Goetz, born in 1954 in Munich, studied History and Medicine in Munich and obtained a doctoral degree in both subjects. He briefly worked as a doctor, but quit this profession for the sake of literature in his early thirties. His first novel, *Insane*, was published in 1983. In 1998, Goetz wrote the internet diary 'Rubbish for Everyone', probably the first literary blog in Germany, with entries on the world of media and consumerism. It was published in book form in 1999 and together with *Rave*, *Jeff Koons*, *Celebration* and *Deconspiration* belongs to *This Morning*, his great history of the present. Goetz has been awarded numerous prizes, most notably the Georg Büchner Prize in 2015. He lives in Berlin.

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## THE SECOND BODY

by DAISY HILDYARD

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Essay (DNF) / World rights

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Published 6 November 2017

Flapped paperback, 128 pages, £10.99

ISBN 978-1-910695-47-0 | Ebook also available

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Every living thing has two bodies. To be an animal is to be in possession of a physical body, a body which can eat, drink and sleep; it is also to be embedded in a worldwide network of ecosystems. When every human body has an uncanny global presence, how do we live with ourselves? In this timely and elegant essay, Daisy Hildyard captures the second body by exploring how the human is a part of animal life. She meets Richard, a butcher in Yorkshire, and sees pigs turned into boiled ham; and Gina, an environmental criminologist, who tells her about leopards and silver foxes kept as pets in luxury apartments. She speaks to Luis, a biologist, about the origins of life; and talks to Nadezhda about fungi in an effort to understand how we define animal life. Eventually, her second body comes to visit her first body when the river flooded her home last year. *The Second Body* is a brilliantly lucid account of the dissolving boundaries between all life on earth.

‘Part amateur detective, part visionary, Hildyard’s voice is so intelligent, beguiling and important. Like Sir Thomas Browne or even Annie Dillard, her sly variety of scientific inquiry is incandescent.’

— Rivka Galchen, author of *Little Labors*

‘In its insistence on the illusion of inviduality and on the participation of human animals in the whole of earthly life, *The Second Body* might be an ancient text; in its scientific literacy and its mood of ecological disquiet, Daisy Hildyard’s book is as contemporary as the morning paper. If ecstasy means to go outside oneself, the word usually carries connotations of chaos and inarticulacy. Here, however, is a precise and eloquent ecstasy – and this slender book on who we are beyond our own skins is likewise much larger than itself.’

— Benjamin Kunkel, author of *Utopia or Bust*

‘Daisy Hildyard has turned her curious, sifting, brilliantly original mind onto the pressing ecological questions of our age. The result is a series of essays as captivating as they are delightful, their object no less than to quietly rewire our thinking.’

— Sarah Howe, author of *Loop of Jade*

‘A curious, oblique, important, and fascinating book.’

— Charles Foster, author of *Being a Beast*

‘In *The Second Body*, Daisy Hildyard gives a body to an idea in a series of curious encounters that take us from the floor of a butcher shop to the computer room of a biologist to the wreckage of a flooded home. Heady and visceral both, this essay revels in the mess and splendour of the world.’

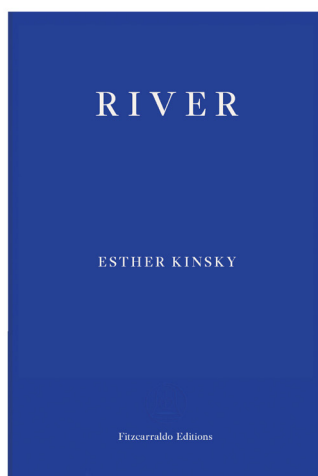
— Eula Biss, author of *On Immunity*

Daisy Hildyard holds a PhD in the history of science, and has previously published essays on the language of science, and on seventeenth-century mathematics. Her first novel *Hunters in the Snow* received the Somerset Maugham Award and a ‘5 under 35’ honorarium at the USA National Book Awards. She lives with her family in North Yorkshire, where she was born.



# Fitzcarraldo Editions

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## RIVER

by ESTHER KINSKY

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Fiction (FA/FYT) / World English

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Published 17 January 2018

Flapped paperback, 400 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)

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‘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.

‘Esther Kinsky’s novel outshines everything that has recently been published in the German language with patient stamina. It is full of culture without being erudite, it is full of knowledge without being smart-aleck. *River* is a democratic book, witty, wise and touchingly beautiful.’

— Katharina Teutsch, *Frankfurter Allgemeine Zeitung*

‘This book is a sensation of language.’

— Susanne Mayer, *Die Zeit*

‘No matter whether Kinsky describes things, foreign people or landscapes, the surplus love she has at her disposal becomes visible in the sensitive prose in which she sees the world.’

— Hans-Peter Kunisch, *Süddeutsche 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.

Iain Galbraith is a widely published translator of German into English. He has translated W. G. Sebald and Jan Wagner, notably. He won the John Dryden Prize for Literary Translation in 2004.

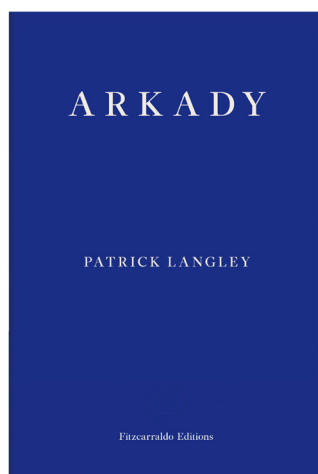


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# Fitzcarraldo Editions

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## ARKADY

by PATRICK LANGLEY

—  
Fiction (FA) / World rights

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Published 21 March 2018

Flapped paperback, 240 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 tensions bubble to the surface and the teeming metropolis is pushed to the brink, the young brothers sail off in search of the Red Citadel and its promise of another way of life. A portrait of modern urban living, Patrick Langley's debut *Arkady* is a brilliant coming-of-age novel as brimming with vitality as the city itself.

"The man lies flat on the sand, legs outstretched, arms at rest. His eyes are closed but his mouth is open, slack lips parted on the dark red muscle of his tongue. In the sockets of his eyes, the flesh is patterned with shades of lavender, ash, and sulphur, the soft meat swollen and deeply bruised. Weeds, sprouting from a slope of shingle, form a crooked halo around his head. Their bony trunks pierce a tangle of rust-coloured seaweed, which is shrivelled-up, jewelled with salt. Jackson inspects the plants. The brittle canes are hung with rattling seedpods, spiked with thorny leaves and needles pale as bone. Harsh gusts quicken the churning waves. The dry weeds shiver, hiss.

Jackson turns to his younger brother, who is standing a short way further down the beach.

'Is he really dead?' Frank asks. His voice is thin, distant.

'I don't know,' Jackson replies. 'Is he breathing?'

'Doesn't look like he's breathing.'

'We need a mirror.'

Dawn is breaking on the estuary, wads of cloud soaked in colourless light. Black hair sprawls across Frank's forehead, reaching into his eyes. Squinting at the rain, he looks askance at Jackson.

'A mirror?'

'You're meant to hold one up to his mouth,' says Jackson. 'See if you get condensation. That's how you know for sure.'

He clutches himself, a reflex. He is cold to his marrow.

'Says who?'

Jackson shrugs. 'Can't remember.'

The shoreline is wind-scoured, blasted, bleak. Old battlements hunker down the sand, obsolete defences that resemble totems now, crumbled by age and weather. Their innards are riddled with nets of wire and mottled with luminous algae.

Frank runs a hand through his wet black hair. Raindrops leap and seethe as they hit the sand.

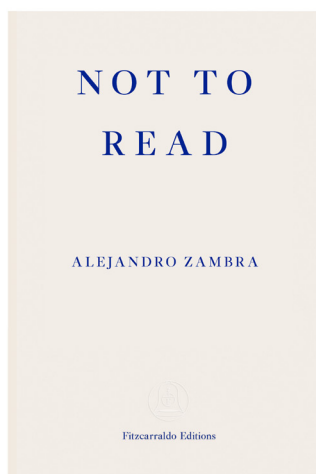
'We don't have a mirror,' says Frank. He folds his arms, copying Jackson, to preserve what little warmth is left in his shivering body. 'We don't *need* a mirror.' He recoils a few inches, snarling. 'Look at him,' he says. 'Look.'"

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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## NOT TO READ

by ALEJANDRO ZAMBRA

—  
Essay (DNF) / UK & Commonwealth

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Published 9 April 2018

Flapped paperback, 240 pages, £12.99

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

Translated by Megan McDowell  
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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, Levrero 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*

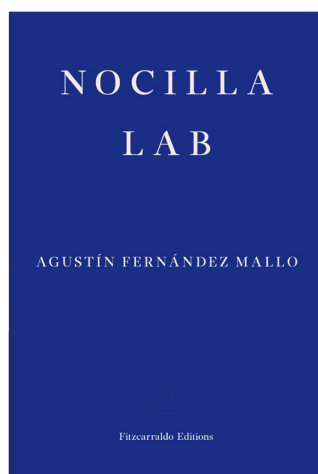
Alejandro Zambra is a Chilean writer, poet, and critic. His first novel *Bonsai* was awarded Chile's Literary Critics' Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which won the Altazor Award and the National Council Prize for Books, both for the 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

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## NOCILLA LAB by AGUSTÍN FERNÁNDEZ MALLO

—  
Fiction (FA/FYT) / World English

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Published 2 May 2018

Flapped paperback, 200 pages, £12.99

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

Translated from Spanish by Thomas Bunstead

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Originally published by Alfaguara Editorial (Spain)

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

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The first part of *Nocilla Lab* tells the story of the birth of the trilogy through an internal monologue. After being knocked down by a motorbike during a trip in Thailand, Agustín Fernández Mallo was left bedridden for four weeks and had the opportunity to begin writing the Nocilla Trilogy. Seven years later, when he travels with his girlfriend to Cerdana, they come across an old penitentiary that has been converted into an agri-tourism site. A memory of reading Paul Auster's *The Music of Chance* in Portuguese and a 'No entry' sign bring the first part of the story to a close. In the second part, the author's voice disappears and gives way to a fragmented account that is accompanied by a succession of drawings, sketches and quotes about some of the characters inside the penitentiary. The third part of the book is a succession of post-poetic flashes and varied etymologies – both ironic and distant – alongside tributes to García Márquez, Wittgenstein, and Duras. The book then takes on the form of a comic and finishes with an encounter between Enrique Vila-Matas and the author on an oil rig. *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] best novel I read in 2016. Thrillingly, incandescently brilliant.'

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

'Fernández Mallo occupies something of a similar position in the Spanish literary sphere as David Foster Wallace.'

— Jorge Carrión, *4Columns*

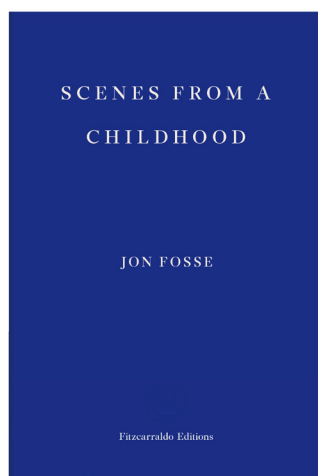
Agustín Fernández Mallo was born in La Coruña in 1967. He is a qualified physicist and since 2000 has been collaborating with various cultural publications in order to highlight the connection between art and science. His Nocilla Trilogy, published between 2006 and 2009, brought about an important shift 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.



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## SCENES FROM A CHILDHOOD

by JON FOSSE

—  
Fiction (FA/FYT) / World English

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Published 30 May 2018

Flapped paperback, 200 pages, £12.99

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

Translated from Norwegian by Damion Searls

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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 work, 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*, along with his first published story, 'Him', written in 1981. 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. He takes some effort, but that is only a sign of quality if you ask me.'

— 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*

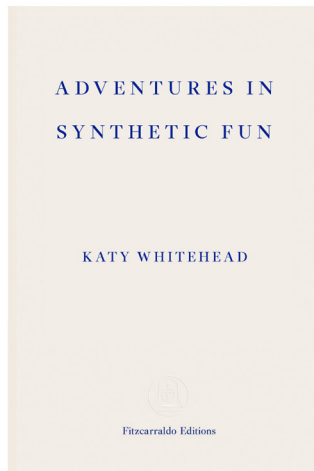
'With its heavy silences and splintered dialogue, his work has reminded some of Beckett, others of Pinter.'

— *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.





## ADVENTURES IN SYNTHETIC FUN by KATY WHITEHEAD

—  
Essay (DNF) / World rights  
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Winner of the 2017 Fitzcarraldo Editions Essay Prize  
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Published 20 June 2018

Flapped paperback, 240 pages, £12.99

ISBN 978-1-910695-65-4 | Ebook also available

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In 2017, Katy Whitehead was awarded the Fitzcarraldo Editions Essay Prize for *Adventures in Synthetic Fun*, an essay exploring the concept of ‘synthetic fun’ coined in the 1960s by Jeremy Sandford, and the changing nature of fun in an era of increasing automation, disputed oppression, widespread affective labour, illusory meritocracy, costly social mobility, divisive politics, and a degraded imagination.

### ‘ALICE IN KIDZANIA

The posters on the underground started appearing earlier this year. A child wearing a fireman’s helmet blasts a hose towards the viewer. A second child operates a video camera. She’s taking her job very seriously: filming a third—a boy holding a microphone.

The children appear on a cobbled street lined with lampposts and businesses: a pizzeria, a hotel, a theatre. There’s something off about the scale, though. The shops seem smaller than real life, distorted, suggesting a set, reminiscent of a theme park’s ‘Wild West.’

What catches my eye is not the wacky outfits or ominously-darkening blue sky, rather, the emotion on the fireman’s face: different from the usual theme park ice-cream-and-adrenaline shrieking joy. He looks proud.

On the horizon, the only hint: a large grey block, representing a billboard or the end of a shopping centre, branded in cranberry letters: Kidzania.

Over several months I see this poster as I traverse the city, each time gathering clues. ‘Get ready for a better world.’ When should I expect this world? From 25 June. And where? In smaller font, beneath Kidzania, a pale orange colour: London. ‘Role Play’ is involved. A strange government initiative, or dystopian movie marketing? And above ‘Role Play’, the words ‘Real Life’ in large block lettering, shading from the brand’s cranberry to its light orange. But truthfully, except for waiting for the tube, I don’t think too much about it. I am neither a child nor the parent of one. I have my own shit.

And then, in mid-July, I receive a call from my sister. We’ve planned a visit for later that month. I am taking my niece to see Charlie and the Chocolate Factory. My niece, Laney, is six, the age where she’s just starting to look to adults to figure out who she might be. We’ve previously bonded over a love of chocolate, and on one recent phone call, she admitted, cautiously, ‘I actually like books even more than I like chocolate.’ I told a half-truth: ‘Me too!’

My sister knows all about Kidzania. Word has spread, as far as Leicester, of an exciting pretend city, built for kids, where they can play at being adults. She wants to fit in a trip whilst down in London, and I realise I want to see that pride from the poster, replicated on the face of my own beloved one.

We arrive at Kidzania, Westfield, a little after 2pm. We follow directions surreptitiously sought through mobile phone, and know we are getting close when we spy the nose of a British Airways plane, jutting out between the corner of M & S and Gap. My sister has done an impressive job of maintaining the surprise so far. We’ve managed to convince Laney that we made the mission of nearly an hour in order to show her this beast of a shopping centre.’

Katy Whitehead has been short- and longlisted for prizes including the Mslexia novel award, Myriad Editions First Draft competition, Penned in the Margins Generation Txt, and a Sky Academy Arts Scholarship. She previously worked in publishing for five years, most recently as a commissioning editor, of books by Lena Dunham and T. Geronimo Johnson. She lives in Clapham with her husband, and mentors regularly at the Ministry of Stories.

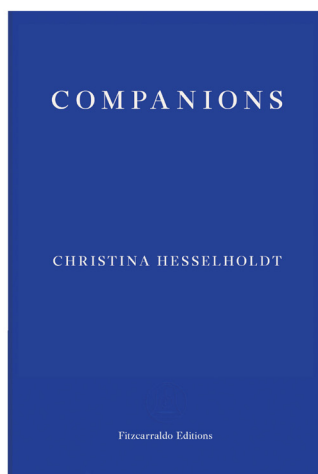
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RECENT  
TITLES



Fitzcarraldo Editions



## COMPANIONS

by CHRISTINA HESSELHOLDT

—  
Fiction (FA/FYT) / World English

—  
Published 30 August 2017

Flapped paperback, 400 pages, £12.99

ISBN 978-1-910695-33-3 | Ebook also available

Translated from Danish by Paul Russell Garrett

—  
Originally published by Rosinante (Denmark)

Rights sold: Hanser Berlin (Germany), Editions Phébus (France), Natur och Kultur (Sweden)

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At once confessional and elliptic, *Companions* is a novel structured as a series of monologues, centred around Camilla, her husband Charles, and their circle of friends. A character who narrates one story from his or her point of view becomes a subordinate character in another. Christina Hesselholdt writes about lives that are simultaneously well-ordered and messy, though there's an itch, an existential longing, especially within the women, which stirs their desires and amplifies conflicts as they go through illness, affairs, grief, landscapes and dinner parties, and move between New York, the Lake District, Mozambique, Belgrade, Afghanistan and, of course, Denmark. In her first book to be translated into English, Christina Hesselholdt explores everyday life and the weight of the past in her uniquely playful and experimental style.

‘Christina Hesselholdt is among the Danish writers who now occupy the very top rank. Her prose is lively, luminous, engaging, and fascinating.’

— *Kristeligt Dagblad*

‘Hesselholdt has never been better. Humour and grief go hand in hand, and the language shimmers from the drily caustic to the tenderly casual to the breathtakingly erotic.’

— *Berlingske Tidende*

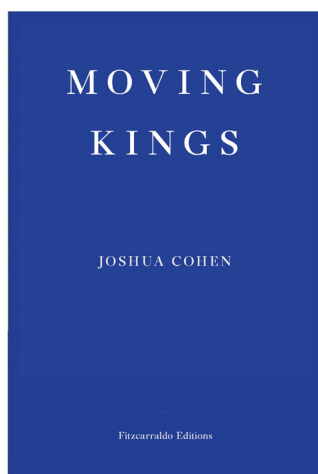
‘I am quite certain that this book will do something to Danish literature. Hesselholdt is part of a generation of remarkable female authors who had their breakthroughs at the beginning of the 1990s and who in the past decade have turned their writing in new and surprising directions. None of them has moved to as wild and, yes, as promising a place as Hesselholdt has come to now.’

— *Information*

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 several novels and books for children, and has received critical acclaim and awards for her books, including the Beatrice Prize in 2007, the Jytte Borberg Prize in 2007 and the Critics' Prize in 2010. She was included in Dalkey Archive's *Best European Fiction 2013*. *Companions* is her first book to appear in English. Her latest work, *Vivian*, a novel about the photographer Vivian Maier, was published by Rosinante in 2016.

Paul Russell Garrett translates from Danish and Norwegian. He serves on the management committee of the Translators Association and is Programme Director for a new theatre translation initiative, [Foreign Affairs] Translates!





## MOVING KINGS

by JOSHUA COHEN

—  
*Granta* Best of Young American Novelist in 2017

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

—  
Published 20 July 2017

Flapped paperback, 256 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-49-4 | Ebook also available

—  
Originally published by Random House (US)

Rights sold: Schöffling & Co. Verlag (Germany)

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The year is 2015, and 21-year-olds Yoav and Uri have just completed their compulsory military service in the Israel Defense Forces. In keeping with national tradition, they take a year off for rest, recovery, and travel. They come to New York City and begin working for Yoav's distant cousin, David King—a proud American patriot, Republican, and Jew, and the recently divorced proprietor of King's Moving Inc., a heavyweight in the Tri-State area's moving and storage industries. Yoav and Uri now must struggle to become reacquainted with civilian life, but it's not easy to move beyond their traumatic pasts when their days are spent kicking down doors, working as eviction-movers in the ungentrified corners of the Bronx, Brooklyn, and Queens, throwing out delinquent tenants and seizing their possessions. And what starts off as a profitable if eerily familiar job—'an Occupation'—quickly turns violent, when they encounter one homeowner seeking revenge.

'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*

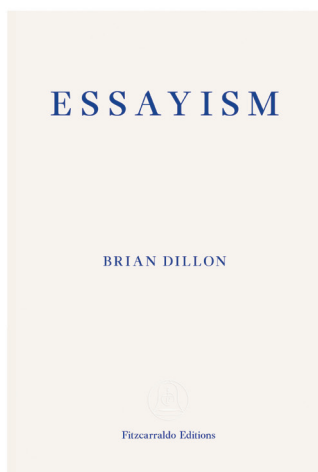
Praise for *Book of Numbers*

'More impressive than all but a few novels published so far this decade ... a wheeling meditation on the wired life, on privacy, on what being human in the age of binary code might mean ... [Joshua] Cohen, all of thirty-four, emerges as a major American writer.'

— Dwight Garner, *New York Times*

Joshua Cohen was born in 1980 in Atlantic City. He has written novels (*Book of Numbers*), short fiction (*Four New Messages*), and nonfiction for the *New York Times*, *London Review of Books*, *Bookforum*, *The Forward*, and others. He is a critic for *Harper's Magazine* and lives in New York City.





## ESSAYISM

by BRIAN DILLON

—  
Essay (DNF) / World rights

—  
Published 7 June 2017

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

ISBN 978-1-910695-41-8 | Ebook also available

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Rights sold: NYRB (North America), Dioptrias (Spain)

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The essay is a venerable form that may well be the genre of the future. It has its origins in a mode of self-examination and even self-obsession – ‘it is many years now that I have had only myself as object of my thoughts’, writes Montaigne in his essay ‘Of Practice’ – but it is just as accurately defined by its vagrant and curious scope, its capacity to suborn any and every object to its elegant remit. It may not in fact be ‘well made’ at all, but a thing of fragments and unfinished aperçus, or an omnium-gatherum like Robert Burton’s capacious but recognizably essayistic *Anatomy of Melancholy*. The essay may not even be written, but instead a photo essay, film essay, radio essay or some hybrid of these and the literary archetype. It may belong to a self-conscious genre and have been written by an essayist who self-declares as such; or it might be conjured from a milieu where the labels ‘essay’ and ‘essayist’ would make no sense at all. The essay, in short, is a varied and various artefact. Its occasion might be scholarly – there are academic essays, though they tend to be essays to the extent that they wish to stop being academic – or it may be journalistic, institutional or ‘creative’. The essay can be tethered to a specific (perhaps polemical) context or written with an ambition to timeless or universal import. Whatever its motivation or avowed theme, the essay possesses a style and a voice. Generic, structural and contextual definitions will vary, but the essay is at least recognizable by its having a certain texture – the essay alters or interferes to some degree with the language of non-fiction. *Essayism* is a personal, critical and polemical book about the genre, its history and its contemporary possibilities, itself an example of what it describes: an essay that is curious and digressive and at the same time held together by a personal voice and a polemical point.

Praise for *The Great Explosion*

‘Exhilarating and moving and lyrical. It is a quiet evisceration of a landscape through the discovery of a lost history of destructiveness, a meditation on Englishness, an autobiography, a mapping of absences. I loved it.’

— Edmund de Waal, author of *The Hare with Amber Eyes*

‘What a fascinating, unclassifiable, brilliant book, confirming Brian Dillon’s reputation as one of our most innovative and elegant non-fictioneers. No one else could have written it.’

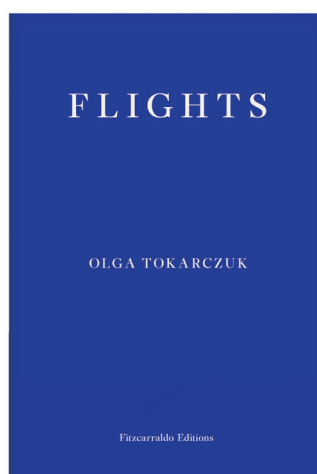
— Robert Macfarlane, author of *The Old Ways*

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.



# Fitzcarraldo Editions

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## FLIGHTS

by OLGA TOKARCZUK

—  
Winner of the 2008 Nike Literary Award

—  
Fiction (FA) / World English rights

—  
Published 17 May 2017

Flapped paperback, 424 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-43-2 | Ebook also available

Translated from Polish by Jennifer Croft

—  
Originally published by Wydawnictwo Literackie (Poland)  
Rights sold: Riverhead (US), Text Publishing (ANZ)

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*Flights*, which was awarded Poland's biggest literary prize in 2008, is a novel about travel in the twenty-first century and human anatomy. From the seventeenth century, we have the story of the real Dutch anatomist Philip Verheyen, who dissected and drew pictures of his own amputated leg, discovering in so doing the Achilles tendon. From the eighteenth century, we have the story of a North African-born slave turned Austrian courtier stuffed and put on display after his death in spite of his daughter's ever more desperate protests, as well as the story of Chopin's heart as it makes the covert journey from Paris to Warsaw, stored in a tightly sealed jar beneath his sister's skirt supports. From the present we have the trials and tribulations of a wife accompanying her much older professor husband as he teaches a course on a cruise ship in the Greek islands, or the quest of a Polish woman who immigrated to New Zealand as a teen but must now return in order to poison her terminally ill high school sweetheart, or the slow descent into madness of a young husband whose wife and child mysteriously vanished on a vacation on a Croatian island and then appeared again with no explanation. These narratives are interspersed with short bursts of analysis that enrich and connect them, including digressions on relics, travel-sized cosmetics, belly dancing, maps, the Maori, Wikipedia, Cleopatra, Atatürk, the effects of airports on the psyche, and many more rich and varied topics. Perfectly intertwining travel narratives and reflections on travel with observations on the body and on life and death, Olga Tokarczuk guides the reader beyond the surface layer of modernity and deeper and deeper towards the core of the very nature of humankind.

'A magnificent writer.'

— Svetlana Alexievich, Nobel Prize in Literature laureate 2015

'One among a very few signal European novelists of the past quarter-century.'

— *The Economist*

'I have always considered her a person of great literary abilities. With *Flights* I have my proof. This is one of the most important Polish books I have read for years.'

— Jerzy Sosnowski

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 honor, the Nike, and the Nike Readers' Prize. Tokarczuk also received a Nike in 2009 for *Flights*. She is the author of eight novels and two short story collections, and has been translated into a dozen languages.

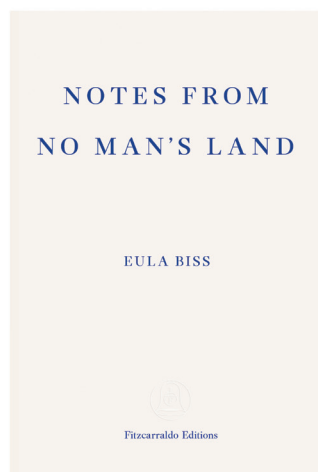
Jennifer Croft is the recipient of Fulbright, PEN, and National Endowment for the Arts grants, as well as the Michael Henry Heim Prize, and her translations from Polish, Spanish, and Ukrainian have appeared in the *New York Times*, *n+1*, *Electric Literature*, *The New Republic*, *BOMB*, *Guernica*, and elsewhere. She holds a Ph.D. from Northwestern University and an M.F.A. from the University of Iowa. She is a founding editor of *The Buenos Aires Review*.



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## NOTES FROM NO MAN'S LAND

by EULA BISS

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

—  
Published 19 April 2017

Flapped paperback, 224 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-39-5 | Ebook also available

—  
Originally published by Graywolf Press (US)

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A frank and fascinating exploration of race and racial identity. *Notes from No Man's Land: American Essays* begins with a series of lynchings and ends with a series of apologies. Eula Biss explores race in America and her response to the topic is informed by the experiences chronicled in these essays – teaching in a Harlem school on the morning of 9/11, reporting from an African American newspaper in San Diego, watching the aftermath of hurricane Katrina from a college town in Iowa, and settling in Chicago's most diverse neighbourhood. As Biss moves across the country from New York to California to the Midwest, her essays move across from biblican Babylon to the freedman's schools of Reconstruction to a Jim Crow mining town to post-war white flight. She brings an eclectic education to the page, drawing variously on the Eagles, Laura Ingalls Wilder, James Baldwin, Alexander Graham Bell, Joan Didion, religious pamphlets, and reality television. These spare, sometimes lyric essays explore the legacy of race in America, artfully revealing in intimate detail how families, schools, and neighbourhood participate in preserving racial privilege. Faced with a disturbing past and unsettling present, Biss still remains hopeful about the possibilities of American diversity, 'not the sun-shininess of it, or the quote-making politics of it, but the real complexity of it.'

'I can't think of an American writer at work today who matches Eula Biss's combination of lyrical precision, exhaustive research, timely provocation, and fiercely examined conscience.'

— Maggie Nelson, author of *The Argonauts*

'Two of the qualities that make Eula Biss's essays in *Notes from No Man's Land* compelling and beautiful are precision and independence—independence from orthodoxies of the right and left and the conventions of literary essays and their displays of sensibility and sensitivity. And whatever topic she takes up she dissects and analyzes with startling insight that comes from deep reading and original thinking. She's important to this moment, important to opening up what essays can be, important for setting a standard of integrity and insight, and she's also a joy to read.'

— Rebecca Solnit, author of *Hope in the Dark*

'*Notes From No Man's Land* is the most accomplished book of essays anyone has written or published so far in the twenty-first century. ... It provokes, troubles, charms, challenges, and occasionally hectors the reader, and it raises more questions than it answers.'

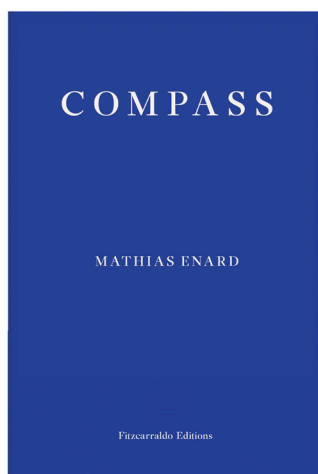
— Kyle Minor, *Salon*

Eula Biss is the author, most recently, of *On Immunity: An Inoculation*, which was named one of the 10 Best Books of 2014 by the *New York Times Book Review*. Her second book, *Notes from No Man's Land: American Essays*, won the National Book Critics Circle Award for criticism in 2010, and was described by *Salon* as 'the most accomplished book of essays anyone has written or published so far in the twenty-first century'. Her work has appeared in the *Believer*, *Harper's Magazine*, and the *New York Times*. She has received fellowships from the Guggenheim Foundation, the Howard Foundation, and the National Endowment for the Arts. She lives in the Chicago area and teaches at Northwestern University.



# Fitzcarraldo Editions

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## COMPASS by MATHIAS ENARD

—  
Winner of the 2015 Prix Goncourt | Shortlisted for the 2017 Man Booker International Prize

—  
Fiction (FA) / UK & Commonwealth

Published 22 March 2017

Trade paperback, 440 pages, £8.99, 197 x 114mm

ISBN 978-1-910695-55-5 | Ebook also available

Translated from French by Charlotte Mandell

—  
Originally published by Actes Sud (France)

Published simultaneously with New Directions (US)

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As night falls over Vienna, Franz Ritter, an insomniac musicologist, takes to his sickbed with an unspecified illness and spends a restless night drifting between dreams and memories, revisiting the important chapters of his life: his ongoing fascination with the Middle East and his numerous travels to Istanbul, Aleppo, Damascus, and Tehran, as well as the various writers, artists, musicians, academics, orientalist, and explorers who populate this vast dreamscape. At the centre of these memories is his elusive, unrequited love, Sarah, a fiercely intelligent French scholar caught in the intricate tension between Europe and the Middle East. An immersive, nocturnal, musical novel, full of generous erudition and bittersweet humour, *Compass* is a journey and a declaration of admiration, a quest for the otherness inside us all and a hand reaching out – like a bridge between West and East, yesterday and tomorrow. Winner of the 2015 Prix Goncourt, this is Mathias Enard's most ambitious novel since *Zone*.

Praise for *Street of Thieves*

'*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*

'The 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*

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 for *Compass*.

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



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# Fitzcarraldo Editions

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## THIS YOUNG MONSTER

by CHARLIE FOX

—  
Essay (DNF) / World rights

—  
Published 22 February 2017

Flapped paperback, 280 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-35-7 | Ebook also available

—  
Rights sold: Alpha Decay (Spain)

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*This Young Monster* is a hallucinatory celebration of artists who raise hell, transform their bodies, anger their elders and show their audience dark, disturbing things. What does it mean to be a freak? Why might we be wise to think of the present as a time of monstrosity? And how does the concept of the monster irradiate our thinking about queerness, disability, children and adolescents? From *Twin Peaks* to Leigh Bowery, Harmony Korine to *Alice in Wonderland*, *This Young Monster* gets high on a whole range of riotous art as its voice and form shape-shift, all in the name of dealing with the strange wonders of what Nabokov once called ‘monsterhood’. Ready or not, here they come...

‘A Rimbaud-like moonbeam in written form.’

— Bruce Hainley, author of *Under the Sign of [sic]*

‘Charlie Fox writes about scary and fabulous monsters, but he really writes about culture, which is the monster’s best and only escape. He is a dazzling writer, unbelievably erudite, and this book is a pleasure to read. Fox’s essays spin out across galaxies of knowledge. Domesticating the difficult, he invites us as his readers to become monsters as well.’

— Chris Kraus, author of *I Love Dick*

‘A performance as original and audacious as any of the characters within – it crackles off the page, roaring and clawing its way into the world, powered by a brilliant vagabond electricity.’

— Chloe Aridjis, author of *Book of Clouds*

‘Charlie Fox is a ferociously gifted critic, whose prose, like a punk Walter Pater’s, attains pure flame. Fox’s sentences, never “matchy-matchy”, clash with orthodoxy; I love how extravagantly he leaps between different cultural climes, and how intemperately – and with what impressive erudition! – he pledges allegiance to perversity. Take *This Young Monster* with you to a desert island; his bons mots will supply you with all the protein you need.’

— Wayne Koestenbaum, author of *Humiliation*

‘Charlie Fox has a cardsharp’s diamond-eye for cataloguing the shapeshifting face of the sublime. His essays slither through skins over the warm flesh where so many mythic worlds and realities connect, from that of *Twin Peaks* to Diane Arbus, Fassbinder to Columbine, which somehow in their amassment ventriloquise a tender, enchanted endnotes for our black present. Put on this mask and breathe.’

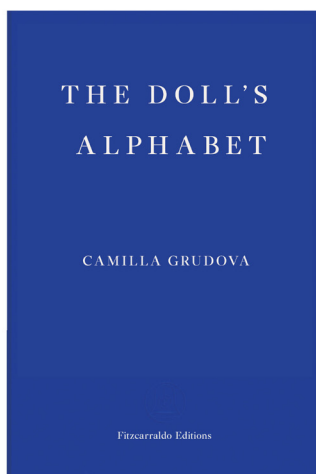
— Blake Butler, author of *300,000,000*

Charlie Fox is a writer who lives in London. He was born in 1991. His work has appeared in many publications including *frieze*, *Cabinet*, *Sight & Sound*, *ArtReview*, *The Wire* and *The White Review*.



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## THE DOLL'S ALPHABET

by CAMILLA GRUDOVA

—  
Fiction (FA) / World rights

—  
Published 14 February 2017

Flapped paperback, 192 pages, £10.99, 197 x 125mm

ISBN 978-1-910695-37-1 | Ebook also available

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Rights sold: Coffee House Press (US), Coach House Books (Canada), Lumen (World Spanish)

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*The Doll's Alphabet* is a collection of surreal, dystopian horror stories, reminiscent of the work of Angela Carter and Margaret Atwood. The stories are linked by a grimy, squalid atmosphere, and the sense of being in a familiar yet dystopian world. Many images keep recurring – dolls, babies, sewing machines, underwear, food, wolves, mirrors – in stories that are in turn child-like and naive, grotesque and very dark. In 'Unstitching', the opening story, a woman unleashes the 'great unstitching', whereby women discover that their skin actually hides their true, sewing machine-like form. In 'Waxy', in a world where it is frowned upon for women to be manless, we follow a young factory worker's attempts to keep hold of her man. In 'The Moth Emporium', a young woman marries Wolf, an older German man who runs a vintage clothes shop. In 'Notes from a Spider', a half-man, half-spider finds love in a great European city. By constantly reinventing ways to engage with her obsessions and motifs, Camilla Grudova has come up with a method for storytelling that is highly imaginative, incredibly original, and absolutely discomfiting.

'That I cannot say what all these stories are about is a testament to their worth. They have been haunting me for days now. They have their own, highly distinct flavour, and the inevitability of uncomfortable dreams.'

— Nick Lezard, *Guardian*

'One of the most troublingly imaginative, blackly hilarious authors to have emerged in recent times.'

— *Buzz Magazine*

'Imagine a world in which the Brothers Grimm were two exquisite, black-eyed twin sisters in torn stockings and hand-stitched velvet dresses. Knowing, baroque, perfect, daring, clever, fastidious, Camilla Grudova is Angela Carter's natural inheritor. Her style is effortlessly spare and wonderfully seductive. Read her! Love her! She is sincerely strange – a glittering literary gem in a landscape awash with paste and glue and artificial settings.'

— Nicola Barker, author of *Darkmans*

'Down to its most particular details, *The Doll's Alphabet* creates an individual world – a landscape I have never encountered before, which now feels like it was been waiting to be captured, and waiting to captivate, all along.'

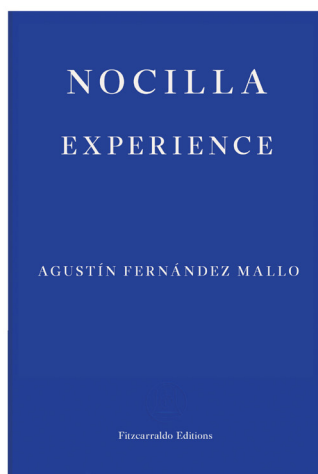
— Sheila Heti, author of *How Should a Person Be*

'This doll's eye view is a total delight and surveys a world awash with shadowy wit and exquisite collisions of beauty and the grotesque.'

— Helen Oyeyemi, author of *Boy, Snow, Bird*

Camilla Grudova is a writer living in Toronto. She holds a degree in Art History and German from McGill University, Montreal. Her fiction has appeared in *The White Review*.





## NOCILLA EXPERIENCE by AGUSTÍN FERNÁNDEZ MALLO

—  
Fiction (FA/FYT) / World English

—  
Published 1 November 2016

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

ISBN 978-1-910695-25-8 | Ebook also available

Translated from Spanish by Thomas Bunstead

—  
Originally published by Alfaguara Editorial (Spain)  
Rights sold: Farrar, Straus and Giroux (US)

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Somewhere in Spain, Marc, an avid reader of the Philips Agricultural Guide, pegs mathematical formulas to clotheslines on the roof of an 8-storey building. In London, the artist Jodorkovski spends hours painting tiny vignettes on chewing gum stuck to the pavements. In Miami, Harold spends his days devouring every box of Corn Flakes with his ex-wife's birthday as its sell-by-date. Meanwhile, in Corcubión, Spain, Antón is working on an audacious theory about the shared properties of barnacles and hard disks. These are some of the narrative strands that make up this arborescently structured novel, the second instalment in the *Nocilla Trilogy*, hailed as one of the most daring experiments in Spanish literature of recent years. Featuring walk-on parts for Julio Cortázar during the writing of *Hopscotch* and Martin Sheen in *Apocalypse Now*, and full of references to indie cinema, collage, conceptual art, practical architecture, the history of computers and the decadence of the novel, *Nocilla Experience* picks up where *Nocilla Dream* left off, presenting us with a hidden and exhilarating cartography of 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*

‘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*

‘Bunstead's translation of *Nocilla Dream* is great news not just for those particularly interested in contemporary Spanish literature. It is also simply a wonderful work of avant-gardist fiction – in the line of David Markson, Ben Marcus.’

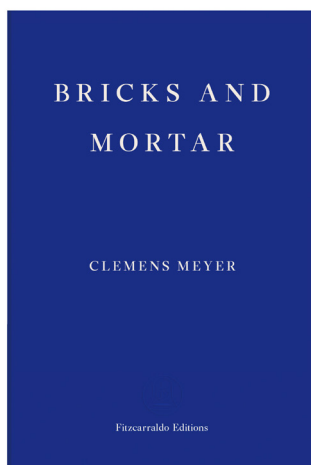
— Germán Sierra, *Asymptote*

‘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*

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.





## BRICKS AND MORTAR

by CLEMENS MEYER

—  
Fiction (FA/FYT) / World English

—  
Longlisted for the 2017 Man Booker International Prize

—  
Published 17 October 2016

Flapped paperback, 672 pages, £14.99, 197 x 125mm

ISBN 978-1-910695-19-7 | Ebook also available

Translated from German by Katy Derbyshire

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Originally published by S. Fischer Verlag (Germany)

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*Bricks and Mortar* is the story of the sex trade in a big city in the former GDR, from just before 1989 to the present day, charting the development of the industry from absolute prohibition to full legality in the twenty years following the reunification of Germany. The focus is on the rise and fall of one man from football hooligan to large-scale landlord and service-provider for prostitutes to, ultimately, a man persecuted by those he once trusted. But we also hear other voices: many different women who work in prostitution, their clients, small-time gangsters, an ex-jockey searching for his drug-addict daughter, a businessman from the West, a girl forced into child prostitution, a detective, a pirate radio presenter...

In his most ambitious book to date, Clemens Meyer pays homage to modernist, East German and contemporary writers like Alfred Döblin, Wolfgang Hilbig and David Peace but uses his own style and almost hallucinatory techniques. Time shifts and stretches, people die and come to life again, and Meyer takes his characters seriously and challenges his readers in this dizzying eye-opening novel that also finds inspiration in the films of Russ Meyer, Takashi Miike, Gaspar Noé and David Lynch.

'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*

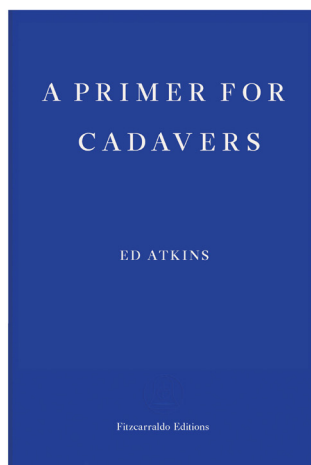
'The point of *Im Stein* [*Bricks and Mortar*] is that nothing's "in stone": Clemens Meyer's novel reads like a shifty, corrupted collocation of .docs, lifted off the laptop of a master genre-ist and self-reviser. It's required reading for fans of the Great Wolfgang (Hilbig and Koeppen), and anyone interested in casual gunplay, drug use, or sex.'

— Joshua Cohen, author of *Book of Numbers*

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. *Im Stein*, his latest novel, was shortlisted for the German Book Prize and was awarded the Bremer Literaturpreis 2014.







## A PRIMER FOR CADAVERS

by ED ATKINS

afterword by JOE LUNA

—

Fiction (FA/FYT) / Poetry (DCF)

—

World rights

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Published 14 September 2016

Flapped paperback, 480 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-21-0 | Ebook also available

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One of the most widely celebrated artists of his generation, Ed Atkins makes videos, draws, and writes, developing a complex and deeply figured discourse around definition, wherein the impossibilities for sufficient representations of the physical, specifically corporeal, world — from computer generated imagery to bathetic poetry — are hysterically rehearsed.

*A Primer for Cadavers*, a startlingly original first collection, brings together a selection of his texts from 2010 to 2016. 'Part prose-poetry, part theatrical direction, part script-work, part dream-work,' writes Joe Luna in his afterword, 'Atkins' texts present something as fantastic and commonplace as the record of a creation, the diary of a writer glued to the screen of their own production, an elegiac, erotic *Frankenstein* for the twenty-first century.'

'Discomfited by being a seer as much as an elective mute, Ed Atkins, with his mind on our crotch, careens between plain-song and unrequited romantic muttering. Alert to galactic signals from some unfathomable pre-human history, vexed by a potentially inhuman future, all the while tracking our desperate right now, he do masculinity in different voices – and everything in the vicinity shimmers, ominously.'

— Bruce Hainley, author of *Under the Sign of [sic]*

'How can cadavers seem so alive, speak so eloquently? Atkins' prose is urgent, sometimes even breathless, seeming to stumble over its own material conditions. His is a unique voice that captures a truly embodied intelligence.'

— David Joselit, author of *After Art*

'Atkins' writing spores from the body, scraping through life matter's nervous stuff, leaving us agitated and eager. What's appealed to us is an odd mix of mimetic futures. Cancer exists, tattoos, squids, and kissing exist – all felt in the mouth as pulsing questions.'

— Holly Pester, author of *Go to reception and ask for Sara in red felt tip*

'If you had to pick one artist currently having a profound impact on his contemporaries, you would have to choose Ed Atkins... He programmes almost all his computer animation himself and writes exceptional stream-of consciousness poetry that feeds into his works.'

— Francesca Gavin, *Dazed and Confused*

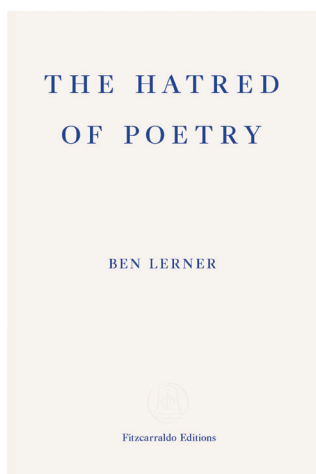
Ed Atkins is a British artist based in Berlin. In recent years, he has presented solo shows at the Palais de Tokyo in Paris, Stedelijk Museum in Amsterdam, Serpentine Sackler Gallery in London, and MoMA PS1 in New York, among others. His writing has appeared in *October*, *Texte zur Kunst*, *frieze*, *The White Review*, *Hi Zero* and *EROS Journal*. *A Primer for Cadavers* is his first collection.

Joe Luna writes poetry and critical prose out of Brighton, UK. He teaches literature at the University of Sussex.

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## THE HATRED OF POETRY

by BEN LERNER

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

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Published 7 June 2016

Flapped paperback, 120 pages, £9.99, 197 x 125mm  
ISBN 978-1-910695-15-9 | Ebook also available

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Published simultaneously with FSG (US)

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No art has been denounced as often as poetry. It's even bemoaned by poets: 'I, too, dislike it,' wrote Marianne Moore. 'Many more people agree they hate poetry,' Ben Lerner writes, 'than can agree what poetry is. I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore.'

In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McGonagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In *The Hatred of Poetry*, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible.

Praise for *10:04*

'Reading Ben Lerner gives me the tingle at the base of my spine that happens whenever I encounter a writer of true originality. He is a courageous, immensely intelligent artist who panders to no one and yet is a delight to read. Anyone interested in serious contemporary literature should read Ben Lerner, and *10:04* is the perfect place to start.'

— Jeffrey Eugenides, author of *The Marriage Plot*

'A generous, provocative, ambitious Chinese box of a novel, *10:04* is a near-perfect piece of literature, affirmative of both life and art, written with the full force of Lerner's intellectual, aesthetic, and empathetic powers, which are as considerable as they are vitalizing.'

— Maggie Nelson, *The Los Angeles Review of Books*

'Ben Lerner is a brilliant novelist, and one unafraid to make of the novel something truly new. *10:04* is a work of endless wit, pleasure, relevance, and vitality.'

— Rachel Kushner, author of *The Flamethrowers*

Ben Lerner was born in Topeka, Kansas, in 1979. He has been a Fulbright Fellow, a finalist for the National Book Award for Poetry, a Howard Foundation Fellow, and a Guggenheim Fellow. His first novel, *Leaving the Atocha Station*, won the 2012 Believer Book Award. His second novel, *10:04*, an international bestseller, won *The Paris Review's* 2012 Terry Southern Prize, was a finalist for the 2014 New York Public Library's Young Lions Fiction Award and the Folio Prize, and was named one of the best books of 2014 by more than a dozen major publications. He has also published three poetry collections: *The Lichtenberg Figures*, *Angle of Yaw*, and *Mean Free Path*. Lerner is a professor of English at Brooklyn College.





## SECOND-HAND TIME

by SVETLANA ALEXIEVICH

—  
Winner of the Nobel Prize for Literature 2015

—  
Published 23 May 2016 / World English  
Flapped paperback, 704 pages, £14.99, 197 x 125mm  
ISBN 978-1-910695-11-1 | Ebook 978-1-910695-12-8  
Translated from Russian by Bela Shayevich

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Rights sold: Random House (USA), Text Publishing  
(Australia), Juggernaut (India), Jonathan Ball (South  
Africa)

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*Second-hand Time* is the latest work from Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature for inventing 'a new kind of literary genre'. Here she brings 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. Fashioning a singular, polyphonic literary form by combining extended individual monologues with a collage of voices, Alexievich creates a magnificent requiem to a civilization in ruins, a brilliant, poignant and unique portrait of post-Soviet society out of the stories of ordinary women and men.

'In this spellbinding book, Svetlana Alexievich orchestrates a rich symphony of Russian voices telling their stories of love and death, joy and sorrow, as they try to make sense of the twentieth century, so tragic for their country.'

— J. M. Coetzee, winner of the 2003 Nobel Prize in Literature

'*Second-Hand Time* is [Alexievich's] most ambitious work: many women and a few men talk about the loss of the Soviet idea, the post-Soviet ethnic wars, the legacy of the Gulag, and other aspects of the Soviet experience. ... Through her books and her life itself, Alexievich has gained probably the world's deepest, most eloquent understanding of the post-Soviet condition.'

— Masha Gessen, *New Yorker*

'Ms Alexievich's work fits into a longstanding literary tradition of deeply reported narrative nonfiction written with the sweep and the style of a novel. Practitioners includes luminaries like Truman Capote, Norman Mailer and Joan Didion. ... Her most recent book, *Second-hand Time*, is her biggest and most ambitious.'

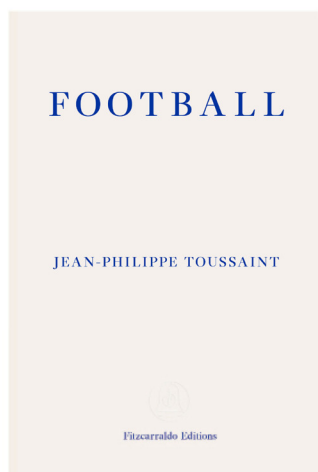
— Alexandra Alter, *New York Times*

'The people she talks to, the co-authors of her books, are working people, women and elderly people – precisely those who are left behind. ... Alexievich's voices are those of the people no one cares about, but the ones whose lives constitute the vast majority of what history actually is. ... This is history, major history, but written, as all history should be, from below.'

— Keith Gessen, *Guardian*

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 bloodbath' – 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.





## FOOTBALL

by JEAN-PHILIPPE TOUSSAINT

—  
Essay (DNF) / Football (WSJA) / UK & Commonwealth

—  
Published 11 May 2016

Flapped paperback, 88 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-17-3 | Ebook 987-1-9106951-18-0

Translated from French by Shaun Whiteside

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Includes *Zidane's Melancholy* (2006)

Originally published by Éditions de Minuit (France)

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‘The whistle was blown, and when, like an unexpected deliverance, Belgium opened the scoring with a spectacular acrobatic scissor-kick by Wilmots, I leapt from my seat, arms in the air, turning in a circle and giddily jumping around in the stands, not knowing where to go, who to celebrate the event with, before spotting another Belgian as isolated as I was among the terraces. We gauchely hurried towards each other, not knowing how to concelebrate our goal, merely striking our palms violently together, like two American basketball players who have just pulled off some kind of feat. Nothing more, we didn't exchange a word, I don't even know if this man spoke French (it was one of the strangest relationships that I have ever had in my life), finding him again a quarter of an hour later in the same place to repeat the same gesture after Belgium's second goal.’

Praise for Jean-Philippe Toussaint

‘Toussaint is carving out one of the most fascinating literary oeuvres of our times.’  
— Nicholas Lezard, *Guardian*

‘For any serious French writer who has come of age during the last 30 years, one question imposes itself above all others: what do you do after the *nouveau roman*? ... Toussaint's writing is remarkable for its conciseness, its elision. All his books are short, and the shortest of all is *La Mélancholie de Zidane*, a ten-page essay which Minuit, charmingly but quite properly, published in 2006 as a stand-alone book. Zidane is perhaps the closest Toussaint comes to meta-fiction: in it, he not only revisits all his motifs, but does so with explicit references, dropped in via footnotes, to *The Bathroom*, Bachelard and Freud.’  
— Tom McCarthy, author of *Satin Island*

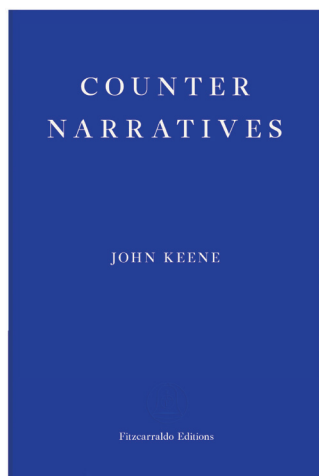
‘Toussaint's prose is a pleasure to read: precise and increasingly muscular. There is a mesmerizing quality to his attention to detail ... that marks him out as a successor to those other Minuit authors, the practitioners of the *nouveau roman*. But his is also a distinctive and original voice in French fiction.’  
— Adrian Tahourdin, *Times Literary Supplement*

‘That there is nothing like this being written in English at the moment should be recommendation enough to the curious reader.’  
— Jonathan Gibbs, *Independent*

‘Toussaint has established himself as one of contemporary French literature's most distinctive voices, turning the existential tradition into something lighter, warmer and ultimately more open.’  
— Juliet Jacques, *New Statesman*

Jean-Philippe Toussaint is the author of nine novels, all published by Éditions de Minuit in France, and the winner of numerous literary prizes, including the Prix Médicis for *Running Away* and the Prix Décembre for *The Truth about Marie*.





## COUNTERNARRATIVES

by JOHN KEENE

—  
Fiction (FA) / UK & Commonwealth

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Winner of the 2017 Republic of Consciousness Prize

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Published 6 April 2016

Flapped paperback, 400 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-13-5 | Ebook also available

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Originally published by New Directions (US)

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Ranging from the seventeenth century to our current moment, and crossing multiple continents, *Counternarratives*' stories and novellas draw upon memoirs, newspaper accounts, detective stories, interrogation transcripts, and speculative fiction to create new and strange perspectives on our past and present. 'An Outtake' chronicles an escaped slave's take on liberty and the American Revolution; 'The Strange History of Our Lady of the Sorrows' presents a bizarre series of events that unfold in a nineteenth-century Kentucky convent; 'The Aeronauts' soars between bustling Philadelphia, still-rustic Washington, and the theater of the US Civil War; 'Rivers' presents a free Jim meeting up decades later with his former raftmate Huckleberry Finn; and in 'Acrobatique', the subject of a famous Edgar Degas painting talks back.

'Keene's collection of short and longer historical fictions are formally varied, mould-breaking, and deeply political. He's a radical artist working in the most conservative genres, and any search for innovation in this year's US fiction should start here.'

— Christian Lorentzen, *Vulture*

'*Counternarratives* is an extraordinary work of literature. John Keene is a dense, intricate, and magnificent writer.'

— Christine Smallwood, *Harper's*

'In *Counternarratives*, John Keene undertakes a kind of literary counterarchaeology, a series of fictions that challenge our notion of what constitutes "real" or "accurate" history. His writing is at turns playful and erudite, lyric and coldly diagnostic, but always completely absorbing. *Counternarratives* could easily be compared to Borges or Bolano, Calvino or Kis.'

— Jess Row, author of *Your Face in Mine*

'Of the scope of William T. Vollmann or Samuel R. Delany, but with a kaleidoscopic intuition all its own, *Counternarratives* is very easily one of the most vividly imagined and vitally timed books of the year. I haven't felt so refreshed in quite a while as a reader.'

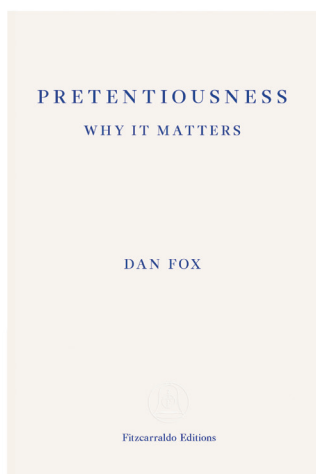
— Blake Butler, *VICE*

'Practically every sentence in the book perforates, stretches out, or pries open literary modes designed to be airtight, restrictive, and racially exclusionary... An expert generator of suspense, Keene also turns out to be a skilled humorist, a mischievous ironist, a deft, seductive storyteller and a studied historian.'

— Max Nelson, *Bookforum*

John R. Keene was born in St. Louis in 1965. He is the author of *Annotations*, and *Counternarratives*, as well as several other works, including the poetry collection *Seismosis*, with artist Christopher Stackhouse, and a translation of Brazilian author Hilda Hilst's novel *Letters from a Seducer*. He teaches at Rutgers University-Newark.





## PRETENTIOUSNESS: WHY IT MATTERS

by DAN FOX

—

Essay (DNF) / World rights

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Published 10 February 2016

Flapped paperback, 176 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), Alpha Decay (Spain)

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What is pretentiousness? Why do we despise it? And more controversially: why is it vital to a thriving culture? In this brilliant, passionate essay, Dan Fox argues that it has always been an essential mechanism of the arts, from the most wildly successful pop music and fashion through to the most recondite avenues of literature and the visual arts. *Pretentiousness: Why it Matters* unpacks the uses and abuses of the term, tracing its connections to theatre, politics and class. From method acting to voguing balls in Harlem, from Brian Eno to normcore, Fox draws on a wide range of references in advocating critical imagination and open-mindedness over knee-jerk accusations of elitism or simple fear of the new and the different. Drawing on his 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.

‘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.’

— 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*

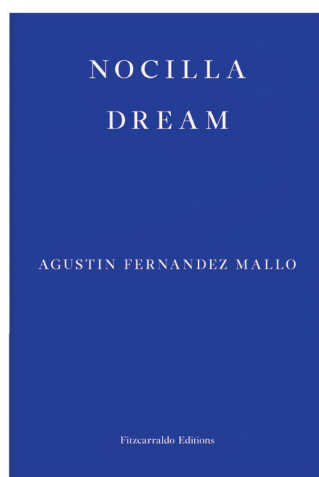
‘All art aspires to something it cannot achieve. All art is pretentious. And that is a good thing. ... Fox’s brief and elegantly righteous essay on pretentiousness is definitely on the side of the angels...’

— Steven Poole, *Guardian*

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

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## NOCILLA DREAM by AGUSTÍN FERNÁNDEZ 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 Spanish by Thomas Bunstead

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Originally published by Editorial Candaya & Alfaguara  
Editorial (Spain)

Rights sold: Farrar, Straus and Giroux (US)

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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.’

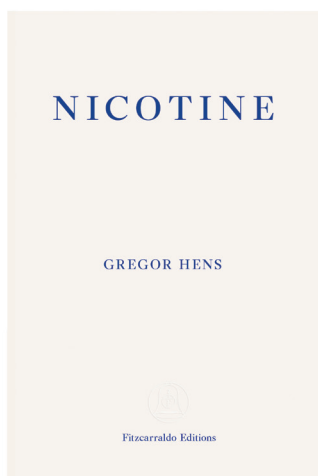
— Lluís Satorras, *El País*

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.



# Fitzcarraldo Editions

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## NICOTINE

by GREGOR HENS

introduction by WILL SELF

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Essay (DNF) / World English

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Published 4 November 2015

Flapped paperback, 176 pages, £12.99, 197 x 125mm

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

Translated from 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.



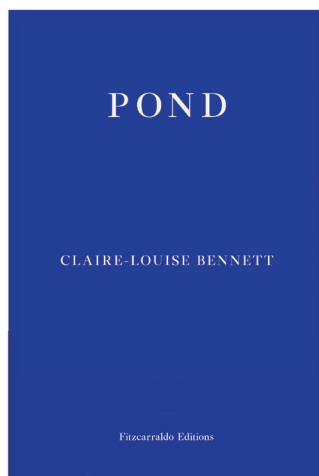
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# Fitzcarraldo Editions

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## 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 978-1-910695-09-8

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Originally published by Stinging Fly Press (Ireland)  
Rights sold: Riverhead (US), Éditions de l'Olivier (France),  
Pelikanen (Norway), Uitgeverij Karaat (Holland), Picador  
(Australia)

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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.'

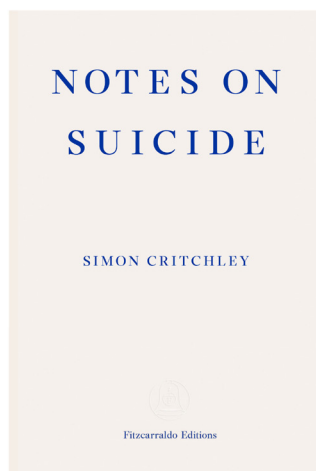
— Kevin Barry, author of *City of Bohane*

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 Moth*, *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.



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## 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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Rights sold: Uitgeverij Klement (Netherlands), Max Milo Éditions (France), Pharmakon Kitap (Turkey), Absynt (Slovakia), Alpha Decay (Spain), Dar al Farasha (Arabic)

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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, psychological and existential blockages that inhibit us whenever we try to think about this ever-baffling issue.’

— Lars Iyer, author of *Wittgenstein Jr*

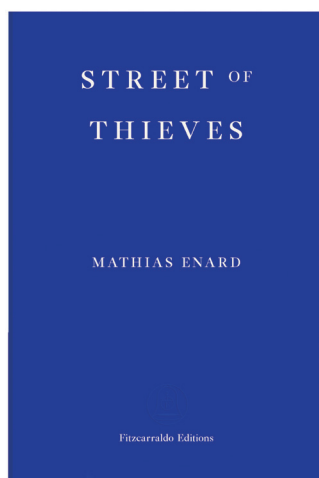
Praise for *Memory Theatre*

‘*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.





## STREET OF THIEVES

by MATHIAS ENARD

—

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 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*

'The 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*

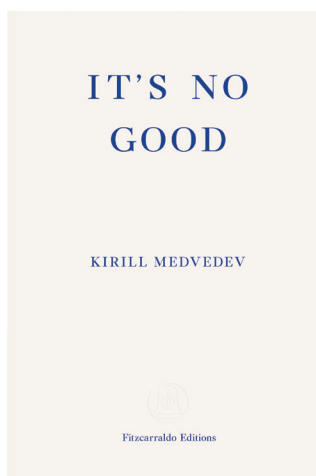
'[T]he material of a conventional thriller has been sublimated into an atmosphere of violence, power and cruelty; humanity here is little more than a vector through which various kinds of insanity flow.'

— Nicholas Lezard, *Guardian*

Mathias Enard, 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.





## 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* (US)

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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.'

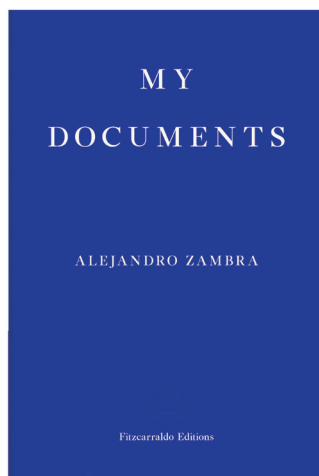
— Max Liu, *Independent*

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.



# 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 Spanish by Megan McDowell

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Originally published by Anagrama (Spain)

Published simultaneously with McSweeney's (US)

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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*

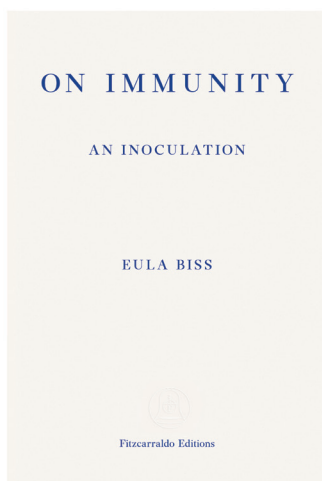
Alejandro Zambra is a Chilean writer, poet, and critic. He is currently on a Cullman Center Fellowship at the New York Public Library. His first novel *Bonsai* was awarded Chile's Literary Critics' Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which 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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## 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*

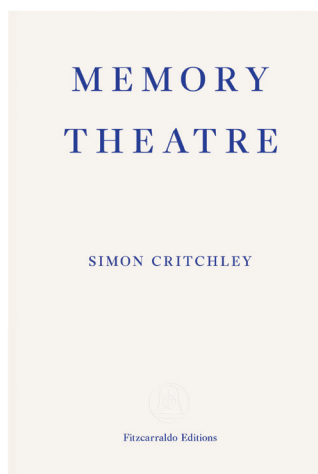
'Like so many great nonfiction classics, *On Immunity* will teach, provoke, chafe, inspire, haunt, and likely change its many readers. Its central, difficult, and ecstatic premise – that 'we owe each other our bodies' – couldn't be more urgent, as the question of how we contend with this interdependence,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

— Maggie Nelson, author of *The Argonauts*

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*.







## MEMORY THEATRE

by SIMON CRITCHLEY

with images by LIAM GILLICK

—  
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.

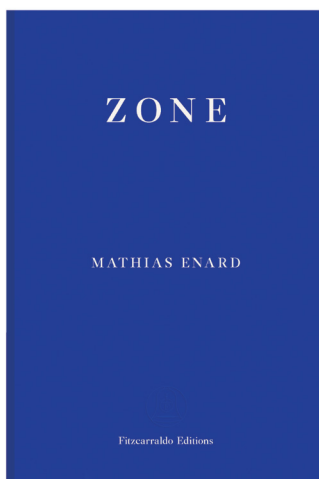
Liam Gillick is a British artist based in New York.





# 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 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* by Eula Biss  
*My Documents* by Alejandro Zambra  
*It's No Good* by Kirill Medvedev  
*Street of Thieves* by Mathias Enard  
*Notes on Suicide* by Simon Critchley  
*Pond* by Claire-Louise Bennett  
*Nicotine* by Gregor Hens  
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