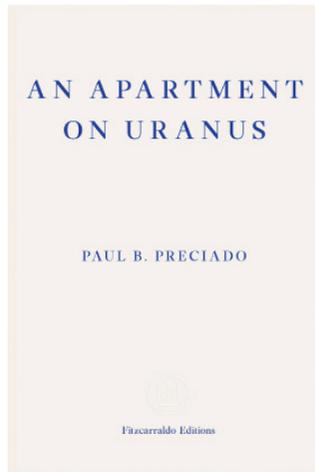


2020



Fitzcarraldo Editions



AN APARTMENT ON URANUS by PAUL B. PRECIADO

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

—
Published 15 January 2020

Flapped paperback, 280 pages, £12.99

ISBN 978-1-913097-07-3 | Ebook also available

Foreword by Virginie Despentes

Translated from French by Charlotte Mandell

—
Originally published by Anagrama (Spain) & Grasset (France)

Rights sold: Semiotexte (NA), Suhrkamp (Germany), Fandango (Italy)

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

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

— Maggie Nelson, author of *The Argonauts*

‘An arresting, bold and moving book about crossing boundaries – of body, sex, nation, species and language – by an important dissident of dualism.’

— Amia Srinivasan, author of *The Right to Sex*

Praise for *Testo Junkie*

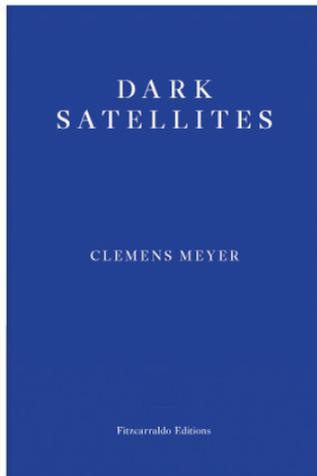
‘The gendered body will never be the same again.’

— Jack Halberstam, author of *The Queer Art of Failure*

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

Virginie Despentes is a writer and filmmaker. She is the author of fifteen books, including *Apocalypse Baby* (2010), the Vernon Subutex trilogy (2013-2017) and the autobiographical essay, *King Kong Theory* (2006), soon to be reissued by Fitzcarraldo Editions with a preface by Paul B. Preciado.





DARK SATELLITES by CLEMENS MEYER

—
Fiction (FA/FYT) / World English

—
Published 20 January 2020

Flapped paperback, 224 pages, £12.99

ISBN 978-1-913097-13-4 | Ebook also available

Translated from German by Katy Derbyshire

—
Originally published by S. Fischer Verlag (Germany)

International Booker-longlisted author Clemens Meyer returns with *Dark Satellites*, a striking collection of stories about marginal characters in contemporary Germany. A train driver's life is upended when he hits a laughing man on the tracks on his night shift; a lonely train cleaner makes friends with a hairdresser in the train station bar; and a young man, unable to return to his home after a break-in, wanders the city in a state of increasing unrest. From the home to places of work, Meyer transforms the territories of our everyday lives into sites of rupture and connection. Unsentimental and yet deeply moving, *Dark Satellites* is a collection of stories from our time, as dark as the world, as beautiful as the brightest of hopes.

Praise for *Bricks and Mortar*

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

— Anna Katharina Schaffner, *Times Literary Supplement*

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

— Eileen Battersby, *Irish Times*

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

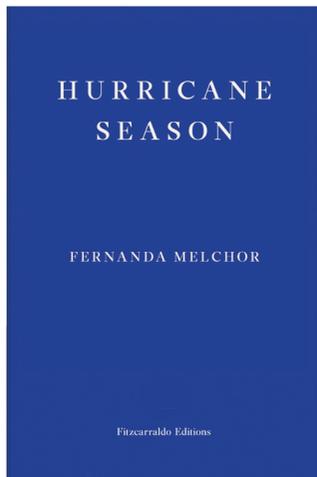
— Chris Petit, author of *Robinson*

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

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

Clemens Meyer was born 1977 in Halle and lives in Leipzig. *Bricks and Mortar*, his latest novel, was shortlisted for the German Book Prize, awarded the Bremer Literaturpreis 2014, longlisted for the 2017 Man Booker International Prize, and shortlisted for the 2019 Best Translated Book Awards.





HURRICANE SEASON by FERNANDA MELCHOR

—
Fiction (FA/FYT) / UK & Commonwealth exc. ANZ

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Published 19 February 2020

Flapped paperback, 232 pages, £12.99

ISBN 978-1-913097-09-7 | Ebook also available

Translated from Spanish by Sophie Hughes

—
Originally published by Literatura Random House (Mexico)

Rights sold: New Directions (NA), Text Publishing (ANZ), Grasset (France), Wagenbach (Germany), Bompiani (Italy)

The Witch is dead. After a group of children playing near the irrigation canals discover her decomposing corpse, the village of La Matosa is rife with rumours about how and why this murder occurred. As the novel unfolds in a dazzling linguistic torrent, Fernanda Melchor paints a moving portrait of lives governed by poverty and violence, machismo and misogyny, superstition and prejudice. Written with an infernal lyricism that is as affecting as it is enthralling, *Hurricane Season*, Melchor's first novel to appear in English, is a formidable portrait of Mexico and its demons, brilliantly translated by Sophie Hughes.

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

— Ben Lerner, author of *The Topeka School*

'Fernanda Melchor has a powerful voice, and by powerful I mean unsparing, devastating, the voice of someone who writes with rage, and has the skill to pull it off.'

— Samanta Schweblin, author of *Fever Dream*

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

— Jon McGregor, author of *Reservoir 13*

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

— Chloe Aridjis, author of *Sea Monsters*

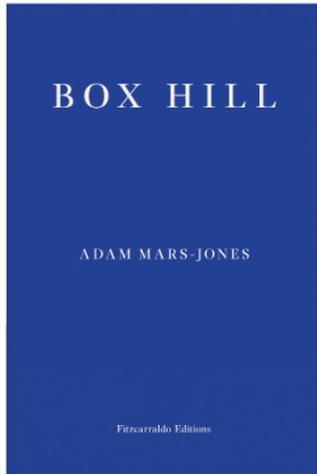
'A bravura performance, teeming with life and fury. Melchor takes a single, brutal act and explodes it, giving voice to the legacies of tragedy and violence within, and daring us to look away.'

— Sam Byers, author of *Perfidious Albion*

Born in Veracruz, Mexico, in 1982, Fernanda Melchor is widely recognized as one of the most exciting new voices of Mexican literature. In 2018, she won the PEN Mexico Award for Literary and Journalistic Excellence and in 2019 the German Anna-Seghers-Preis and the International Literature Award for *Hurricane Season*.



Fitzcarraldo Editions



BOX HILL by ADAM MARS-JONES

—
Fiction (FA) / World rights

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Published 18 March 2020

Flapped paperback, 128 pages, £9.99

ISBN 978-1-913097-23-3 | Ebook also available

—
Winner of the 2019 Fitzcarraldo Editions Novel Prize

—
Rights sold: New Directions (NA), Scribe (ANZ),
Temas de Hoy (world Spanish)

On the Sunday of his eighteenth birthday, in 1975, Colin takes a walk on Box Hill, a biker hang-out. There he accidentally trips over Ray, a biker taking a nap under a tree. Ray immediately takes control of the situation, and Colin moves in with him that night. A sizzling, sometimes shocking and strangely tragic love story between two men, *Box Hill*, the winner of the 2019 Fitzcarraldo Editions Novel Prize, is a stunning novel of desire and domination by one of Britain's most accomplished writers.

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

— Margaret Drabble

Praise for *Cedilla*

'The most original novel of the year.'

— *TLS* Books of the Year

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

— *Spectator*

Praise for *Pilcrow*

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

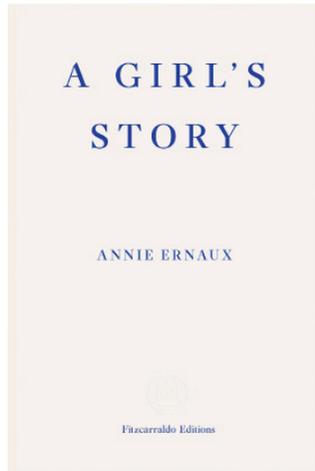
— Margaret Drabble, *New Statesman*

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

— James Wood, *London Review of Books*

Adam Mars-Jones' first collection of stories, *Lantern Lecture*, won a Somerset Maugham Award in 1982, and he appeared on *Granta's* Best of Young British Novelists' lists in 1983 and 1993. His debut novel, *The Waters of Thirst*, was published in 1993 by Faber & Faber. It was followed by *Pilcrow* (2008) and *Cedilla* (2011), which form the first two parts of a projected trilogy. His essay *Noriko Smiling* (Notting Hill Editions, 2011) is a book-length study of a classic of Japanese cinema, Yasujiro Ozu's *Late Spring*. His memoir *Kid Gloves* was published by Particular Books in 2015. He writes book reviews for the *LRB* and film reviews for the *TLS*.





A GIRL'S STORY by ANNIE ERNAUX

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

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Published 7 April 2020

Flapped paperback, 144 pages, £10.99

ISBN 978-1-913097-15-8 | Ebook also available

Translated from French by Alison L. Strayer

—
Originally published by Gallimard (France)

Published in North America by Seven Stories Press
(World English exc. UK & Ireland)

'I too wanted to forget that girl. Really forget her, that is, stop yearning to write about her. Stop thinking that I have to write about the girl and her desire and madness, her idiocy and pride, her hunger and her blood that ceased to flow. I have never managed to do so.' In *A Girl's Story*, Annie Ernaux revisits the summer of 1958, her first away from home, when she worked as a holiday camp instructor in Normandy, and recounts the first night she spent with a man. When he moves on, she realizes she has submitted her will to his and finds that she is a slave without a master. Now, sixty years later, she realizes she can obliterate the intervening years and return to consider this young woman whom she wanted to forget completely. In writing *A Girl's Story*, which brings to life her indelible memories of that summer, Ernaux discovers that here was the vital, violent and dolorous origin of her writing life, built out of shame, violence and betrayal.

'Ernaux has inherited de Beauvoir's role of chronicler to a generation...'

— Margaret Drabble, *New Statesman*

'I find her work extraordinary.'

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

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

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

Praise for *The Years*

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

— John Banville, author of *Mrs Osmond*

'The technique is like nothing I've ever seen before. She illuminates a person through the culture that poured through her; it's about time and being situated in a certain place in history and how time and place make a person. It's incredible.'

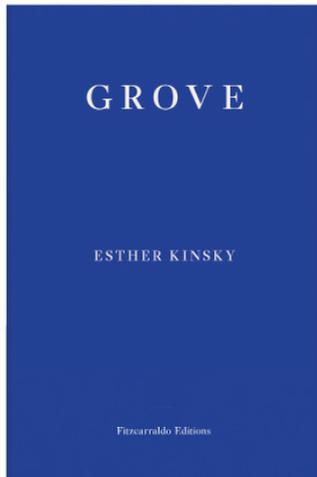
— Sheila Heti, author of *Motherhood*

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

— Deborah Levy, author of *Hot Milk*

Born in 1940, Annie Ernaux grew up in Normandy, studied at Rouen University, and later taught at secondary school. From 1977 to 2000, she was a professor at the Centre National d'Enseignement par Correspondance. Her books, in particular *A Man's Place* and *A Woman's Story*, have become contemporary classics in France. *The Years* won the Prix Renaudot in France in 2008 and the Premio Strega in Italy in 2016, and was shortlisted for the 2019 Man Booker International Prize. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.





GROVE

by ESTHER KINSKY

—
Fiction (FA/FYT) / World English

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Published 15 April 2020

Flapped paperback, 280 pages, £12.99

ISBN 978-1-913097-28-8 | Ebook also available

Translated from German by Caroline Schmidt

—
Originally published by Surhkamp (Germany)

Rights sold: Transit Books (NA)

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

‘Deeply sad and darkly beautiful. The novel is masterly and uplifting and without any doubt it offers solace.’

— Jury for the Düsseldorf Literature Prize

Praise for *River*

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

— Jonathan Gibbs, *Guardian*

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

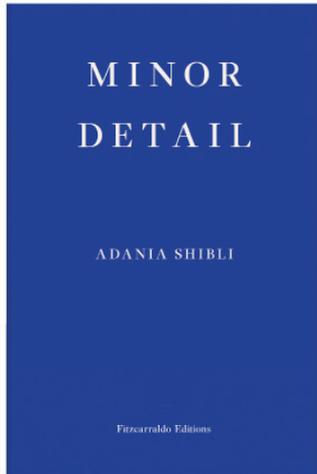
— Jacob Silkstone, *Asymptote*

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

— Boyd Tonkin, *The Arts Desk*

Esther Kinsky grew up by the river Rhine and lived in London for twelve years. She is the author of three volumes of poetry and four novels, including *River* and *Grove*, and has translated many notable English and Polish authors into German. *Grove* is the winner of the 2018 Leipzig Book Prize and the Düsseldorf Book Prize.





MINOR DETAIL by ADANIA SHIBLI

—
Fiction (FA/FYT) / World English

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Published 6 May 2020

Flapped paperback, 120 pages, £10.99

ISBN 978-1-913097-17-2 | Ebook also available

Translated from Arabic by Elisabeth Jaquette

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Originally published by Dar el-Adab (Lebanon)

Rights sold: New Directions (North America), Text (ANZ),
Actes Sud (France), Hoja de Lata (Spain), Todavía (Brazil)

Minor Detail begins during the summer of 1949, one year after the war that the Palestinians mourn as the Nakba – the catastrophe that led to the displacement and expulsion of more than 700,000 people – and the Israelis celebrate as the War of Independence. Israeli soldiers capture and rape a young Palestinian woman, and kill and bury her in the sand. Many years later, a woman in Ramallah becomes fascinated to the point of obsession with this ‘minor detail’ of history. A haunting meditation on war, violence and memory, *Minor Detail* cuts to the heart of the Palestinian experience of dispossession, life under occupation, and the persistent difficulty of piecing together a narrative in the face of ongoing erasure and disempowerment.

‘Adania Shibli takes a gamble in entrusting our access to the key event in her novel – the rape and murder of a young Bedouin woman – to two profoundly self-absorbed narrators – an Israeli psychopath and a Palestinian amateur sleuth high on the autism scale – but her method of indirection justifies itself fully as the book reaches its heart-stopping conclusion.’
— J. M. Coetzee, 2003 Nobel Prize-winner

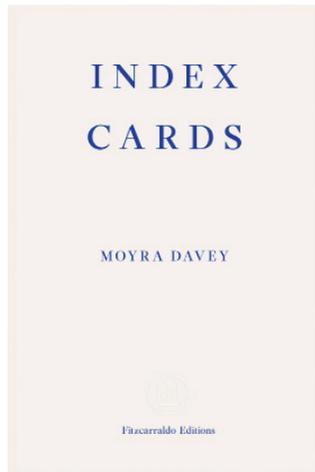
‘Adania Shibli’s exceptional novel *Minor Detail* belongs to the genre of the novel as resistance, as revolutionary text. As we join the nameless young woman in her quest to find the truth of a long-forgotten atrocity, we realize how dangerous it is to reclaim life and history in the face of ongoing, systematic erasure. The narrative tempo, that eventually reaches a crescendo, astutely captures how alienation and heightened anxiety are elemental states of living under Israeli occupation. This is the political novel we have all been waiting for.’
— Meena Kandasamy, author of *Exquisite Cadavers*

‘An extraordinary work of art, *Minor Detail* is continuously surprising and absorbing: a very rare blend of moral intelligence, political passion and formal virtuosity.’
— Pankaj Mishra, author of *The Age of Anger*

‘Written with an exquisite, tactile, and deceptive simplicity, *Minor Detail* tells the story of a woman’s violation and murder in the aftermath of the Palestinian catastrophe and the founding of the Israeli state, and of another woman’s curiosity about this “minor detail” in the modern day. Immediately after I finished reading this miraculous novel, I read it again; both times, it sliced through my heart. I believe it will be one for the ages.’
— Isabella Hammad, author of *The Parisian*

Adania Shibli was born in Palestine in 1974. Her first two novels appeared in English with Clockroot Books as *Touch* (tr. Paula Haydar, 2010) and *We Are All Equally Far From Love* (tr. Paul Starkey, 2012). She was awarded the Young Writer’s Award by the A. M. Qattan Foundation in 2002 and 2004. She lives in Berlin.





INDEX CARDS by MOYRA DAVEY

—
Essay (DNF) / UK & Commonwealth

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Published 3 June 2020

Flapped paperback, 192 pages, £12.99

ISBN 978-1-913097-26-4 | Ebook also available

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Originally published by New Directions (North America)

In these essays, the acclaimed artist, photographer, writer, and filmmaker Moyra Davey often begins with a daily encounter – with a photograph, a memory, or a passage from a book – and links that subject to others, drawing fascinating and unlikely connections, until you can almost feel the texture of her thinking. While thinking and writing, she weaves together disparate writers and artists – Mary Wollstonecraft, Jean Genet, Virginia Woolf, Janet Malcolm, Chantal Akerman and Roland Barthes, among many others – in a way that is both elliptical and direct, clearheaded and personal, prismatic and self-examining, layering narratives to reveal the thorny but nourishing relationship between art and life.

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

— Maggie Nelson, *Artforum*

‘Her formal, deadpan, off-kilter sensibilities celebrate the worries of a writer, and she will catch you off guard with her smudged, elegant, low-tech intelligence. Just look around where you live and you will see what she sees – tiny, lovely still lifes of neglect that demand respect. It may take you a while to notice, but she’s the real thing.’

— John Waters

‘There is a moment in Moyra Davey’s captivating collection of writings where she describes waiting in her apartment, watching the light, trapping it with a camera, then later observing its tiny shifts. This is what I felt Davey was doing, in a range of quite different ways, throughout her beautiful book: trying, with her remarkable quality of attention, in carefully measured words, to catch hold of something as changeable and as essential as light. Then later returning, with her own luminous subtlety of mind and feeling, in the hope of recognizing and coming to terms with what she managed or failed to net. *Index Cards* is an essential portrait of an artist wide open to the world and ever-in-formation: reading (always reading, the undertow of her practice), looking, suffering, talking, loving – preparing to make work and risking the making of it. I could not put it down.’

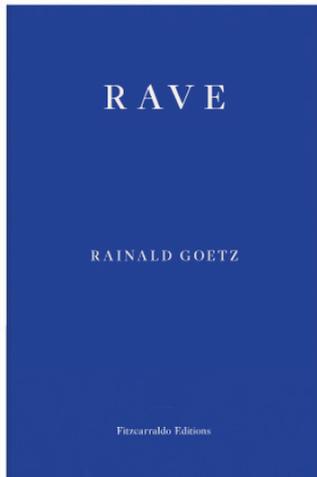
— Kate Briggs, author of *This Little Art*

‘Moyra Davey is a genius of the aleatory. With this collection, perfectly titled *Index Cards*, hopefully Davey will finally be positioned within her rightful peers – the note-like lectures of Roland Barthes, the talks of Anne Carson, the strange essays of Susan Howe, the collage spaces of Chris Kraus, the uncanny digressions of W. G. Sebald.’

— Kate Zambreno, author of *Drifts*

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





RAVE

by RAINALD GOETZ

—
Fiction (FA/FYT) / World English

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Published 1 July 2020

Flapped paperback, 260 pages, £12.99

ISBN 978-1-913097-19-6 | Ebook also available

Translated from German by Adrian Nathan West

—
Originally published by Surhkamp (Germany)

Following on his monumental examination of ‘the most contrary and most political, the most radical and rich, the most unstruggling decade of decades,’ the 1980s in his ruthless debut novel *Insane*, his analysis of RAF terrorism in *Kontrolliert*, and his monumental forerunner of ‘uncreative writing,’ the trilogy *1989*, Büchner Prize-winner Rainald Goetz turned his critical sensibilities on 1990s pop culture in a series of five books gathered under the collective title *This Morning*, his great history of the present. *Rave* opens the series, and is the fruit of Goetz’s intense collaboration with major figures from the early electronic music scene, among them Sven Väth and DJ Westbam. An unapologetic embrace of the nightlife under the motto ‘Meet girls. Take drugs. Listen to music,’ this fragmentary novel attempts to capture the feel of debauchery from within while at the same time critiquing the media structures that contribute to the ‘epochality’ of pop culture phenomena. Throughout the four decades of his career, Goetz has sought to dissolve the critical distance between writer and object which, in the quest for distance, actually distorts its object; in *Rave* he dives fully into dissolution, celebrating what is neither counter-culture nor ‘mass culture’ in Adorno’s disparaging sense, but a new way of experiencing mental processes and intimacy.

‘Rainald Goetz is the most important trendsetter in German literature.’

— *Süddeutsche Zeitung*

Praise for *Insane*

‘Adrian Nathan West has managed an impressive translation of Mr Goetz’s voice – a relentless staccato that can border on the manic ... Goetz’s eloquent depictions of human misery, and his frustration with the seemingly impossible task of helping those who appear beyond help, continue to resonate.’

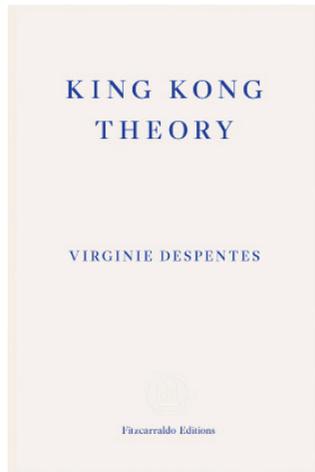
— *The Economist*

‘Through radical shifts in narrators, subjects and references to culture, Goetz creates a postmodern montage, a shattered book mapping a shattered soul. The novel has now been translated into English for the first time in an extraordinary rendering by Adrian Nathan West, and while the sampling and snippeting might seem old hat to us today, Goetz’s book has a profound advantage over contemporary novels of this style: a painful and beautiful, at times vindicating and always truly felt lyricism that shines a light into the grey cosmos of Raspe’s mind...’

— Jan Wilm, *Times Literary Supplement*

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 English by Fitzcarraldo Editions in 2017. Goetz has been awarded numerous prizes, most notably the Georg Büchner Prize in 2015. He lives in Berlin.





KING KONG THEORY by VIRGINIE DESPENTES

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

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Published 13 August 2020

Flapped paperback, 176 pages, £10.99

ISBN 978-1-913097-34-9 | Ebook also available

Foreword by Paul B. Preciado

Translated from French by Frank Wynne

—
Originally published by Grasset (France)

‘I’m writing as an ugly chick and for the ugly chicks, the frigid, the unfucked and the unfuckables, for all those girls who who are excluded from the marketplace of hot girls, and for all those guys who don’t want to be protectors, for those who would like to be but don’t know how, for those who are not ambitious, competitive, or well-endowed. Because this ideal of the seductive white woman that gets waved about in front us – well, I’m pretty sure it doesn’t exist.’

Powerful, provocative and personal, *King Kong Theory* is a candid account of how the author of *Baise-moi* came to be Virginie Despentes. Drawing from personal experience, Despentes shatters received ideas about rape and prostitution, and explodes common attitudes about sex and gender. *King Kong Theory* is a manifesto for a new punk feminism, reissued here in a brilliant new translation by Frank Wynne.

‘Part memoir, part critical treatise on masculinity and power, with reference to rape, pornography, and prostitution, *King Kong Theory* is the kind of book you want to place in the hands of everyone you know. It is arresting from the very first lines; there’s something aggressively incantatory about it, a kind of battle-rap braggadocio.’

— Lauren Elkin, *Harper’s*

‘A prequel to #MeToo. A unique queer feminist radical voice that has been crucial to the transformation both of fiction writing and political action in the 2010s.’

— Paul B. Preciado, author of *An Apartment on Uranus*

‘Despentes is often described as a “rock and roll” Balzac . . . She also resembles, by turns, William Gibson, George Eliot and Michel Houellebecq, with a sunnier attitude.’

— Chris Kraus, author of *I Love Dick*

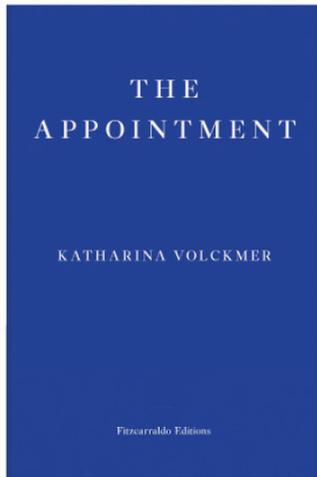
‘The feminist movement needs *King Kong Theory* now more than ever. A must read for every sex worker, tranny, punk, queer, john, academic, pornographer – and for all those people who dislike them too.’

— Annie Sprinkle

Virginie Despentes is a writer and filmmaker. She is the author of fifteen books including *Apocalypse Baby* (2010) and the Vernon Subutex trilogy (2013-2017). She was shortlisted for the Man Booker International Prize for *Vernon Subutex 1* in 2018.

Paul B. Preciado is the author of *Counter-Sexual Manifesto* (Columbia University Press), *Testo Junkie: Sex, Drugs and Biopolitics* (The Feminist Press), *Pornotopia* (Zone Books), and *An Apartment on Uranus* (Fitzcarraldo Editions). He is currently the Resident Philosopher at the Centre Pompidou and lives in Paris, France.





THE APPOINTMENT by KATHARINA VOLCKMER

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Fiction (FA) / UK & Commonwealth exc. Can

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Published 2 September 2020

Flapped paperback, 112 pages, £9.99

ISBN 978-1-913097-32-5 | Ebook also available

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Rights sold: Editions Grasset (France), Avid Reader Press (NA), Anagrama (Spain), La Campana (Catalonia), Corpus (Russia), La Nave di Teseo (Italy), Het Getij (Holland), Fraktura (Croatia)

In a well-appointed examination in London, a young woman unburdens herself to a certain Dr Seligman. Though she can barely see above his head, she holds forth about her life and desires, her struggles with her sexuality and identity. Born and raised in Germany, she has been living in London for several years, determined to break free from her family origins and her haunted homeland. But the recent death of her grandfather and an unexpected inheritance both force her to examine the past and offer the chance of a new beginning.

In a monologue that is both deliciously dark and subversively funny, she takes us on a wide-ranging journey from outré sexual fantasies and overbearing mothers to the medicinal properties of squirrel tails and the enduring legacy of shame. *The Appointment* is an audacious debut novel by an explosive new international literary voice, challenging all of our notions of what is fluid and what is fixed, and exploring with wit and tenderness the myriad ways we seek to make peace with ourselves and others in the twenty-first century.

‘Surprising, inventive, disturbing and beautiful – I inhaled all its meanness and rancour at the beginning, which felt like a breath of fresh air, and even though I knew it would eventually turn, I was surprised and moved when it did. *The Appointment* is an overdue, radical intervention.’

— Chris Kraus, author of *I Love Dick*

‘Katharina Volckmer is a wild new talent, and unlike, say, twentieth-century Europe, *The Appointment* succeeds in justifying its obscenities.’

— Joshua Cohen, author of *Moving Kings*

‘The Appointment is a wonderful first novel – at once savage and precise, hypercomical and furious. It has all the authority of true chutzpah.’

— Adam Thirlwell, author of *Lurid & Cute*

‘*The Appointment* is an incredible debut; utterly compelling, its vibrant, incisive voice surprises and enlivens the reader on every page. It’s darkly hilarious, moving and original. I loved it.’

— Megan Hunter, author of *The Harpy*

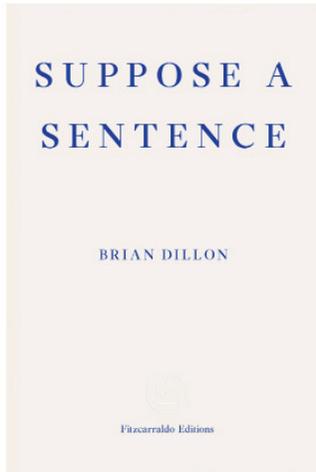
‘A book destined to enter the list of great monologues of literary history. If Dostoevsky’s underground man had read both Thomas Bernhard and Maggie Nelson, he might have conjured something as brave as this.’

— Carlos Fonseca, author of *Natural History*

Katharina Volckmer was born in Germany in 1987. She lives in London where she works for a literary agency.

The Appointment is her first novel.





SUPPOSE A SENTENCE

by BRIAN DILLON

—
Essay (DNF) / World rights

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Published 23 September 2020

Flapped paperback, 160 pages, £10.99, 197 x 125mm

ISBN 978-1-913097-01-1 | Ebook also available

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Rights sold: NYRB (North America)

Suppose a Sentence is a critical and personal reflection on the art of the sentence in literature. It is both an experiment in the attentive form of the essay – asking what happens, and where one might wander, when as readers and writers we pay minute attention to the language before us – and a polemic for certain kinds of experiment in prose. In a series of essays, each taking a single sentence as its starting point, the book explores style, voice and context. But it also uses its subjects – from George Eliot to Joan Didion, John Donne to Annie Dillard, Anne Carson to Rachel Cusk – to ask what the sentence is today and what it might become next. With this brilliant sequel of sorts to his acclaimed *Essayism*, Brian Dillon confirms he is one of the very best essayists at work today.

Praise for *Essayism*

‘A wonderful, subtle and deceptively fragmentary little book ... enjoyably roundabout and light-fingered ... To borrow from one of Barthes’s titles, this is a lover’s discourse, the love object being writing, not only in the essay but in all its forms. It is also a testament to the consolatory, even the healing, powers of art. And at the last, in its consciously diffident fashion – Dillon is a literary flaneur in the tradition of Baudelaire and Walter Benjamin – it is its own kind of self-made masterpiece.’

— John Banville, *Irish Times*

‘Brian Dillon could easily have written another book about the essay – its hallmarks, history, current role in literary turf wars, etc. What a relief, then, to find his *Essayism* navigating away, in its opening pages, from such a project, and turning instead toward this surprising, probing, edifying, itinerant, and eventually quite moving book, which serves as both an autobiographia literaria and a vital exemplar of how deeply literature and language can matter in a life.’

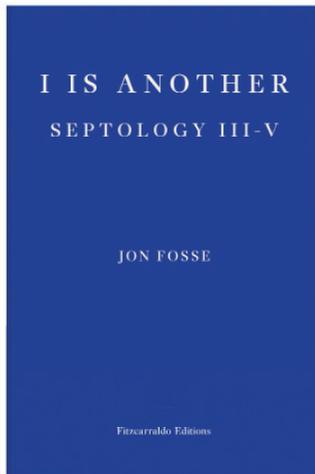
— Maggie Nelson, author of *The Argonauts*

‘It’s short, digressive, teasing, dilettantish, circular, and it reads like some delicate, wandering combination of Roland Barthes’s *Camera Lucida* and E. M. Cioran’s longer aphorisms. As Dillon examines his examples of essayism, and steadily reveals more of himself, so his own work joins those cherished selections, enacting in sentence after fine sentence the theory it modestly abjured.’

— James Wood, *New Yorker*

Brian Dillon is a writer and critic. His books include *Objects in This Mirror* (Sternberg Press, 2014), *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009), which was shortlisted for the Wellcome Trust Book Prize, *In the Dark Room* (Penguin, 2005; Fitzcarraldo Editions, 2018) which won the Irish Book Award for non-fiction, and *Essayism* (Fitzcarraldo Edition, 2017). 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 teaches Creative Writing at Queen Mary, University of London.





I IS ANOTHER: SEPTOLOGY III-V

by JON FOSSE

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Fiction (FA/FYT) / World English

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Published 7 October 2020

Flapped paperback, 320 pages, £12.99

ISBN 978-1-913097-38-7 | Ebook also available

Translated from New Norwegian by Damion Searls

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Rights sold: Transit Books (North America)

Asle and Asle are doppelgangers – two versions of the same person, two versions of the same life, both grappling with existential questions. In this second instalment of Jon Fosse’s *Septology*, the two Asles meet for the first time. They look strangely alike, dress identically, and both want to be painters. At art school in Bjorgvin, Asle meets and falls in love with his future wife, Ales. Written in ‘melodious and hypnotic slow prose’, *I is Another: Septology III-V* is a beautiful novel about the nature of love, art, God, alcoholism, friendship, and the passage of time.

Praise for *The Other Name: Septology I-II*

‘Jon Fosse is a major European writer.’

— Karl Ove Knausgaard, author of *My Struggle*

‘Fosse has written a strange mystical moebius strip of a novel, in which an artist struggles with faith and loneliness, and watches himself, or versions of himself, fall away into the lower depths. The social world seems distant and foggy in this profound, existential narrative, which is only the first part of what promises to be a major work of Scandinavian fiction.’

— Hari Kunzru, author of *White Tears*

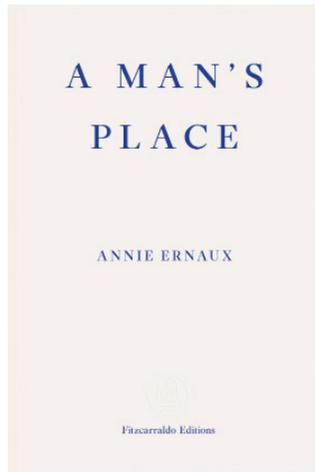
‘Over the past two decades, Jon Fosse, a playwright, poet, essayist and children’s author as well as a novelist, has won almost every award going in Norway, while his “slow prose” has gained him a cult following in English translation. He has been compared to Ibsen and Beckett, and his writing has elements of both the former’s severity and the latter’s use of insistent repetition. ... Fosse’s fusing of the commonplace and the existential, together with his dramatic forays into the past, make for a relentlessly consuming work: already *Septology* feels momentous.’

— Catherine Taylor, *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. *The Other Name: Septology I-II* was longlisted for the International Booker Prize in 2020. Fosse 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, Uwe Johnson and Nescio.





A MAN'S PLACE by ANNIE ERNAUX

—
Essay (DNF) / Memoir (BM) / UK & Europe, open market
in Commonwealth

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Published 28 October 2020
Flapped paperback, 80 pages, £8.99
ISBN 978-1-913097-36-3 | Ebook also available
Translated from French by Tanya Leslie

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

Annie Ernaux's father died exactly two months after she passed her exams for a teaching certificate. Barely educated and valued since childhood strictly for his labour, Ernaux's father had grown into a hard, practical man who showed his family little affection. Narrating his slow ascent towards material comfort, Ernaux's cold observation in *A Man's Place* reveals the shame that haunted her father throughout his life. She scrutinizes the importance he attributed to manners and language that came so unnaturally to him as he struggled to provide for his family with a grocery store and cafe in rural France. Over the course of the book, Ernaux grows up to become the uncompromising observer now familiar to the world, while her father matures into old age with a staid appreciation for life as it is and for a daughter he cautiously, even reluctantly admires.

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

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

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

Praise for *The Years*

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

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

Born in 1940, Annie Ernaux grew up in Normandy, studied at Rouen University, and later taught at secondary school. From 1977 to 2000, she was a professor at the Centre National d'Enseignement par Correspondance. Her books, in particular *A Man's Place* and *A Woman's Story*, have become contemporary classics in France. *The Years* won the Prix Renaudot in France in 2008 and the Premio Strega in Italy in 2016, and was shortlisted for the 2019 Man Booker International Prize. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.

