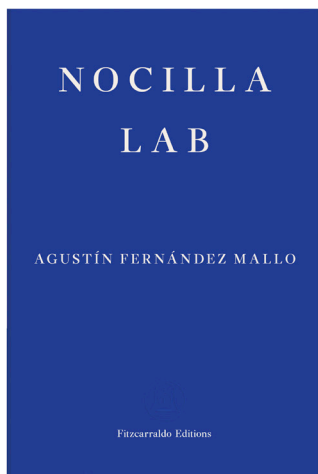


2019



Fitzcarraldo Editions



## NOCILLA LAB by AGUSTÍN FERNÁNDEZ MALLO

—  
Fiction (FA/FYT) / World English

—  
Published 16 January 2019

Flapped paperback, 192 pages, £12.99

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

Translated from Spanish by Thomas Bunstead

—  
Originally published by Alfaguara Editorial (Spain)

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

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

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

— Ben Marcus, author of *The Flame Alphabet*

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

— Andrew Gallix, *Independent*

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

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

'With the tools of a scientist and the nose of a poet, Fernández Mallo dissects the materials he finds anywhere and everywhere (libraries and garbage dumps, real cities and virtual realities, audiovisual archives and personal memories) to construct, from these fragments, thoughts, and classifications, collages that could only be the fruit of illogic, dreams, accidents.' — Jorge Carrión, *4Columns*

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





## HAPPENING by ANNIE ERNAUX

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

—  
Published 13 February 2019

Flapped paperback, 80 pages, £8.99

ISBN 978-1-910695-83-8 | 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)

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

Praise for *The Years*

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

— John Banville, author of *Mrs Osmond*

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

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

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

— Deborah Levy, author of *Hot Milk*

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

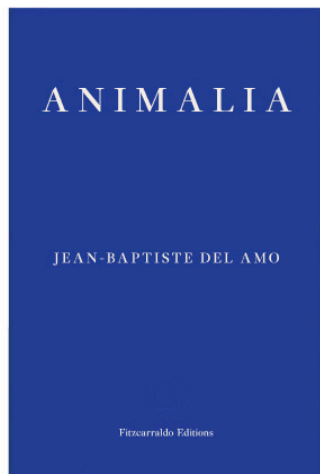
— Emmanuel Carrère, author of *The Kingdom*

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

— Edmund White, *New York Times Book Review*

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





## ANIMALIA by JEAN-BAPTISTE DEL AMO

—  
Winner of the Prix du Livre Inter 2017

Winner of the Prix Valéry-Larbaud 2017

—  
Fiction (FA/ FYT) / World English rights

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Published 20 March 2019

Flapped paperback, 424 pages, £12.99

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

Translated from French by Frank Wynne

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

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

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

— Daisy Hildyard, author of *The Second Body*

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

— Bernard Pivot, *Le Journal du Dimanche*

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

— Baptiste Liger, *L'Express*

'Radical and brutal to the point of unease.'

— Michel Abescat, *Télérama*

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

— Patrick Grainville, *Le Figaro*

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

— Thierry Gandillat, *Les Echos*

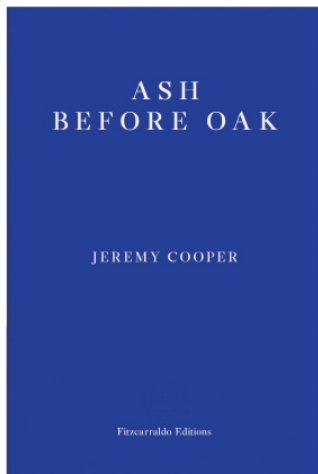
'A tour de force.'

— Eric Naulleau, *Le Point*

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

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





## ASH BEFORE OAK by JEREMY COOPER

—  
Fiction (FA) / World rights

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Published 17 April 2019

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

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Winner of the 2018 Fitzcarraldo Editions Novel Prize

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

### EXCERPT

#### 12 November

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

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

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

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

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

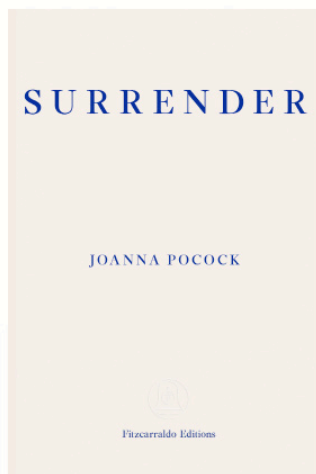
#### 16 November

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

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

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## SURRENDER by JOANNA POCKOCK

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

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Published 15 May 2019

Flapped paperback, 340 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-85-2 | Ebook also available

—  
Winner of the 2018 Fitzcarraldo Editions Essay Prize

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Rights sold: Anansi (North America), Errata Naturae  
(world Spanish), Mémoire d'Encrier (French Canada)

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

### EXCERPT:

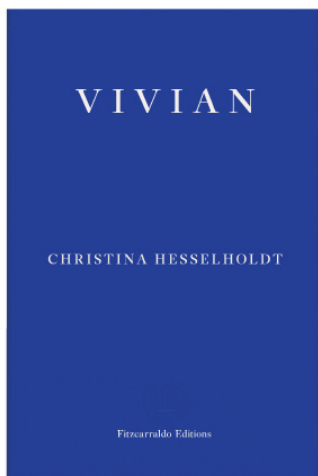
The Dome is a Buckminster Fuller-style geodesic structure about the size of a tennis court. Carpets and cushions are scattered around and coloured banners hang from metal struts. Sitting in chairs across from the entrance are the two women who have made *Surrender* possible: Lindsay Hageman and Reverend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

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

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

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





## VIVIAN by CHRISTINA HESSELHOLDT

—  
Fiction (FA/FYT) / World English

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Published 19 June 2019

Flapped paperback, 200 pages, £12.99

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

Translated from Danish by Paul Russell Garrett

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Originally published by Rosinante (Denmark)

Rights sold: Hanser Berlin (Germany),

Grupa Wydawnicza Foksal (Poland)

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

### Praise for *Companions*

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

— Alexandra Kleeman, *New York Times*

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

— Catherine Taylor, *Financial Times*

'Wonderfully rich prose, what a precious companion.'

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

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







## INSURRECTO by GINA APOSTOL

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

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Published 17 July 2019

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Trade paperback, 336 pages, £12.99, 197 x 125mm  
ISBN 978-1-913097-03-5 | Ebook also available

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Originally published by Soho Press (US)

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*A Publishers Weekly* Top 10 Books of 2018

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In 1901, Filipino revolutionaries attacked an American garrison in Balangiga, on the island of Samar, and American soldiers created 'a howling wilderness' of the surrounding countryside in retaliation, murdering thousands of the inhabitants of Balangiga. In the 1970s, the American filmmaker Ludo Brasi went missing in Samar while shooting a movie, *The Unintended*, inspired by these events. In 2018, his daughter Chiara and the Filipino translator Magsalin go on a road trip in Duterte's Philippines. Chiara is working on a film about the Balangiga massacre, when Magsalin reads Chiara's film script and writes her own version of the story. Within the spiralling voices and narrative layers of *Insurrecto* are stories of women – artists, lovers, revolutionaries, daughters – finding their way to their own truths and histories. Using interlocking voices and a kaleidoscopic structure, *Insurrecto* is a startlingly innovative, meditative, and playful novel which twists narrative in the manner of Italo Calvino's *If on a Winter's Night a Traveler*, Julio Cortázar's *Hopscotch*, and Vladimir Nabokov's *Pale Fire*. By pushing up against the limits of fiction in order to recover the atrocity in Balangiga, Gina Apostol shows us the dark heart of an untold and forgotten war.

'A bravura performance in which war becomes farce, history becomes burlesque... Apostol is a magician with language (think Borges, think Nabokov) who can swing from slang and mockery to the stodgy argot of critical theory. She puns with gusto, potently and unabashedly, until one begins reading double meanings, allusions and ulterior motives into everything.'

— Jen McDonald, *New York Times*

'Gina Apostol – a smart writer, a sharp critic, a keen intellectual – takes on the vexed relationship between the Philippines and the United States, pivoting on that relationship's bloody origins. *Insurrecto* is meta-fictional, meta-cinematic, even meta-meta, plunging us into the vortex of memory, history, and war where we can feel what it means to be forgotten, and what it takes to be remembered.'

— Viet Thanh Nguyen, Pulitzer Prize-winning author of *The Sympathizer*

'Apostol weaves the complex tangle of Philippine history, literature, and languages (along with contemporary academic scholarship) into a brilliant tour de force of a novel.'

— John Barth, author of *Lost in Funhouse*

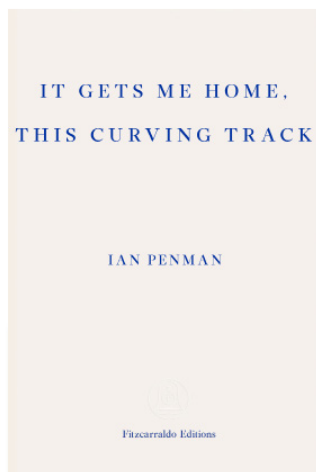
'A searing and psychedelic road trip through the long, sordid history of Philippine-American relations, *Insurrecto* is at once a murder mystery, a war movie, and a moving exploration of all the ways grief lives on, both in a people and in a person. A masterful puzzle, in which, as Apostol writes, "one story told may unbury another."

— Elaine Castillo, author of *America is Not the Heart*

Gina Apostol's third book, *Gun Dealers' Daughter*, won the 2013 PEN/Open Book Award and was shortlisted for the William Saroyan International Prize. Her first two novels, *Bibliolepsy* and *The Revolution According to Raymundo Mata*, both won the Juan Laya Prize for the Novel (Philippine National Book Award). Her essays and stories have appeared in the *New York Times*, *Los Angeles Review of Books*, *Foreign Policy*, *Gettysburg Review* and *Massachusetts Review*. She lives in New York City and western Massachusetts and grew up in Tacloban, Philippines. She teaches at the Fieldston School in New York City.







## IT GETS ME HOME, THIS CURVING TRACK by IAN PENMAN

—  
Essay (DNF) / World rights

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Published 14 August 2019

Flapped paperback, 260 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-87-6 | Ebook also available

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With *It Gets Me Home, This Curving Track*, his first book in twenty years, legendary music critic Ian Penman takes on the black musicians who innovated and the white musicians who followed them – with a cast of characters including James Brown, Charlie Parker, Elvis Presley, Frank Sinatra, Steely Dan and Prince.

‘Ian Penman – critic, essayist, mystical hack and charmer of sentences like they’re snakes – is the writer I have hardly gone a week without reading, reciting, summoning to mind. The writer *without whom*, etc. ... The writing is frequently something entirely else: decades of love and listening translated into prose that glides and shimmies and pivots on risky metaphors, low puns, highbrow reference points. ... I wouldn’t have written a word without the dream, ghost, echo of his writing.’

— Brian Dillon, *frieze*

‘A laureate of marginal places.’

— Iain Sinclair, *London Review of Books*

### EXCERPT:

‘James Brown’s legendary reputation as the Hardest Working Man in Show Business was part virile boast and part canny PR. Had a bad week at work? The Man will give you a show to raise your spirits and cancel out the pain. He put as much work into his act as his audience put into their low-end jobs. Showbiz was man’s work, hard labor, as much sweat of his brow as swish of his cape. The audience got its money’s worth; and if Brown understood one thing above all else, it was the many uses and values, financial and symbolic, of money. He never went on tour without a big bag of ready cash—to grease wheels, ameliorate tensions, make obstacles disappear. After he died, people found boxes of dollar bills stashed in the walls of his house, or buried out back on his land. Born in 1933, Brown learned his hard-headed ways in a 1950s music business that was a rough twine of Mafia hegemony and outta-sight profits. He believed in the redemptive power of hard work as others believed in the blood of the lamb. A true believer in the do-it-yourself ethos of the American Dream, he didn’t see why race should be a barrier to getting the good things in life. Hard work was how he shaped his destiny in a sectarian world, his eventual success the product of near tyrannical drive and will. He could be hard work personally, too. He rarely took no for an answer, whether it was a question of getting an encore, sleeping with him, or signing away your royalties. In his music as in his wives, Brown was no suave pinkie-ring seducer. He had none of the snake-charmer sweetness of a later generation of soul men. If the key to musical seduction is hiding all artifice behind a carefully disheveled front of natural élan, Brown took another road, emphasizing all the stuff other artists tucked away. Listening to Brown’s classic hits—‘Cold Sweat,’ ‘Out of Sight,’ ‘Get Up (I Feel Like Being A) Sex Machine’—you could be eavesdropping on some 11th-hour rehearsal, the air jumpy with back chat, barked instructions, and flip, musicianly code. You can all but hear the effort that goes into summoning up the bumpy and volatile groove.’

Ian Penman is a British writer, music journalist, and critic. He began his career as a writer for the *NME* in 1977, later contributing to various publications including *Uncut*, *Sight & Sound*, *The Wire*, *The Face*, the *Guardian*, the *LRB*, and *City Journal*. He is the author of *Vital Signs: Music, Movies, and Other Manias* (Serpent’s Tail, 1998).

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## THE FALLEN by CARLOS MANUEL ÁLVAREZ

—  
Fiction (FA/FYT) / World English

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Published 4 September 2019  
Flapped paperback, 160 pages, £10.99  
ISBN 978-1-910695-95-1 | Ebook also available  
Translated from Spanish by Frank Wynne

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Originally published by Sexto Piso (Mexico)  
Rights sold: Graywolf Press (North America)

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A powerful, unsettling portrait of ordinary family life in Cuba, Carlos Manuel Álvarez's debut novel *The Fallen* is a masterful portrayal of a society in free fall. Diego, the son, is disillusioned and bitter about the limited freedoms his country offers him. Mariana, the mother, is unwell and forced to relinquish her control over the home to her daughter, Maria, who has left school and is working as a chambermaid in one of the state-owned tourist hotels. The father, Armando, is a committed revolutionary who is sickened by the corruption he perceives all around him. In meticulously charting the disintegration of a family, *The Fallen* offers a poignant reflection on contemporary Cuba and the clash of the ardent idealism of the old guard with the jaded pragmatism of the young.

'In *The Fallen* every voice has its own music of sadness, its own rhythms of isolation, its own lexicon of defeat. This novel is a subtle masterpiece.'

— Juan Cárdenas, *El País*

'[A] remarkable novel... *The Fallen* is not a frontal and explicit critic of the Cuban regime – it is more interested in questioning how the ideology of a big project affects a family's daily life, how the daily miseries manage to reveal the social "truth" of the regime.'

— Edmundo Paz Soldán, *La Tercera*

Praise for *La Tribu*

'There is magic in these pages. But it is not an invented magic: this book tells the actual story of Cuba as it exists today... As if it was ever in doubt, readers will realize that, above all, Cubans have something special about them, and that they have a future ahead of them – as does, without a shadow of a doubt, the author of this book.'

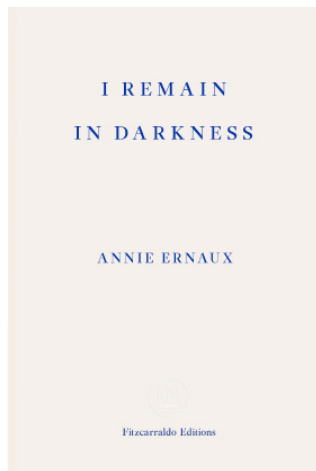
— Jon Lee Anderson

'His prose is supremely elegant. ... One of the best journalists on the continent.'

— Leila Guerriero

Carlos Manuel Álvarez (1989) is a journalist and author. In 2013 he was awarded the Calendario Prize for his collection of short stories *La tarde de los sucesos definitivos* (2014) and in 2015 he received the Ibero-American Journalism Prize, Nuevas Plumas, from the University of Guadalajara. In 2016 he co-founded the Cuban online magazine *El Estornudo*. He regularly contributes to the *New York Times*, *Al Jazeera*, *Internationale*, BBC World, *El Malpensante* and *Gatopardo*. In December 2016 he was selected among the best twenty Latin American writers born in the 1980s at the Guadalajara Book Fair in Mexico and in May 2017 he was included in the Bogota39 list of the best Latin American writers under 40. His first collection of reportage, *La Tribu*, was published in 2017 by Sexto Piso and is forthcoming with Fitzcarraldo Editions. *The Fallen* is his debut novel.





## I REMAIN IN DARKNESS by ANNIE ERNAUX

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

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Published 18 September 2019  
Flapped paperback, 80 pages, £8.99  
ISBN 978-1-910695-97-5 | 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)

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An extraordinary evocation of a grown daughter's attachment to her mother, and of both women's strength and resiliency. *I Remain in Darkness* recounts Ernaux's attempts first to help her mother recover from Alzheimer's disease, and then, when that proves futile, to bear witness to the older woman's gradual decline and her own experience as a daughter losing a beloved parent. *I Remain in Darkness* is a new high water mark for Ernaux, surging with raw emotional power and her sublime ability to use language to apprehend her own life's particular music.

'Ernaux's mother died of Alzheimer's disease; like John Bayley's memoir *Elegy for Iris*, Ernaux's memoir catalogues the deterioration of a once powerful, almost totemic presence, a fall so cataclysmic that it cannot be analyzed or contextualized, only reported. In *I Remain in Darkness* (its title taken from the last coherent sentence her mother ever wrote) Ernaux abandons her search for a larger truth because, in the face of a loss as profound as that of her mother, all attempts to make sense of it have the feel of artifice.'

— Kathryn Harrison, *New York Times Book Review*

### Praise for *Happening*

'Universal, primeval and courageous, *Happening* is a fiercely dislocating, profoundly relevant work — as much of art as of human experience. It should be compulsory reading.'

— Catherine Taylor, *Financial Times*

'*Happening* is gripping and painfully inevitable to read – like a thriller. I felt close to Annie Duchesne, in her aloneness, in a way I've rarely felt close to a character in a book. Women will be grateful to Ernaux for her wisdom, concision, and commitment to writing about death and life.'

— Daisy Hildyard, author of *The Second Body*

### 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*

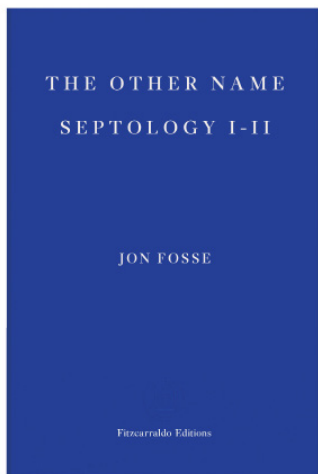
'One of the best books you'll ever read.'

— 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. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.

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## THE OTHER NAME: SEPTOLOGY I-II by JON FOSSE

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Fiction (FA/FYT) / World English

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Published 10 October 2019

Flapped paperback, 352 pages, £12.99

ISBN 978-1-910695-91-3 | Ebook also available

Translated from New Norwegian by Damion Searls

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Rights sold: Transit Books (North America)

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What makes us who we are? And why do we lead one life and not another? The year is coming to a close and Asle, an ageing painter and widower who lives alone on the southwest coast of Norway, is reminiscing about his life. His only friends are his neighbour, Åsleik, a traditional fisherman-farmer, and Beyer, a gallerist who lives in the city. There, in Bjørgvin, lives another Asle, also a painter but lonely and consumed by alcohol. Asle and Asle are doppelgängers – two versions of the same person, two versions of the same life, both grappling with existential questions about life, death, love, light and shadow, faith and hopelessness. Written in melodious and hypnotic ‘slow prose’, *The Other Name: Septology I-II* is an indelible and poignant exploration of the human condition by Jon Fosse, ‘a major European writer’ (Karl Ove Knausgaard), in which everything is always there, and past and present flow together.

‘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*

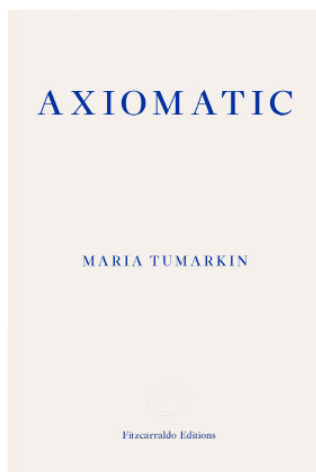
‘He has a surgeon’s ability to use the scalpel and to cut into the most prosaic, everyday happenings, to tear loose fragments from life, to place them under the microscope and examine them minutely, in order to present them afterward... sometimes so endlessly desolate, dark, and fearful that Kafka himself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

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, Uwe Johnson and Nescio.





## AXIOMATIC

by MARIA TUMARKIN

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Essay (DNF) / Memoir (BM) / UK & Com, exc. ANZ

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Published 1 November 2019

Flapped paperback, 224 pages, £12.99

ISBN 978-1-913097-11-0 | Ebook also available

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Originally published by Brow Books (Australia)

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How to speak of the searing, unpindownable power that the past—ours, our family’s, our culture’s—wields in the present? In five long sections, Maria Tumarkin’s *Axiomatic* tells true and intimate stories of a community dealing with the extended aftermath of a suicide, a grandmother’s quest to kidnap her grandson to keep him safe, one community lawyer’s battle inside and against the justice system, the effects of multigenerational trauma, and the history of the author’s longest friendship. In writing that is inventive, bold, and generous, *Axiomatic* is a brilliantly inventive exploration of how the past shapes our culture.

‘Nobody can write like Maria Tumarkin: she charges headlong into the worst and best of us, with an iron refusal to soften or decorate; sentences bare of artifice, stripped back to the bone, to the nerve; fired by raging grief and love.’  
— Helen Garner

‘Maria Tumarkin’s shape-shifting *Axiomatic* deploys all the resources of narrative, reportage and essay. It is a work of great power and beauty.’  
— Pankaj Mishra, *Guardian*

‘Everyone is looking for the next Helen Garner and Maria Tumarkin shares with Garner a gimlet eye for the flaws in official systems, along with a fascination for the narratives nested in everyday lives. *Axiomatic*’s symphonic structure, however, recalls Svetlana Alexievich, the Belarusian journalist and Nobel Laureate. She is another for whom reality attracts like a magnet, who has made a career out of appropriating and braiding voices and documents, seeing the world as a chorus and a collage. With this remarkable, wild, risk-laden book, Tumarkin has earned the right to be mentioned in the same breath as both of them.’  
— *The Saturday Paper*

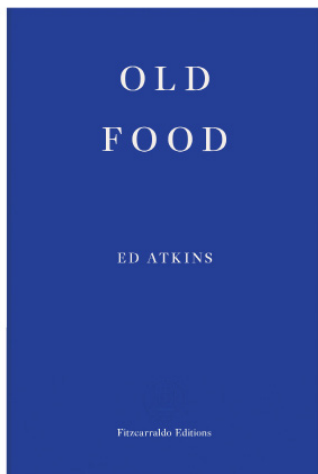
‘There is a convention, towards the end of a review, to compare the writer with their peers, contemporary or long gone, to situate them in a continuum, to give a curious reader an idea of what they would expect. But to compare this work to anything on the shelves would be a disservice and, besides, the sheer breathtaking ambition of it has humbled and shamed me out of it. ... With *Axiomatic*, Tumarkin is simply operating on a higher level to the rest of us.’  
— *The Australian*

‘Again and again in *Axiomatic*, Tumarkin confronts the meagreness of the written word in the face of trauma ... Again and again, she herself demonstrates what literary prose can do.’  
— Sydney Morning Herald

Maria Tumarkin is a writer and cultural historian. She is the author of three previous books of ideas *Traumascapes*, *Courage*, and *Otherland*, all of which received critical acclaim in Australia, where she lives. Her most recent work, *Axiomatic*, won the 2018 Melbourne Prize for Literature’s Best Writing Award. Tumarkin collaborates with visual artists, audio creatives, psychologists, and historians, and holds a PhD in cultural history from the University of Melbourne, where she teaches in the creative writing programme.

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## OLD FOOD by ED ATKINS

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Fiction (FA/FYT) / Poetry (DCF) / World rights

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Published 28 November 2019

Flapped paperback, 120 pages, £9.99

ISBN 978-1-910695-93-7 | 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. Written in conjunction with his solo exhibition of the same name, *Old Food* explores mass consumption, both physical and digital, through our relationship with food. Artfully rendering humanity's insatiable appetite into pungent yet enthralling prose, Atkins portrays a world permeated with empty signifiers, replete with content yet increasingly devoid of meaning.

Praise for *A Primer for Cadavers*

'Everything here lives in the uncanny valley, that strange space of revulsion that holds the almost human – what's us, but not quite.'

— Leslie Jamison, *Parkett*

'Discomfited by being a seer as much as an elective mute, Ed Atkins, with his mind on our crotch, careens between plainsong 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]*

'*A Primer for Cadavers* is a book I have been waiting for – Ed Atkins is one of the great artists and writers of our time. He draws attention to the ways in which we perceive, communicate and filter information by combining layered images with incomplete fragments of speech, subtitles, drawing and handwriting. He describes this approach as "an attempt to address the body hole, rather than privilege sight [or] hearing ... the work finding its home within the body of the reader". It underscores the ambivalent relationship that exists between real and virtual objects, between real and virtual conditions and between us and our virtual selves. *A Primer for Cadavers* is a brilliant book!'

— Hans Ulrich Obrist, author of *Ways of Curating*

'Part prose-poetry, part theatrical direction, part script-work, part dream-work, 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.'

— Joe Luna, author of *Air Hunger*

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*, his first book, was published by Fitzcarraldo Editions in 2016.

