

# Fitzcarraldo Editions

Frankfurt Book Fair 2023

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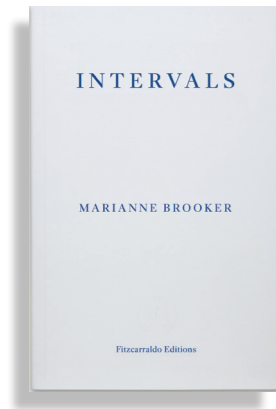
Frontlist  
*Intervals* by Marianne Brooker  
*London Feeds Itself*, edited by Jonathan Nunn  
*Portrait of an Island on Fire* by Ariel Saramandi  
*The Man Who Cried I Am* by John A. Williams

Recent backlist  
*The Long Form* by Kate Briggs  
*Tell* by Jonathan Buckley  
*Brian* by Jeremy Cooper  
*Affinities* by Brian Dillon  
*The Variations* by Patrick Langley  
*It Lasts Forever and Then It's Over* by Anne de Marcken  
*The Observable Universe* by Heather McCalden  
*Fassbinder Thousands of Mirrors* by Ian Penman

For more information and review copies,  
please contact [info@fitzcarraldoeditions.com](mailto:info@fitzcarraldoeditions.com)

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*Intervals*  
Marianne Brooker



World rights

What makes a good death? A good daughter? In 2009, with her forties and a wave of austerity on the horizon, Marianne Brooker's mother was diagnosed with Primary Progressive Multiple Sclerosis. She made a workshop of herself and her surroundings, combining creativity and activism in unlikely ways, but over time her ability to work, to move and to live without pain diminished drastically. In *Intervals*, Brooker charts her care for her mother as she stopped eating and drinking in a bid to end her suffering. They find solace in shared rituals: reading tarot, listening to music and making art. Tying their intimate experience to wider social conditions, Brooker explores the role of doulas, advance directives and the precarious economics of social, hospice and funeral care, as well as the work of various writers – from Anne Boyer and Donald Winnicott to Maggie Nelson and Lola Olufemi – to imagine care otherwise. A blend of memoir, polemic and feminist philosophy, *Intervals* is a deeply moving work that harnesses the political potential of grief to raise essential questions about choice, interdependence and end-of-life care.

Extract:

'Death moves in two directions. The first pulls inwards, centripetal – people visit, bring gifts and food, move in as close as possible. The second, centrifugal, scatters everything in all directions. Gatherings disperse, belongings suddenly have nowhere in which to belong.

It took over a month, full time, to clear my mother's house before her landlord had it renovated for new tenants. I was sure it would be an insurmountable task, sure that there were just too many things and too few hands. But friends came to help and together we persisted, working at emptying with just as much determination as my mother had worked at filling. The landlord had offered a period of one month rent free, so we got to work: each object, hot with grief, displaced from its perch; the house growing fuller as we made piles to gift, piles to keep, piles to get angry with before throwing away. There was a skip parked precariously on the drive and we jumped up and down on its contents daily, trying to conceal the various items we'd snuck in against regulations. A fire crackled in the garden at all hours. Awkward Freecyclers bustled in and out to rescue old appliances, surprised at our age: "You're young, to be dealing with all this."

Marianne Brooker is based in Bristol, where she works for a charity campaigning on climate and social justice. She has a PhD from Birkbeck and a background in arts research and teaching. She won the 2021 Fitzcarraldo Essay Prize for *Intervals*, her first book.

28 February 2024, 112 pages  
Memoir (BM), Essay (DNF)  
Flapped Paperback, £10.99  
Ebook, £4.99

Print: 9781804270837  
Ebook: 9781804270844

*London Feeds Itself*  
Edited by Jonathan Nunn  
Co-published with Open City

London is often called the best place in the world to eat – a city where a new landmark restaurant opens each day, where vertiginous towers, sprawling food halls and central neighbourhoods contain the cuisines of every country in the world. Yet, this London is not where Londoners usually eat. There is another version of London that exists in its marginal spaces, where food culture flourishes in parks and allotments, in warehouses and industrial estates, along rivers and A-roads, in baths and in libraries. A city where Londoners eat, sell, produce and distribute food every day without fanfare, where its food culture weaves in and out of daily urban existence.

In a city of rising rents, of gentrification, and displacement, this new and updated edition of *London Feeds Itself*, edited by the food writer and editor of Vittles, Jonathan Nunn, shows that the true centres of London food culture can be found in ever more creative uses of space, eked out by the people who make up the city. Its chapters explore the charged intersections between food and modern London's varied urban conditions, from markets and railway arches to places of worship to community centres. 25 essays about 25 different buildings, structures and public amenities in which London's vernacular food culture can be found, seen through the eyes of writers, architects, journalists and politicians – all accompanied by over 125 guides to some of the city's best vernacular restaurants across all 33 London boroughs.

Contributors: Carla Montemayor, Jenny Lau, Mike Wilson, Claudia Roden, Stephen Buranyi, Rebecca May Johnson, Owen Hatherley, Aditya Chakraborty, Yvonne Maxwell, Melek Erdal, Sameh Asami, Barclay Bram, Ciaran Thapar, Santiago Peluffo Soneyra, Virginia Hartley, Jess Fagin, Leah Cowan, Ruby Tandoh, Jeremy Corbyn, Dee Woods, Shahed Saleem, Amardeep Singh Dhillon, Zarina Muhammad, Yemisi Aribisala, Nabil Al-Kinani, Sana Badri, Nikesh Shukla.

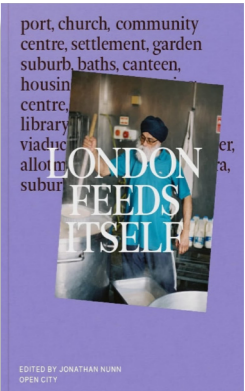
'I couldn't order this fast enough!'  
— Nigella Lawson

'[Jonathan Nunn's] writing makes a huge tangible, day-to-day improvement to people's lives. He's also a really gifted prose writer.... Like, how many writers are there on the planet who combine those two things? Almost nobody. That's a big reason why he's become such a cult figure.'  
— Ned Beauman

Jonathan Nunn is a food and city writer based in London who founded and co-edits the magazine Vittles. He is the editor of *London Feeds Itself*.

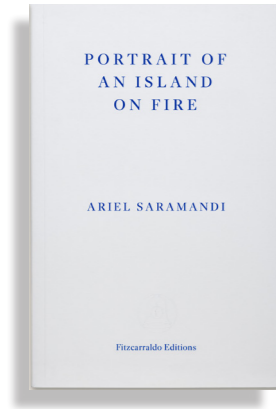
12 March 2024,  
280 pages, 45 colour photographs  
Literary Essays (DNF)  
Cultural Studies: Food and Society  
(JFCV)

Paperback, £25  
Ebook, £9.99  
World rights  
Print: 9781804270998  
Ebook: 9781804271001



World rights

*Portrait of an Island on Fire*  
Ariel Saramandi



World rights

*Portrait of an Island on Fire* is the debut essay collection by Ariel Saramandi, an account of Mauritius at a crucial moment in its history, ranging from the handling of the coronavirus pandemic to the education system to the backlash faced by the country’s feminist movement. A radically political work, *Portrait of an Island on Fire* is a milestone in thinking about the lasting social and political effects of colonialism and how they play out at the level of government policy, the handling of environmental issues, in schools, and all the way down to the way that individuals relate to one another, as well as a necessary contribution to the (sadly limited) writing on contemporary Mauritius. *Portrait of an Island on Fire* is unceasing in its critiques of various abuses of power, in its unpicking of the ills at the core of Mauritian society and their roots. It’s also a deeply moving and vital reading experience, one that, for all its anger, is full of love and momentum – a push for a better future for Mauritius.

Extract:  
‘This is how it starts.

My brother’s school asks me to be a guest teacher for their Day of Mauritian Literature. His lycée is part of the French system: private, proud, with only three or four such schools across the island. They are the institutions of choice for wealthy Mauritian parents and Francophone expatriates, seeking the best education the country has to offer. These students only learn about Mauritius through our country’s literature; they are taught little to no Mauritian history. I feel part of an admirable, necessary initiative.

I won’t be teaching my brother’s class, but I will be teaching students of his age; they are seventeen years old, nine years younger than I am, and almost all of them are taller than me by a head. I see the students going into the classroom. A group greet each other near the class next door. They do not say hello, good morning, how are you. Instead they say “Hey, my n–, my n–, my n–.” I can’t tell whether the word ends in an –a or in an –er. In any case, the word is an abomination in their mouths.

I can tell by their accents that they are white Mauritian, descendants of French colonizers, of which there are fewer than 10,000 living on an island of 1.2 million people. Mauritians can’t refer to them as “white people” to their faces, it is taken as an insult. We must call them “Franco-Mauritians”, “Francos” for short.’

Ariel Saramandi is an Anglo-Mauritian writer. Her non-fiction has been published in *Granta*, *The White Review*, *PEN Transmissions*, the *LA Review of Books* and other places. She has reported on Mauritius for the likes of the BBC and NBC. Her work has been supported by the Tin House Winter Workshop 2023 and the Stinging Fly Summer School 2023.

Spring 2025, 200 pages  
Memoir (BM), Essay (DNF)  
Flapped Paperback, £12.99  
Ebook, £5.99

*The Man Who Cried I Am*  
John A. Williams  
Foreword by Ishmail Reed  
Introduction by Merve Emre

Max Reddick, a novelist, journalist and presidential speechwriter, has spent his career struggling against the riptide of race in America. Now terminally ill, he has nothing left to lose. An expat for many years, Max returns to Europe one last time to settle an old debt with his estranged Dutch wife, Margrit, and to attend the Paris funeral of his friend, rival, and mentor Harry Ames, a character loosely modelled on Richard Wright. In Leiden, among Harry’s papers, Max uncovers explosive secret government documents outlining ‘King Alfred’, a plan to be implemented in the event of widespread racial unrest and aiming ‘to terminate, once and for all, the Minority threat to the whole of the American society’. Realizing that Harry has been assassinated, Max must risk everything to get the documents to the one man who can help.

Greeted as a masterpiece when it was published in 1967, *The Man Who Cried I Am* stakes out a range of experience rarely seen in American fiction: from the life of a Black GI to the ferment of postcolonial Africa to an insider’s view of Washington politics in the era of segregation and the Civil Rights Movement, including fictionalized portraits of Martin Luther King, Jr., and Malcolm X. Few novels have so deliberately blurred the boundaries between fiction and reality as *The Man Who Cried I Am* (1967), and many of its early readers assumed the King Alfred plan was real. In her introduction, Merve Emre examines the gonzo marketing plan behind the novel that fuelled this confusion and prompted an FBI investigation.

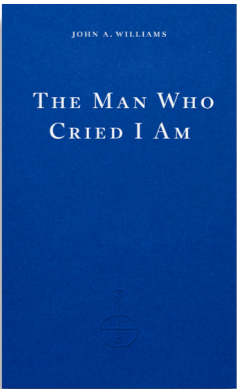
‘It is a blockbuster, a hydrogen bomb.... This is a book white people are not ready to read yet.... But [it] is the milestone produced since *Native Son*. Besides which, and where I should begin, it is a damn beautifully written book.’  
— Chester Himes, author of *Rage in Harlem*

‘Magnificent ... obviously in the Baldwin and Ellison class.’  
— John Fowles

John Alfred Williams (1925–2015) served as a medical corpsman in the Pacific Theatre during World War II, before working as the European correspondent for *Ebony* and *Jet* magazines, and covering Africa for *Newsweek*. Williams published over twenty books in his lifetime, fiction and non-fiction, including *The Angry Ones* (1960), *The Man Who Cried I Am* (1967) and *The Most Native of Sons: A Biography of Richard Wright* (1970). In 2008, the correspondence between Williams and his longtime friend Chester Himes was published as *Dear Chester, Dear John*.

24 April 2024, 496 pages  
Classic fiction (CF), Fiction (FA)  
Flapped Paperback: £14.99  
Ebook: £7.99

World English exc. NA  
NA: Library of America  
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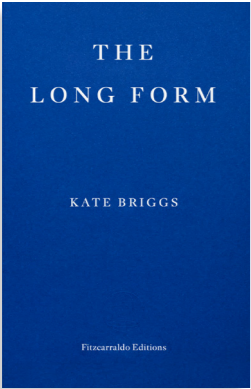


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Companhia das Letras (Brazil)

Recent backlist

*The Long Form*  
Kate Briggs



Shortlisted for the  
Goldsmiths Prize

World rights

Rights sold:  
Dorothy Project (NA)  
Como Ediciones (Spain)

Option publishers  
Luciole Publishers (South Korea)  
Everest (Turkey)  
Roneo (Latin America)  
Ink Press (Germany)  
Le Quartanier (world French)

It's early morning and there's a whole new day ahead. How will it unfold? The baby will feed, hopefully she'll sleep; Helen looks out of the window. *The Long Form* is the story of two people composing a day together. It is a day of movements and improvisations, common and uncommon rhythms, stopping and starting again. As the morning progresses, a book – *The History of Tom Jones* by Henry Fielding – gets delivered, and the scope of the day widens further. Matters of care-work share ground with matters of friendship, housing, translation, aesthetics and creativity. Small incidents of the day revive some of the oldest preoccupations of the novel: the force of social circumstance, the power of names, the meaning of duration and the work of love. With lightness and precision, Kate Briggs renews Henry Fielding's proposition for what a novel can be, combining fiction and essay to write an extraordinary domestic novel of far-reaching ideas.

'*The Long Form* is an absorbing and profound novel. With every carefully weighted sentence, action and thought, one is immersed in the radical generosity of this writing, its principles of collectivity and its feminist commitment to making the smallest, most everyday act worthy of consideration within a literary canon. A beautifully written book about the art of reading, of criticism, and of surviving through the strangest yet most normal of times.'  
— Preti Taneja, author of *Aftermath*

'Ostensibly about a single day in the lives of a new mother and her infant, *The Long Form* – with its recursive structure, its subtle connections and reverberations, its attentiveness to physical and social life, and its animated conversation with other works of fiction and theory – presents the novel form as the most elastic of containers. Kate Briggs is a brilliant writer and thinker.'  
— Kathryn Scanlan, author of *Kick the Latch*

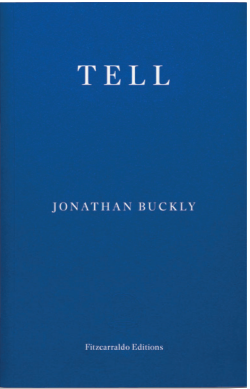
'Kate Briggs treats the quotidian rhythms of Helen and Rose, mother and baby, with unusual attentiveness, perspicacity and, most importantly, largeness of thought. This makes *The Long Form* a radical, celebratory and quite magical consideration of the profound creative possibilities inherent in, and intrinsic to, everyday experience. It's such a lively and generous book.'  
— Wendy Erskine, author of *Dance Move*

Kate Briggs is the translator of two volumes of Roland Barthes's lecture and seminar notes at the Collège de France: *The Preparation of the Novel* and *How to Live Together*, both published by Columbia University Press. *The Long Form* follows *This Little Art*, a narrative essay on the practice of translation. In 2021, Kate Briggs was awarded a Windham-Campbell Prize. She lives in Rotterdam.

12 April 2023, 480 pages  
Fiction (FA)  
Flapped Paperback, £13.99  
Ebook, £5.99

Print: 9781804270325  
Ebook: 9781804270332

*Tell*  
Jonathan Buckley



*Tell*, co-winner of the 2022 Novel Prize, is a probing, exuberant and complex examination of the ways in which we make stories of our lives and of other people's. Structured as a series of interview transcripts with a woman who worked as a gardener for a wealthy businessman and art collector who has disappeared, and may or may not have committed suicide, it is a thrilling novel of strange, intoxicating immediacy.

Praise for Jonathan Buckley

'Buckley's fiction is subtle and fastidiously low-key ... every apparently loose thread, when tugged, reveals itself to be woven into the themes [and] gets better the more you allow it to settle in your mind.'  
— Michel Faber, *Guardian*

'Why isn't Jonathan Buckley better known? His novel of love, death and melancholy comedy, *The Great Concert of the Night*, is captivating.'  
— John Banville

'Exactly why Buckley is not already revered and renowned as a novelist in the great European tradition remains a mystery that will perhaps only be addressed at that final godly hour when all the overlooked authors working in odd and antique modes will receive their just rewards.'  
— Ian Samson, *Times Literary Supplement*

'Jonathan Buckley is one of the UK's most cultured and original novelists writing today.'  
— Neil Griffiths, Republic of Consciousness Prize

'A quietly brilliant writer, almost eccentric in his craftsmanship.'  
— *Sunday Times*

Jonathan Buckley is a writer and editor from the West Midlands, now living in Brighton. In 2015 he won the BBC National Short Story Award for 'Briar Road', and he is a regular contributor to the *Times Literary Supplement*. *Tell*, for which he co-won the 2022 Novel Prize, is his twelfth novel. His previous novels were published by Sort Of Books in the UK, and NYRB in the US.

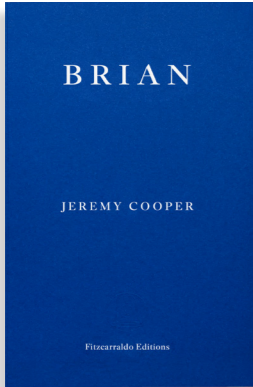
February 2024, 240 pages  
Fiction (FA)  
Flapped Paperback, £12.99  
Ebook, £5.99

Print: 9781804270721  
Ebook: 9781804270738

World rights

Rights sold:  
Giramondo (ANZ)  
New Directions (NA)

*Brian*  
Jeremy Cooper



World rights

Perennially on the outside, Brian has led a solitary life; he works at Camden Council, lunches every day at Il Castelletto café and then returns to his small flat on Kentish Town Road. It is an existence carefully crafted to avoid disturbance and yet Brian yearns for more. A visit one day to the BFI brings film into his life, and Brian introduces a new element to his routine: nightly visits to the cinema on London's South Bank. Through the works of Yasujiro Ozu, Federico Fellini, Agnes Varda, Yilmaz Güney and others, Brian gains access to a rich cultural landscape outside his own experience, but also achieves his first real moments of belonging, accepted by a curious bunch of amateur film buffs, the small informal group of BFI regulars. A tender meditation on friendship and the importance of community, *Brian* is also a tangential work of film criticism, one that is not removed from its subject matter, but rather explores with great feeling how art gives meaning to and enriches our lives.

'I don't think I've ever felt such warmth for a character, or that I've been able to see cinema through another's eyes in such a lucid, sustained way. As Brian moves further and further into a life of moviegoing, ordering his days, and then years, around it, he finds companionship and a calm sense of wellbeing. As I read this beautifully subtle novel, I found the same.'

— Amina Cain, author of *A Horse at Night*

'After having published his luminous *Ash Before Oak*, Jeremy Cooper now brings us *Brian*, equally a work of mysterious interiority and poetry. It confirms that however solitary life might be, art enriches both our imaginations and our realities. This is a very tender book.'

— Xiaolu Guo, author of *A Lover's Discourse*

'There's a strange magic to Jeremy Cooper's writing. The way he puts words together creates an incantatory effect. Reading him is to be spellbound, then. I have no idea how he does it, only that I am seduced.'

— Ben Myers, author of *The Offing*

'One of the most thoughtful British fiction writers working today.'

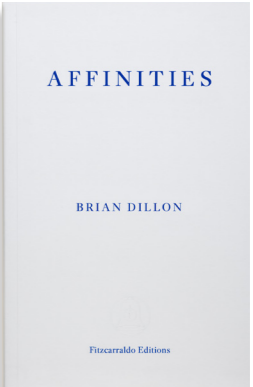
— Adam Scovell, author of *How Pale the Winter Has Made Us*

Jeremy Cooper is a writer and art historian, author of five previous novels and several works of non-fiction, including the standard work on nineteenth century furniture, studies of young British artists in the 1990s, and, in 2019, the British Museum's catalogue of artists' postcards. Early on he appeared in the first twenty-four of BBC's Antiques Roadshow and, in 2018, won the first Fitzcarraldo Editions Novel Prize for *Ash before Oak*.

24 May 2023, 184 pages  
Fiction (FA)  
Flapped Paperback, £12.99  
Ebook, £4.99

Print: 9781804270363  
Ebook: 9781804270370

*Affinities*  
Brian Dillon



World rights

What do we mean when we claim affinity with an object or picture, or say affinities exist between such things? *Affinities* is a critical and personal study of a sensation that is not exactly taste, desire, or allyship, but has aspects of all. Approaching this subject via discrete examples, this book is first of all about images that have stayed with the author over many years, or grown in significance during months of pandemic isolation, when the visual field had shrunk. Some are historical works by artists such as Julia Margaret Cameron, Dora Maar, Claude Cahun, Samuel Beckett and Andy Warhol. Others are scientific or vernacular images: sea creatures, migraine auras, astronomical illustrations derived from dreams. Also family photographs, film stills, records of atomic ruin. And contemporary art by Rinko Kawauchi, Susan Hiller and John Stezaker. Written as a series of linked essays, interwoven with a reflection on affinity itself, *Affinities* is an extraordinary book about the intimate and abstract pleasures of reading and looking.

'Brian Dillon is always invigoratingly brilliant. His sentences, his stylistic innovations, the range and potency of his intellectual adventures; he is a true master of the literary arts and a writer I would never hesitate to read, whatever his subject.'

— Max Porter, author of *Shy*

'Brian Dillon's essays match discernment and critical thinking with a sense of pleasure in finding a work of art that speaks to him and lures him into contemplating its mystery and intricacy. His writing is exact and calm; rather than explain he explores, playing what is tentative against what is certain.'

— Colm Tóibín, author of *The Magician*

'In *Affinities*, Brian Dillon has woven a sparking electric web of aesthetic attention, an astonishingly deft and slantwise autobiography through the images of others. With this third panel in his brilliant triptych – with *Essayism* and *Suppose a Sentence* – Dillon has made himself a quiet apostle of close looking, drawing such intimate connections between such disparate things that he reveals marvel after marvel, and miraculously passes his affinities along to the reader. His project, it seems to me, is a nearly holy one, borne of deep generosity and love for the world.'

— Lauren Groff, author of *Matrix*

Brian Dillon was born in Dublin in 1969. His books include *Suppose a Sentence*, *Essayism* and *In the Dark Room*, which won the Irish Book Award for non-fiction. His writing has appeared in the *New Yorker*, *Guardian*, *New York Times*, *London Review of Books*, *Times Literary Supplement*, *Bookforum*, *frieze* and *Artforum*. He is UK editor of *Cabinet* magazine, and teaches Creative Writing at Queen Mary, University of London.

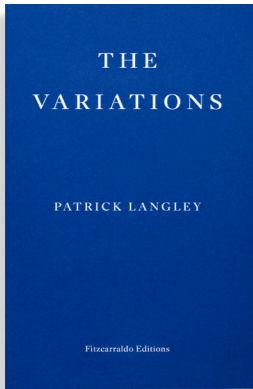
16 February 2023, 320 pages  
Literary essays (DNF), Memoir (BM)  
Flapped Paperback, £13.99  
Ebook, £5.99

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Rights sold:  
NYRB (NA)  
Il Saggiatore (Italy)

Option publishers:  
Anagrama (world Spanish)  
Everest (Turkey)  
Bazarov (Portugal)

*The Variations*  
Patrick Langley



World rights

Rights sold:  
NYRB (NA)

Selda Heddle, a famously reclusive composer, is found dead in a snowy field near her Cornish home. She was educated at Agnes’s Hospice for Acoustically Gifted Children, which for centuries has offered its young wards a grounding in the gift – an inherited ability to tune into the voices and sounds of the past. When she dies, Selda’s gift passes down to her grandson Wolf, who must make sense of her legacy, and learn to live with the newly unleashed voices in his head. Ambitious and exhilarating, *The Variations* is a novel of startling originality about music and the difficulty – or impossibility – of living with the past.

‘Ecstasy is a word I’d happily associate with Patrick Langley’s lyrical and looping novel *The Variations*, a work with a similarly thrilling Nabokovian intrigue in the relationship between pattern-ing, form and meaning.’  
— Matthew Janney, *Guardian*

‘Langley’s grandly ambitious second novel ... provides a vastly extended sense of family that stretches down the centuries into deep history.... Agnes’s Hospice for Acoustically Gifted Children [is] a creation that can be placed in a line of weird invented institutions in which gifted adepts are gathered: see also Thomas Pynchon’s White Visitation in *Gravity’s Rainbow*, or David Foster Wallace’s Peoria REC in *The Pale King*.’  
— Paul Quinn, *Times Literary Supplement*

‘If Hilary Mantel’s *Beyond Black* were written by John Banville channelling M. John Harrison, the result would look something like this. And yet Langley has made something new and unexpected about how the present is, necessarily and always, an echo corridor of the past. Beautifully written, powered by a wonderfully intelligent conceptual dynamo, and deftly sprung with surprises, *The Variations* is an utterly original book about haunting. It is strange, resonant, and, yes, haunting.’  
— Neel Mukherjee, author of *The Lives of Others*

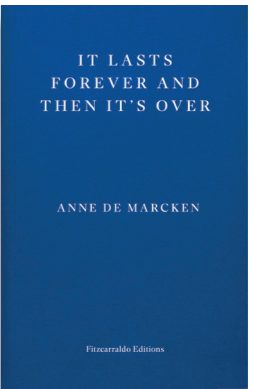
‘*The Variations* is a passionate meditation on how past and present meet and annihilate one another in the flare of individual human experience. Music is presented as a kind of weather, blustery and changeable, unlimited by its own time. It takes you up, puts you down, whirls you away. Langley’s prose, lyrical and accurate, enlivens and illuminates. A tremendous, seriously ambitious novel.’  
— M. John Harrison, author of *Wish I Was Here*

Patrick Langley’s first novel, *Arkady*, was published in 2018 and longlisted for the RSL Ondaatje Prize and the Deborah Rogers Writers Prize. He is an editor at *art agenda*.

September 2023, 464 pages  
Fiction (FA)  
Flapped Paperback, £14.99  
Ebook, £6.99

Print: 9781804270509  
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*It Lasts Forever and Then It’s Over*  
Anne de Marcken



World rights

Rights sold:  
Giramondo (ANZ)  
Gallimard/Scribes (France)  
Suhrkamp (Germany)  
New Directions (NA)

The heroine of the spare and haunting *It Lasts Forever and Then It’s Over* is voraciously alive in the afterlife. Adrift yet keenly aware, she notes every bizarre detail of her new reality. And even if she has forgotten her name and much of what connects her to her humanity, she remembers with an implacable, and nearly unbearable longing, the place where she knew herself and was known (and loved), and she is determined to get back there at any cost. Our dead heroine travels across the landscapes of time and of space (heading always west and carrying a dead but laconically opinionated crow in her chest), encountering and losing parts of her body and her self in one terrifying, hilarious, and heartbreaking situation after another. A bracing writer of great nerve and verve, Anne de Marcken bends reality (and the reader’s mind) with throwaway assurance. *It Lasts Forever and Then It’s Over* plumbs mortality and how it changes everything, except possibly love. Delivering a near-Beckettian whopping to the reader’s imagination, this is one of the sharpest and funniest novels of recent years, a tale for our dispossessed times.

Praise for *The Accident*

‘This book haunted me. Moving back and forth between image and text, between page and screen via QR code and fragment, I was reminded of the ghostly effect I get from looking at stereograms. Focus on its pieces in the right mood, and a third, composite text emerges that jumps off the page. *The Accident* was an uneasy and pleasurable reading experience that remained bright in my mind well after putting it down.’  
— Ander Monson, author of *I Will Take the Answer*

‘*The Accident* takes place in that gap between seeing and feeling, feeling and knowing, “a bird trapped inside your head” and “something brighter than fear”. Lunar in its hold and its hope, this is a book that reaches through trauma to uncover memory as an end and a beginning. With its deft shifts in perspective, its images at once soothingly atmospheric and hauntingly specific, *The Accident* gestures toward a dream where intimate claustrophobia gives way to a landscape that shifts with the imagination.’  
— Mattilda Bernstein Sycamore, *Sketchtasy*

Anne de Marcken is a queer interdisciplinary artist and writer living on unceded land of the Coast Salish people in Olympia, WA, in the United States. *It Lasts Forever and Then It’s Over* was the joint winner of the 2022 Novel Prize, a global, biennial award for a book-length work of literary fiction written in English, and was selected from close to 1,000 submissions. Her lyric novella, *The Accident*, appeared with Spuyten Duyvilin in 2020.

7 March 2024, 132 pages  
Fiction (FA)  
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Ebook: £4.99

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*The Observable Universe*  
Heather McCalden



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In the early 1990s, the artist Heather McCalden lost her parents to AIDS. She was seven when her father died; ten when she lost her mother. Los Angeles, where she grew up with her grandmother Nivia, was ‘ground zero’ for the virus. Years later, she started to re-search the history of this incomprehensible virus as a way to deal with her loss, leading her to the realization that AIDS and the internet developed on parallel timelines. She started to accumulate fragments – images, anecdotes, and Wikipedia-like entries – that, together, form a prismatic account of grief. Taking her cues from Raymond Chandler and the hardboiled detective genre, both deeply embedded in L.A.’s cityscapes, she hired a private investigator to find out more about her parents’ lives.

Simultaneously interrogating what it means to ‘go viral’ in an era of explosive biochemical and virtual contagion, *The Observable Universe* travels along the fissures of a hyperconnected world, entwining the technological and the personal, the virus and the viral, moving from musings on film noir to contemporary malaise and late-night Netflix binges with propulsive agility and poetic attunement. At once a history of ‘viral culture,’ an ode to L.A., and a memoir of loss and reckoning, *The Observable Universe* is a genre-bending debut about grief in the internet age.

‘Part meditation on loss, AIDS, and viral transmission, part howl of grief and fury, *The Observable Universe* spells out better than anything else I’ve read the transformative power of the internet. It felt like Maggie Nelson’s *The Red Parts* meets Jia Tolentino’s *Trick Mirror*, and is easily the equal of both.’  
— Gavin Francis, author of *Adventures in Human Being*

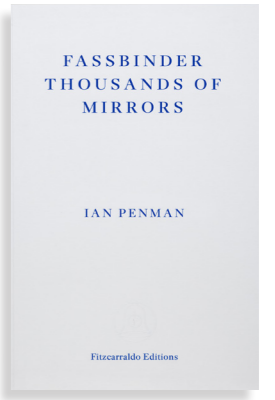
‘It isn’t pain itself that inspires great art; it’s the frenzied avoidance of pain that pushes an artist to do something, anything, other than feel pain. This book is what arises from that practice: the artifact of one writer’s solitary, complicated grief. With every carefully, thoughtfully written page, one feels the unwritten grief thudding behind it, beautiful and monstrous. And in the end there’s no true story, no solution to the mystery, no final coherence. But there is this marvelous book.’  
— Sarah Manguso, author of *300 Arguments*

Heather McCalden is a multidisciplinary artist working with text, image and movement. She is a graduate of the Royal College of Art and has exhibited at Tanz Company Gervasi, Roulette Intermedium, Pierogi Gallery, National Sawdust, Zabłudowicz Collection, Testbed 1, Flux Dubai and Seattle Symphony Orchestra. *The Observable Universe*, winner of the 2021 Fitzcarraldo Editions Essay Prize, is her first book.

21 March 2024, 320 pages  
Essay (DNF), Memoir (BM)  
Flapped Paperback, £12.99  
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*Fassbinder Thousands of Mirrors*  
Ian Penman



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Melodrama, biography, cold war thriller, drug memoir, essay in fragments, mystery – *Fassbinder Thousands of Mirrors* is cult critic Ian Penman’s long awaited first original book, a kaleidoscopic study of the late West German film maker Rainer Werner Fassbinder (1945–1982). Written quickly under a self-imposed deadline in the spirit of Fassbinder himself, who would often get films made in a matter of weeks or months, *Fassbinder Thousands of Mirrors* presents the filmmaker as a pivotal figure in the late 1970s moment between late modernism and the advent of postmodernism and the digital revolution. Compelling, beautifully written and genuinely moving, echoing the fragmentary and reflective works of writers like Barthes and Cioran, this is a story that has everything: sex, drugs, art, the city, cinema and revolution.

‘Ian Penman is an ideal critic, one who invites you in, takes your coat, and hands you a drink as he sidles up to his topic. He has a modest mien, a feathery way with a sentence, a century’s worth of adroit cultural connections at the ready, and a great well of genuine passion, which quickly raises the temperature.’  
— Lucy Sante, author of *The Other Paris*

‘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.’  
— Brian Dillon, author of *Affinities*

‘*Thousands of Mirrors* is not a sorrowful kill-your-heroes recanting. It’s much more interesting than that – a freewheeling, hopscotching study of the Fassbinder allure and an investigation of Penman’s younger self.’  
— Anthony Quinn, *Observer*

Do Penman’s flurries of quickfire erudition add up to a dazzling kaleidoscope overall, or a labyrinth of aborted pathways? The answer is “both”. He’s boldly querying his subject’s genius from every vantage point – angry and young; older and (maybe) wiser.  
— Tim Robey, *Telegraph*

Ian Penman is a British writer, music journalist, and critic. He began his career at the NME in 1977, later contributing to various publications including *The Face*, *Arena*, *Tatler*, *Uncut*, *Sight & Sound*, *The Wire*, the *Guardian*, the *LRB*, and *City Journal*. He is the author of the collections *Vital Signs: Music, Movies, and Other Manias* (Serpent’s Tail, 1998) and *It Gets Me Home, This Curving Track* (Fitzcarraldo Editions, 2019). *Fassbinder Thousands of Mirrors* is his first original book.

19 April 2023, 200 pages  
Essay (DNF)  
Flapped Paperback, £12.99  
Ebook, £5.99

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