

Fitzcarraldo Editions

Frankfurt Book Fair 2025

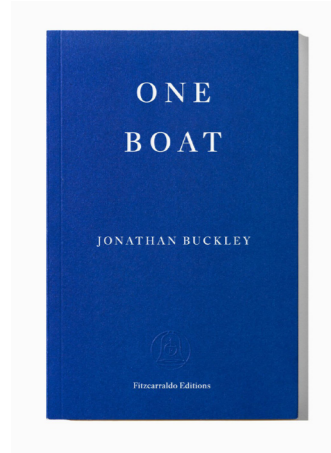
Fitzcarraldo Editions
Frankfurt Book Fair 2025

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Greyhound by Joanna Pockock
Ruins, Child by Giada Scodellaro

For more information,
please contact info@fitzcarraldoeditions.com.

Fitzcarraldo Editions
133 Rye Lane, London SE15 4ST
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One Boat
Jonathan Buckley



Longlisted for the 2025 Booker Prize | 10,000 copies sold

World rights

Rights sold:
Norton (North America)
İş Kültür (Turkey)

On losing her father, Teresa returns to a small town on the Greek coast – the same place she visited when grieving her mother nine years ago. She immerses herself again in the life of the town, observing the inhabitants going about their business, a quiet backdrop for her reckoning with herself. An episode from her first visit resurfaces vividly – her encounter with John, a man struggling to come to terms with the violent death of his nephew. Soon Teresa encounters some of the people she met last time around: Petros, an eccentric mechanic, whose life story may or may not be part of John's; the beautiful Niko, a diving instructor; and Xanthe, a waitress in one of the cafés on the leafy town square. They talk about their longings, regrets, the passing of time, their sense of who they are. Artfully constructed, absorbing and insightful, *One Boat* is a brilliant novel grappling with questions of identity, free will, guilt and responsibility.

'A strange, sly and self-assured novel, in which both nothing and everything happens.... There is a great deal of freight on board *One Boat*, but it packs so neatly into 168 pages that it never feels overburdened. This is a novel to be returned to as a place in which to think, just as Teresa returns to her Greek town.'
— Frances Wilson, *Times Literary Supplement*

'Teresa's story emerges in non-linear fragments of reminiscence and notebook scribbles.... An understated story about selfhood emerges from the flotsam of memories and jottings. When Buckley at last pulls back the metafictional curtain in the book's final pages, he formalizes his narrator's driftings and draftings. What seems at first a set of disparate, unpolished vignettes proves to be a masterfully unified conceit.'
— Rachel Armitage, *Literary Review*

'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 Sansom, *Times Literary Supplement*

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*. His previous novel, *Tell*, was the joint winner of the 2022 Nobel Prize, a global, biennial award for a book-length work of literary fiction written in English, and was shortlisted for the 2024 Goldsmiths Prize. *One Boat*, his thirteenth novel, was longlisted for the 2025 Booker Prize.

13 March 2025, 168 pages
Contemporary fiction (FBA)
Flapped paperback, £12.99
Ebook, £7.99

Print: 9781804271766
Ebook: 9781804271773

How to Live Together
Rey Conquer



The unnamed narrator of *How to Live Together* moves into a house to cat-sit, seeking solitude away from the pressures of having to relate to others – only to discover that the cats present their own challenges of relation. As the narrator begins to filter their life through their changing relationship to the cats, they become foils for the narrator's failed relations with humans – the erotic obsession with a former student, the colleague whose effortless boyish masculinity the narrator envies. The house and its surroundings are alternately menacing and promising; the floodwaters of the Thames rise and fall, sucking the city down into the silt, the natural world becoming uncanny and grotesque. Through a kaleidoscopic prose form, *How to Live Together* probes the relationship between queerness, nature and a masculine fantasy of self-sufficiency, questioning the human projections and desires bound up in the genre of nature writing, and exploring what an authentic relationship between humans and non-humans – as well as between humans – might be.

Extract:

'The cottage at night brought back the longing and fears of childhood – the purest kind: fears that at the time one didn't know could be banished through practical action; longing that one didn't know would never be fulfilled.

I dreamt I wore a skirt to a party. A woman began to hit on me and I touched her arm in response, guiltily. Trying to make clear over the noise of the party that I didn't usually wear a skirt – that is, that this wasn't my gender. When she finally understood she backed away, disgusted at how I had let her continue. At my asymptomatic masculinity. I woke sweating; I had left the heating on. When I opened the door, the cats, who had been lying on the landing, scattered.'

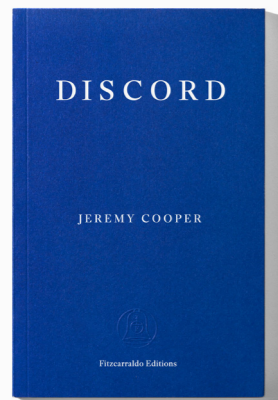
Rey Conquer is a writer and translator. In 2024 they were inaugural translator-in-residence at Holocaust Centre North and they teach German and Film part-time at Queen Mary University of London. They have written an academic monograph on German modernist poetry and art writing, *Reading Colour* (2019), and reviews and essays on a range of topics (German literature, art and religion, queer morality) for the *TLS*, *LA Review of Books*, *Burlington Contemporary* and others. Their debut work of non-fiction, *On Robmer and Being Wrong*, will be published by Fitzcarraldo Editions in 2028.

April 2027
Contemporary fiction (FBA)
Flapped paperback, £12.99
Ebook, £7.99

World rights

Rights sold:
Text (ANZ)
Fósforo (Brazil)
Anagrama (Catalan & world Spanish)
Ecco (North America)
De Arbeiderspers (Netherlands)

Discord
Jeremy Cooper



World rights

Option publishers:

Edizioni di Atlantide (Italy)

Eulyoo Publishing (Korea)

Máquina de Aplausos (Mexico)

Jeremy Cooper, the author of *Brian*, returns with *Discord*, a subjective journey through the world of classical music. On a night in August, an audience at the Royal Albert Hall attends the first ever concert of *Distant Voices*. The Proms performance is the culmination of a year's work between the middle-aged composer Rebekah Rosen and the young star-saxophonist Evie Bennet. Alternating between both perspectives, *Discord* charts the course of their intense and at times fractious relationship, the resonances and dissonances both women find within one another, as well as the struggles and satisfactions that accompany an artistic life. At the heart of the novel is an inquiry into the generative force behind creative collaboration. In what ways does the inexpressible – that amorphous space of friction and unity between musicians – become indelible? And by what process do flawed individuals create works of transcendence? Deeply insightful, at turns poignant and wry, *Discord* affirms Jeremy Cooper's status as one of the most interesting fiction writers at work today.

Praise for *Brian*

'Easily the best novel I've read this decade.'

— Olivia Laing, *Guardian*

'*Brian* is affecting, funny and, at 184 pages, a skilfully compressed chronicle of one man's life and the cornucopia of film that enriches it.'

— Max Liu, *Financial Times*

'Cooper does a superb job of inhabiting this singular character's point of view, and of deftly weaving into the narrative Brian's thoughts and feelings about the films he sees. I was delighted by the book's gentle humour and lucid prose style, and I can think of no finer exploration of what can happen when a person is fully open and attentive to art, and how a shared passion for art can connect people to one another.'

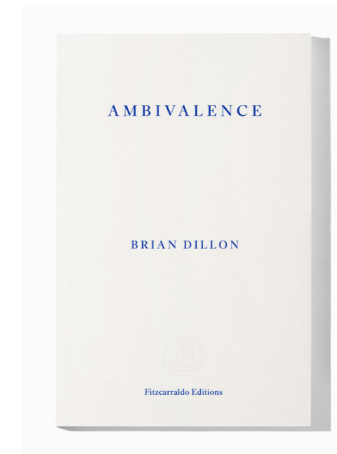
— Sigrid Nunez, *New Yorker*

Jeremy Cooper is a writer and art historian, author of seven 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*. *Discord* is his fourth novel to appear with Fitzcarraldo Editions.

12 February 2026, 248 pages
Contemporary fiction (FBA)
Flapped paperback: £14.99
Ebook: £8.99

Print: 9781804272268
Ebook: 9781804272275

Ambivalence
Brian Dillon



World rights

Rights sold:

NYRB (North America)

Option publishers:

Il Saggiatore (Italy)

Eulyoo Publishing (Korea)

Wydawnictwo słowo (Poland)

Anagrama (world Spanish)

Everest (Turkey)

When Brian Dillon was sixteen his mother died and he simply gave up all schoolwork. While he courted exam failure, his real education was going on elsewhere: with books, music, films and television. When at last he made it to university, his head was already full of avant-garde writing, art and ideas. Could academia live up to the hopes and dreams he had invested in it? Halfway through college his father died, and the stakes of reading and writing seemed even higher. *Ambivalence* explores what learning meant to its author, what it enabled and denied, between the ages of seventeen and twenty-six, when he left his native Dublin. It's at once a memoir of that city in the 1980s and 1990s, an uncynical portrait of the adolescent and early-adult mind, and an intimate defence of radical thinking about literature and life.

In vivid present-tense fragments, Dillon describes his first encounters with writers such as Virginia Woolf, Walter Benjamin, Samuel Beckett, Roland Barthes and Jacques Derrida. He recalls being seduced by ambivalence, ambiguity and androgyny – on the page and in the life he hoped his reading would transfigure. The era he describes seemed to demand new ways of thinking about aesthetics and politics. Today, when rights are fragile, arts and humanities attacked, and students dismissed as radicals or narcissists, *Ambivalence* is an argument for the poetic and revolutionary force of changing yourself and even the world by changing what you know.

Praise for Brian Dillon

'Brian Dillon is one of the true treasures of contemporary literature – a critic and essayist of unmatched style, sensitivity and purpose.'

— Mark O'Connell, author of *A Thread of Violence*

'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.'

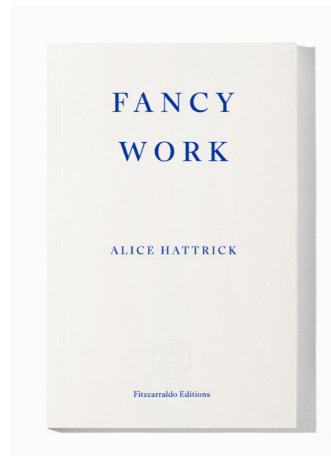
— Max Porter, author of *Sby*

Brian Dillon was born in Dublin in 1969. His books include *Affinities*, *Suppose a Sentence*, *Essayism*, *The Great Explosion* (shortlisted for the Ondaatje Prize), *Objects in This Mirror: Essays*, *I Am Sitting in a Room*, *Sanctuary*, *Tormented Hope: Nine Hypochondriac Lives* (shortlisted for the Wellcome Book Prize) and *In the Dark Room*, which won the Irish Book Award for non-fiction. His writing has appeared in the *Guardian*, *New York Times*, *London Review of Books*, the *New Yorker*, *New York Review of Books*, *frieze* and *Artforum*. He has curated exhibitions for Tate and Hayward galleries. He lives in London.

9 May 2026, 240 pages
Essays (DNL), Memoirs (DNC)
Flapped paperback: £14.99
Ebook: £8.99

Print: 9781804272473
Ebook: 9781804272480

Fancy Work: Unpicking Past Lives
Alice Hatrick



World rights

Option publishers:
Scribe (ANZ)
Feminist Press (North America)

Blending biography, memoir and art criticism, *Fancy Work: Unpicking Past Lives* explores the ever-shifting tensions between family, labour and gender through the history of embroidery, or 'fancy work'. At the heart of the book is Alice Hatrick's encounter with the embroidery designer May Morris and her circle: from her father William Morris to her mother Jane, an artists' model and embroiderer herself, and M.F., May's gender non-conforming partner for twenty years. Searching for guidance, Hatrick looks to May's life – alongside others who have found, in textiles, a means of resistance – to understand better their own queer identity, family ties and fractious working conditions in an ableist society. In the ephemeral nature of textiles, Hatrick finds a mirror to archival research. How can the past help us to imagine alternative domestic circumstances and create unconstrained lives of our own, especially when not all traces remain? Expansive in thought, form and time, *Fancy Work* is a radical and thrilling work that reminds us that we can think differently, inviting us to place the needle in our own hands and stitch ourselves a loop in the chain.

Praise for *Ill Feelings*

'*Ill Feelings* is a deeply personal and deeply political reckoning with the nature of illness, inheritance, time, silence, bodies and invisibility. Alice Hatrick offers both a radical redefinition of the dominant narratives surrounding health and pain, and the knowledge we need in order to name, understand and resist them. Hatrick has found a voice and form which open up new and exciting possibilities for writing the self and making sense of the collective past: I read this remarkable book with outrage, fascination and immense admiration.'

— Francesca Wade, author of *Gertrude Stein: An Afterlife*

'I love the quality of attentiveness that Alice Hatrick brings to their poised and pointillistic exploration of the mysterious aetiologies and affects of chronic fatigue. They excel in listening out for echoes and whispers, their narrative of illness wriggling into uncomfortable places that medicine dismisses or ignores. Their book makes you pause to think – and rethink – page by page.'

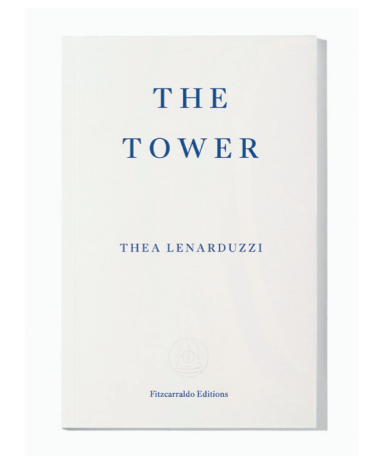
— Marina Benjamin, author of *Insomnia*

Alice Hatrick is a writer and lecturer based in London. *Ill Feelings*, their non-fiction book on chronic illness, intimacy and mother-daughter relationships, was published by Fitzcarraldo Editions in 2021. Alice's criticism has been published in *Art Review*, *frieze*, *The White Review* and *TANK*, among other publications. They are the co-producer of Access Docs for Artists, made in collaboration with Leah Clements and the late Lizzy Rose, and teach at University of the Arts, London.

18 June 2026, 240 pages
Memoirs (DNC), Essays (DNL)
Flapped paperback: £14.99
Ebook: £8.99

Print: 9781804272374
Ebook: 9781804272381

The Tower
Thea Lenarduzzi



World rights exc. Italy

Option publishers:
accidental vuks (Argentina, Chile,
Uruguay & Peru)
New Star Press (China)
Mondadori (Italy)
Livera (Turkey)

Once upon a time, there was a tower on a hill, beyond the dark trees, somewhere north. An octagonal tower on two levels: glass upstairs and stone below, beneath a steep slate roof – a folly, it was said. According to locals, a young woman named Annie who fell ill was confined to the tower by her father for three years and died there, alone. Fascinated by Annie's story, Thea Lenarduzzi attempts to piece the past together in a formidable act of imagination, which, tugging at the strings of the how, why and who of stories, begins to unravel the very idea of storytelling itself. Veering between fiction, memoir, fairy tale and folklore, *The Tower* is an extraordinary book about power, abuse and why we don't always tell the story we set out to tell.

'Thea Lenarduzzi works against the grain of her own and readers' expectations in this graceful book, in which stories are dismantled so that new truths can be found. Beautifully considered: *The Tower* is both delicate and wise.'

— Anne Enright, author of *The Wren*, *The Wren*

'A hybrid, shifting, searching work that applies pressure to the boundaries between forms before it crosses them, *The Tower* asks questions about stories, narrative and history – and our uneasy inheritance of them – that linger long after the book's final pages. I couldn't get it out of my mind.'

— Helen Charman, author of *Mother State*

'Life, and writing, can expand from a detail: to which extent must this detail be personal? In this remarkable and surprising book, Thea Lenarduzzi wanders through the many paths of fiction-making, in a literary quest to find out if the girl in the tower is a romanticized symbol, an exhausted trope, a resourceful broken archive at the beginning of a powerful story, hers as much as ours. Truly fascinating and brimming with intellectual energy.'

— Claudia Durastanti, author of *Strangers I Know*

'This is a rare kind of book: intimate yet capacious, unsettling yet precise in its enquiry into harm, inheritance and the limits of language. The result is a profound reckoning with memory and silence: what we remember, what we omit and why.'

— Meghan O'Rourke, author of *The Invisible Kingdom*

Thea Lenarduzzi is a writer, broadcaster and editor. Her debut, *Dandelions*, a family memoir and cultural history of migration between Italy and England, won the 2020 Fitzcarraldo Editions Essay Prize and was published in 2022. *The Tower* is her second book. She is also writing a biography of Natalia Ginzburg for Allen Lane (UK) and FSG (US) for publication in 2027.

9 October 2025, 248 pages
Memoir (DNC), Essay (DNL)
Flapped paperback, £14.99
Ebook, £8.99

Print: 9781804271797
Ebook: 9781804271803

It Lasts Forever and Then It's Over
Anne de Marcken



Winner of the 2024 Ursula K. Le Guin Prize for Fiction | 14,000 copies sold

World rights exc. NA & ANZ

Rights sold:
Giramondo (ANZ)
New Directions (North America)
Fósforo (Brazil)
Paseka (Czech Republic)
Scribes/Gallimard (France)
Suhrkamp (Germany)
Feltrinelli (Italy)
East Asia Publishing (Korea)
Koppertnik (Netherlands)
Metis (Turkey)
Sexto Piso (world Spanish)

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 – where she loved and was loved. Travelling across the landscapes of time and of space, heading always west, and carrying a dead but laconically opinionated crow in her chest, our undead narrator encounters and loses parts of her body and her self in one terrifying, hilarious, and heartbreaking situation after another. A tale for our dispossessed times, and one of the sharpest and funniest novels of recent years, *It Lasts Forever and Then It's Over* plumbs mortality and how it changes everything, except possibly love.

'It Lasts Forever and Then It's Over is a work of quietly detonative imagination. Written in the guise of a zombie novel, it quickly reveals itself to be a deeply felt meditation on the many afterlives of memory, the strange disorienting space where our pasts go to disintegrate. As the heroine wanders a shattered world, clutching a dead crow that is still muttering away, she becomes an incarnation of grief – its numbness and regrets and heartbreaks – and of the inevitability of our decline: we are what we lose. Haunting, poignant, and surprisingly funny, Anne de Marcken's book is a tightly written tour de force about what it is to be human.'

— Ursula K. Le Guin Prize for Fiction 2024 Panel

'It Lasts Forever is sad, shocking, funny, prophetic, visceral, and deeply human. From amid the dislocations, the lacerations, a profound meditation arises. Highly recommended.'

— Jeff VanderMeer, author of *Dead Astronauts*

'Anne de Marcken's success has been to write a zombie novel that is not in any sense about zombies as we've previously given them permission to be. Here they are struggling, just like us, to reject the cultural baggage and separate what is really happening from what is not. They are working to own themselves and be proud. As a sly tour of the slow-motion disaster of the Anthropocene, *It Lasts Forever and Then It's Over* captures and concentrates the energies of all of us listeners at the zombie hotel.'

— M. John Harrison, *Times Literary Supplement*

Anne de Marcken lives in the United States on unceded land of the Coast Salish people. She is the founding editor and publisher of *The 3rd Thing*.

7 March 2024, 136 pages

Modern and contemporary fiction (FBA)

Flapped paperback, £12.99

Ebook, £7.99

Print: 9781804270745

Ebook: 9781804270752

The Death of the Clinic
Benoît Loiseau

The Death of the Clinic: Radical Experiments in the Art of Medicine weaves together biography, history, and personal reflection in a groundbreaking exploration of five experimental clinics in recent Western history. A sex clinic housed in a stately mansion in Weimar Berlin. A preventive health centre in pre-NHS London. A radical institute of psychiatry and medical philosophy in a post-war French chateau. A feminist health centre born from the women's liberation movement in Geneva. A grassroots research initiative featuring clinical trials run by and for people with AIDS in 1980s-90s New York.

Each of these clinics emerged in response to seismic political shifts and era-defining global events – yet at their heart lie the stories of extraordinary individuals who dared to reimagine how we care for one another. At once deeply personal and sharply analytical, Benoît Loiseau's investigation is anchored in his own encounters with medical care and in the quiet influence of one health worker who shaped his life: his mother. In moving and reflective interludes addressed to her, Loiseau illuminates the emotional and ethical stakes of medicine today. Reframing Michel Foucault's seminal text, *The Death of the Clinic* is a radical invitation to reimagine the clinic – not as a fixed institution, but as a living, evolving practice rooted in care, resistance and collective imagination.

Excerpt:

'I write this book to ask the questions I never asked – to better understand you, to situate your practice and trace the contours of its genealogy. I want to document those who came before you, who paved the way for a politics of social medicine, for an expansive understanding of health and care – one that is perpetually at risk of annihilation under capitalism. I want to chronicle the ways in which non-scientific knowledge has shaped medical welfare, how health workers from varied backgrounds, like you, have crafted a clinical experience that is both rigorous and empathetic, evidence-based and humane, accessible and equitable. I want to pay homage to a mode of thinking and doing health that requires dialogue and resistance – to radical experiments in the art of medicine.'

Benoît Loiseau is a Belgian-born, Franco-British writer, critic and scholar based in Brooklyn and Paris. A founding editor of queer anthology *The BitterSweet Review*, his writing has appeared in *Art Review*, *frieze*, the *Guardian*, the *New York Times* and *The White Review*. He is currently a postdoctoral fellow in French and Comparative Literature at New York University and Paris 8 University. *The Death of the Clinic* is his first book.

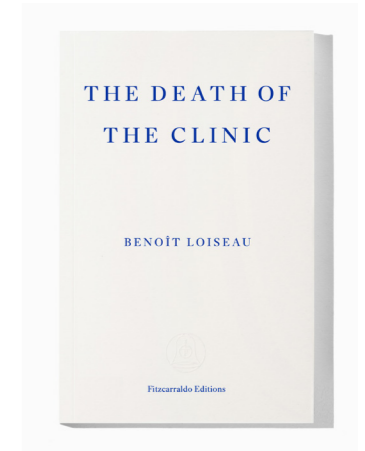
September 2026, 360 pages

Essay (DNL), History (HIS),

Memoir (DNC)

Flapped paperback, £14.99

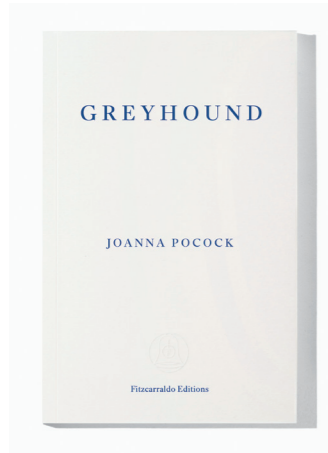
Ebook, £8.99



World rights

Rights sold:
Yale UP (North America)

Greyhound
Joanna Poccock



World rights

Rights sold:
Soft Skull (North America)

In 2006, in the wake of several miscarriages, Joanna Poccock travelled by Greyhound bus across the US from Detroit to Los Angeles. Seventeen years later, now in her 50s, she undertakes the same journey, revisiting the same cities, edgelands, highways and motels in the footsteps of the few women writers – Simone de Beauvoir, Ethel Mannin and Irma Kurtz – who chronicled their own road trips across the US. In *Greyhound*, Poccock explores the overlap of place and memory, the individual against the communal, and the privatization of public space as she navigates two very different landscapes – an earlier, less atomized America, and a current one mired in inequality, as it teeters on the brink of environmental catastrophe. Her focus is on the built-upon environment: the rivers of tarmac, the illuminated gas stations, the sprawling suburbs and the sites of extraction created specifically to fuel contemporary life. Combining memoir, reportage, environmental writing and literary criticism, *Greyhound* is a moving and immersive book that captures an America in the throes of late capitalism with all its beauty, horror and complexity.

‘With an exquisite and beautifully reflective prose, Poccock explores a heart of darkness, and expresses a deep desire and need to connect with the earth. It is a wonderful and vivid text from one of our most important ecofeminist writers.’
— Xiaolu Guo, author of *Call Me Ishmaelle*

‘Joanna Poccock’s *Greyhound* is an intimate epic, and a fierce mirror held to the US ecological and sociological present such as only a visitor, seemingly, can provide. The thinking is scrupulous, the writing scraped and glinting and as stark as the landscape. This book kept me up all night and will stay with me.’
— Jonathan Lethem, author of *Brooklyn Crime Novel*

‘Poccock’s writing is intellectually and emotionally thrilling. In *Greyhound* she brings us on a road trip through America’s alienated hinterlands – anonymous motels, all-night diners, blighted backstreets – as she builds a kind of philosophy of transience. I’d follow her anywhere.’
— Cal Flynn, author of *Islands of Abandonment*

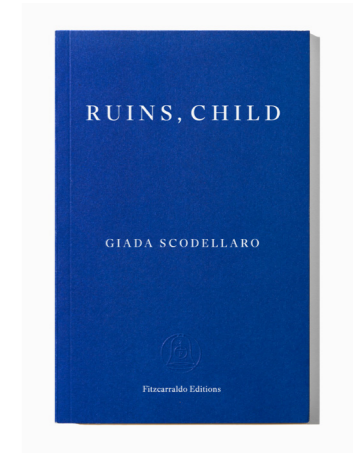
‘Reading *Greyhound*, I didn’t want the ride to end... [A] rigorous and rewarding book.’
— Max Liu, *Financial Times*

Joanna Poccock is an Irish-Canadian writer living in London. She won the 2018 Fitzcarraldo Editions Essay Prize for *Surrender* and in 2021 she was awarded the Arts Foundation’s Environmental Writing Fellowship. She was shortlisted for the Eccles Centre & Hay Festival Writer’s Award in 2023 for *Greyhound*.

14 August 2025, 432 pages
Memoir (DNC), Essay (DNL)
Flapped paperback, £14.99
Ebook, £8.99

Print: 9781804271384
Ebook: 9781804271391

Ruins, Child
Giada Scodellaro



World rights exc. NA & ANZ

Rights sold:
Giramondo (ANZ)
Articolo Liberi (Italy)
New Directions (North America)

Set in what may be the future, and centred on six women sharing a space in some sort of crumbling apartment tower, *Ruins, Child* is remarkable for its irresistible sweep, wit, and prickly splintered truth. Giada Scodellaro’s novel is like a precious old mirror: dropped, looking up at you, flashing light and bits of the undeniable. With the pulsating sway of its liquid mosaic narrative, the novel may recall Virginia Woolf’s *The Waves*, but is entirely its own animal: kaleidoscopic, pointedly disorienting in its looseness, and powered along by snatches of speech from its compelling ensemble cast, often vernacular, often overheard. It’s a book seemingly drawn from deep wells of Black American reality: Scodellaro’s female protagonists push back against authority in the very vivacity of their telling, setting afoot a freeing-up and a mysterious inversion of marginalization. A surreal musing, *Ruins, Child* uses the lens of urban infrastructure, social commentary, folklore, choreography and collective listening to create an ethnography of place and an ode to communal ruins.

Praise for *Some of Them Will Carry Me*

‘The female protagonists who appear in Scodellaro’s kinetic debut collection of stories find themselves in absurdist and fantastical scenarios that interrogate the nature of subjectivity.’
— *New Yorker*

‘In *Some of Them Will Carry Me*, Giada Scodellaro enthralls as she evokes the best of the lushly slow and quiet European films of the 1960s, with their long, wide, starkly gorgeous shots, deeply detached yet viscerally sensual plotlines, and lonely meandering figures crossing landscapes. But what is more powerful is how she reorganizes those canonized spaces to foreground the subjectness of brown bodies and to imbue her female characters with volition. It’s a virtuosic reframing, done with seductive and disarming brevity. A stunning debut.’
— Renee Gladman, author of *My Lesbian Novel*

Giada Scodellaro was born in Naples, Italy and raised in the Bronx, New York. She is a queer writer and artist who holds an MFA in Fiction from the New School. Giada’s writings have appeared in the *New Yorker*, *BOMB* and *Harper’s Magazine*, among other publications. Giada is a recipient of a MacDowell Fellowship and is the inaugural Tables of Contents Regenerative Residency fellow. Her debut collection, *Some of Them Will Carry Me*, was named one of the *New Yorker*’s best books of 2022.

26 March 2026
Modern and contemporary fiction
(FBA)
Flapped paperback, £12.99
Ebook, £7.99

Print: 9781804272114
Ebook: 9781804272121

Fitzcarraldo Editions, 2014–2025

- Alaa Abd el-Fattah, tr. collective, *You Have Not Yet Been Defeated*, 2021, £14.99, 9781913097745
- Alaa Abd el-Fattah, tr. collective, *You Have Not Yet Been Defeated*, First Decade Collection (limited edition), 2024, £40, 9781804271346
- Matthieu Aikins, *The Naked Don't Fear the Water*, 2022, £14.99, 9781913097851
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