

Fitzcarraldo Editions

London Book Fair 2026

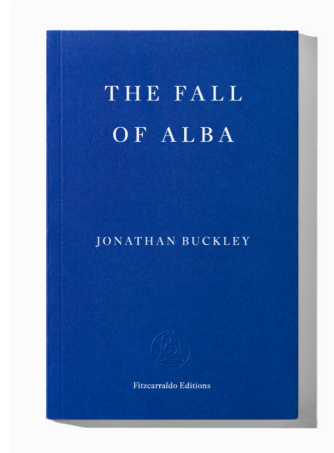
Fitzcarraldo Editions
London Book Fair 2026

The Fall of Alba by Jonathan Buckley
How to Live Together by Rey Conquer
Discord by Jeremy Cooper
Ambivalence by Brian Dillon
Fancy Work by Alice Hattrick
The Tower by Thea Lenarduzzi
The Death of the Clinic by Benoît Loiseau
It Lasts Forever and Then It's Over by Anne de Marcken
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
fitzcarraldoeditions.com

The Fall of Alba
Jonathan Buckley



A new novel by the author of *One Boat*, longlisted for the 2025 Booker Prize (12,000 copies sold)

World rights

Option publishers:
Norton (North America)
İş Kültür (Turkey)

Emaciated and barely recognizable, Ivo has died in hospital. Neither his mother nor his oldest friend, Nicholas, can fathom the malnourished state he was admitted in. In the house Ivo shared with a shifting group of men and women in need – people to whom he offered unconditional refuge – there are expressions of gratitude and professions of love, but no adequate explanation. His self-denial, they insist, was deliberate. In the aftermath of Ivo's death, Nicholas carefully reconstructs their friendship and Ivo's unusual life. He recalls a precocious adolescence marked by intellectual intensity and unusual moral seriousness, and a restless early adulthood shaped by failed artistic pursuits. While Ivo becomes ever more reclusive, his fascination with visionaries and those who submit themselves to rigorous forms of belief continues to grow. This obsession culminates in the ambitious staging of an immersive theatrical spectacle in the village of San Leo, Italy, an attempt to fuse art, belief and renunciation into a single, total work. *The Fall of Alba* is an intriguing, brilliantly artful novel, at once a ruminative exploration of compassion, suffering and performance, and a compelling story of the encounters that shape a life, confirming Jonathan Buckley as one of the most searching British novelists of our time.

Praise for *One Boat*

'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*

'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 Novel 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.

3 June 2027, 168 pages
Contemporary fiction (FBA)
Flapped paperback, £12.99
Ebook, £7.99

Print: 9781804272916
Ebook: 9781804272923

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.

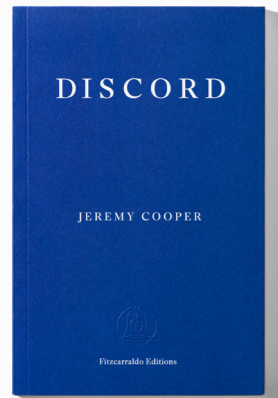
8 April 2027, 160 pages
Contemporary fiction (FBA)
Flapped paperback, £12.99
Ebook, £7.99

Print: 9781804272930
Ebook: 9781804272947

World rights

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

Discord
Jeremy Cooper



A new novel by the author of *Brian*
(15,000 copies sold)

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.

'It's very hard indeed to write fiction about music but Jeremy Cooper does so with triumphant aplomb. *Discord* is a tremendous, quietly enthralling achievement.'
— William Boyd, author of *The Predicament*

'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*

'Although the novel twinkles with humour, Cooper never signposts what we should think; his crisply managed scenes, borne chiefly on drifting tides of thought and memory, let us draw our own conclusions about the characters' crisscrossing temperaments.... His unsolemn yet wholly unsatirical treatment of his characters' seriousness is key (as in *Brian*) to the powerful emotion *Discord* generates.... And for a book without a plot, our anticipation is electric when, with forty pages to go, we realize we're still weeks away from the performance; the ending, when it finally comes, is exquisitely poised.'
— Anthony Cummins, *Observer*

Jeremy Cooper is the author of seven previous novels and several works of non-fiction, including the standard work on nineteenth-century furniture and studies of young British artists in the 1990s. Early on he appeared in the first twenty-four episodes of the 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

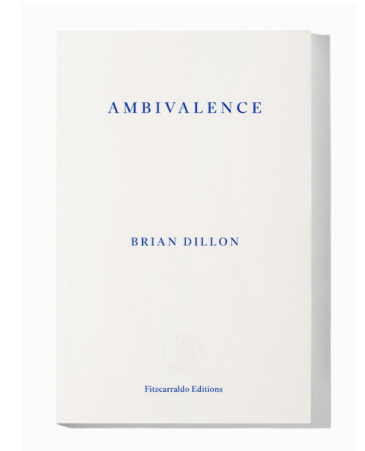
When Brian Dillon was sixteen his mother died and he simply gave up all schoolwork. While he courted exam failure, his real education was going on elsewhere: with books, music, films and television. When at last he made it to university, his head was already full of avant-garde writing, art and ideas. 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. Dillon 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.

'Brian Dillon's fascinating bildungsroman *Ambivalence* tells the story of a mind making itself up, changing, deleting, willfully transforming itself. Every book, every friendship, every conversation marks our anti-hero B, who feels compelled to create himself, while the eponymous title assures me he is aware of failure, the frailties of the intellectual life, and how knowing is also always unknowing and unlearning. His resistance, disillusion and embraces create a completely engaging world in which grows an amazing virtual library of necessary readings and investigations. This reader trusts people who doubt themselves and their ideas, and *Ambivalence* honours a productive and essential trust between writer and reader. This is an exceptional work.'
— Lynne Tillman, author of *Weird Fucks*

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.

7 May 2026, 172 pages
Essays (DNL), Memoirs (DNC)
Flapped paperback: £12.99
Ebook: £8.99

Print: 9781804272473
Ebook: 9781804272480

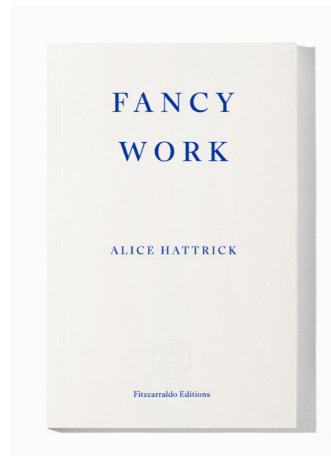


World rights

Rights sold:
NYRB (North America)

Option publishers:
Il Saggiatore (Italy)
Eulyoo Publishing (Korea)
Wydawnictwo słowo (Poland)
Anagrama (world Spanish)
Everest (Turkey)

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
Essays (DNL), Memoirs (DNC)
Flapped paperback: £14.99
Ebook: £8.99

Print: 9781804272374
Ebook: 9781804272381

The Tower
Thea Lenarduzzi

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*

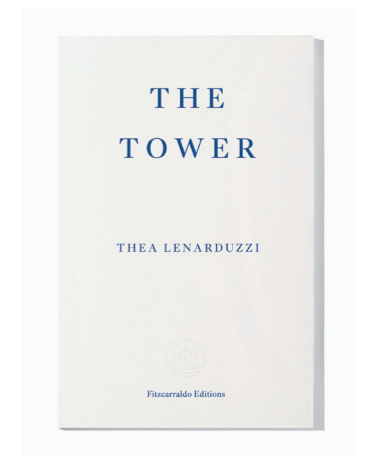
‘Life, and writing, can expand from a detail: to which extent must this detail be personal? In this remarkable and surprising book, Thea Lenarduzzi wanders through the many paths of fiction-making, in a literary quest to find out if the girl in the tower is a romanticized symbol, an exhausted trope, 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
Essays (DNL), Memoir (DNC)
Flapped paperback, £14.99
Ebook, £8.99

Print: 9781804271797
Ebook: 9781804271803



World rights exc. Italy

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

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



Winner of the 2024 Ursula K. Le Guin Prize for Fiction | 20,000 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)
Psichogios (Greece)
Feltrinelli (Italy)
East Asia Publishing (Korea)
Koppennik (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: Radical Experiments in the Art of Medicine
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.

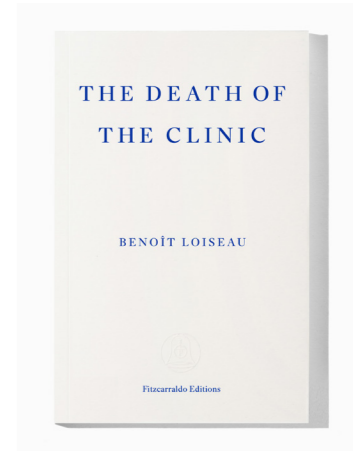
Excerpt:

'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.

24 September 2026, 400 pages
Essays (DNL), History (HIS),
Memoir (DNC)
Flapped paperback, £14.99
Ebook, £8.99

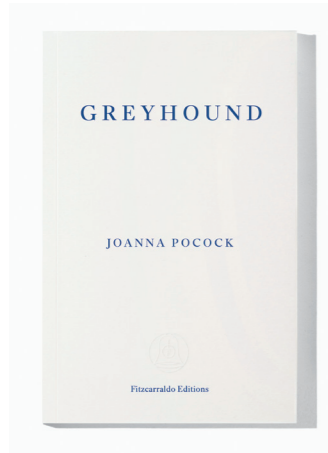
Print: 9781804272558
Ebook: 9781804272565



World rights

Rights sold:
Yale UP (North America)

Greyhound
Joanna Poccock



5,000 copies sold since
August 2025

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*

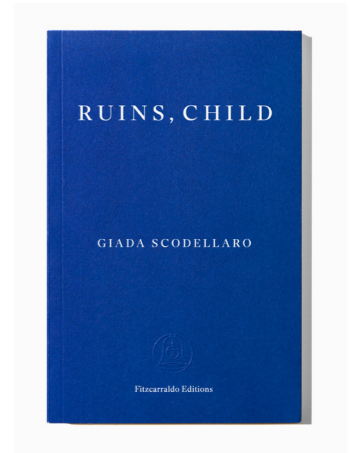
‘Reading *Greyhound*, I didn’t want the ride to end... [A] rigorous and rewarding book.’
— Max Liu, *Financial Times*

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), Essays (DNL)
Flapped paperback, £14.99
Ebook, £8.99

Print: 9781804271384
Ebook: 9781804271391

Ruins, Child
Giada Scodellaro



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.

‘Giada Scodellaro is one of the most astonishing writers of her generation and *Ruins, Child* is a visionary novel. Scodellaro refracts and redefines the canon of Black culture, the archive of Black experience. The result is a masterpiece that lives and breathes on the page, every sentence shimmering with wit, musicality, brilliance and verve.’
— Katie Kitamura, author of *Audition*

‘Giada Scodellaro’s newest masterpiece, *Ruins, Child*, endows the concept and form of the contemporary novel with new force and meaning. Cinematic and prismatic, like a camera constantly in motion and yet incisive in its close portraiture of a community of Black women and femmes surviving and living amidst the future urban, eco-dystopic, queer ruins of our society, Scodellaro’s novel breaks new ground in spectacular fashion.’
— John Keene, author of *Counternarratives*

‘*Ruins, Child* takes us to the crumbling architecture of a future past; a future past that is possibly now. In this work of fractal seeing, we encounter women in lives that are simultaneously lived, reenacted, and observed. *Ruins, Child* is conceptually rich, prismatic, and choral, embodied, and surreal, cinematic and textual. Giada Scodellaro writes us Black life watching Black life.’
— Dionne Brand, author of *A Map to the Door of No Return*

Giada Scodellaro was born in Naples, Italy and raised in the Bronx, New York. Giada’s writings have appeared in the *New Yorker*, *BOMB* and *Harper’s*, among other publications. 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

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Ebook: 9781804272121

World rights exc. NA & ANZ

Rights sold:
Giramondo (ANZ)
Articolo Liberi (Italy)
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Fitzcarraldo Editions, recent acquisitions & forthcoming, March 2026

FICTION

What Am I, A Deer? by Polly Barton

MaternA by Hélène Bessette, tr. Kate Briggs (classic)

Twenty Minutes of Silence by Hélène Bessette, tr. Kate Briggs, with a preface by Kathryn Scanlan (classic)

Untitled Novella by Kate Briggs

The Fall of Alba by Jonathan Buckley

Dead Herzls by Joshua Cohen

Not Trotsky by Joshua Cohen

How to Live Together by Rey Conquer

How to Make a Woman by Marie Darrieussecq, tr. Penny Hueston

Pornographia by Jean-Baptiste Del Amo, tr. Frank Wynne

The Ravaged Night by Jean-Baptiste Del Amo, tr. Frank Wynne

Missitalia by Claudia Durastanti, tr. Jamie Richards

The Floating World by Ben Eastham

Perfecting the Shot by Mathias Enard, tr. Charlotte Mandell

Mélancolie des confins: Est by Mathias Enard, tr. Charlotte Mandell

Mélancolie des confins: Nord by Mathias Enard, tr. Charlotte Mandell

Mélancolie des confins: Ouest by Mathias Enard, tr. Charlotte Mandell

Mélancolie des confins: Sud by Mathias Enard, tr. Charlotte Mandell

Boathouse by Jon Fosse, tr. Damion Searls

Morning & Evening by Jon Fosse, tr. Damion Searls

Trilogy by Jon Fosse, tr. Damion Searls

Vaim Hotel by Jon Fosse, tr. Damion Searls

Vaim Weekly by Jon Fosse, tr. Damion Searls

Untitled Novel by Dan Fox

Cosmos by Witold Gombrowicz, tr. Bill Martin (classic)

Pornography by Witold Gombrowicz, tr. Antonia Lloyd-Jones (classic)

The Mulai by Munir Hachemi, tr. Julia Sanches

Hidden People by Friða Ísberg, tr. Larissa Khyzer

Rabbits by Mieko Kanai, tr. Polly Barton

Event Horizon by Balsam Karam, tr. Saskia Vogel

Aura by Patrick Langley

Ruin by Vincenzo Latronico, tr. Sophie Hughes

Atom Heart Mother by Agustín Fernández Mallo, tr. Thomas Bunstead

The Empty House by Laurent Mauvignier, tr. Daniel Levin Becker

The Projectionists by Clemens Meyer, tr. Katy Derbyshire

The Bloody Countess & Other Stories by Alejandra Pizarnik, tr. Cecilia Rossi (classic)

Dooneen by Keith Ridgway

Two Women by Jacqueline Rose

Ruins, Cbild by Giada Scodellaro

Delusion by Adania Shibli, tr. Katherine Halls

Diego Garcia 2 by Natasha Soobramanien & Luke Williams

Anna in a Box by Maria Stepanova, tr. Sasha Dugdale

Celestial Bodies at the Edge of the World by Jón Kalman Stefánsson, tr. Philip Roughton

Primeval in Other Times by Olga Tokarczuk, tr. Antonia Lloyd-Jones

Anna In in the Catacombs by Olga Tokarczuk, tr. Antonia Lloyd-Jones

City Like Water by Dorothy Tse, tr. Natascha Bruce

A Christmas Story by Alejandro Zambra, tr. Megan McDowell

NON-FICTION

Chernobyl Prayer by Svetlana Alexievich, tr. Anna Gunin & Arch Tait

Boredom by Nuair Alsaadir

The Man on the Bridge by Günther Anders, tr. Caroline Schmidt (classic)

A Share of the Curse by Jon Lee Anderson

Natural Magic by Felix Bazalgette

The City to Come by Jay Bernard

Mother's Mother by Kirsty Bell

The Organization of Energies by Kate Briggs

Crowds and Power by Elias Canetti, tr. Carol Stewart (classic)

God's Fool at the Ends of the Earth by Javier Cercas, tr. Anne McLean

Anatomy of a Moment by Javier Cercas, tr. Anne McLean

On Robmer and Being Wrong by Rey Conquer

The Report: A Report by Joshua Craze

Ambivalence by Brian Dillon

The Shape of Things to Come by Ben Eastham

L'Atelier noir by Annie Ernaux, tr. Alison L. Strayer

Cleaned Out by Annie Ernaux, tr. Alison L. Strayer

L'écriture comme un couteau by Annie Ernaux, tr. Alison L. Strayer

Return to Yvetôt by Annie Ernaux, tr. Alison L. Strayer

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