

# Fitzcarraldo Editions

London Book Fair 2022

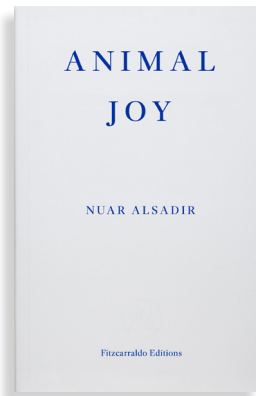
Fitzcarraldo Editions  
London Book Fair 2022

*Animal Joy* by Nuar Alsadir  
*Cold Enough For Snow* by Jessica Au  
*Affinities* by Brian Dillon  
*Emergency* by Daisy Hildyard  
*Dandelions* by Thea Lenarduzzi  
*The Observable Universe* by Heather McCalden  
*Immanuel* by Matthew McNaught  
*Diego Garcia* by Natasha Soobramanien & Luke Williams

For more information and review copies,  
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*Animal Joy*  
Nuar Alsadir



World rights

Rights sold:  
Graywolf Press (NA)

Laughter shakes us out of our deadness. An outburst of spontaneous laughter is an eruption from the unconscious that, like political resistance, poetry, or self-revelation, expresses a provocative, impish drive to burst free from external constraints. Taking laughter's revelatory capacity as a starting point, and rooted in Nuar Alsadir's experience as a poet and psychoanalyst, *Animal Joy* seeks to recover the sensation of feeling alive and embodied.

Writing in a poetic, associative style, blending the personal with the theoretical, Alsadir ranges from her experience in clown school, Anna Karenina's morphine addiction, Freud's unfreudian behaviours, marriage brokers and war brokers to 'Not Jokes', Abu Ghraib, Fanon's negrophobia, smut, the Brett Kavanaugh hearings, laugh tracks, the problem with adjectives, to how poetry can wake us up. At the centre of the book, though, is the author's relationship with her daughters, who erupt into the text like sudden, unexpected laughter. These interventions – frank, tender, and always a challenge to the writer and her thinking – are like tiny revolutions, pointedly showing the dangers of being severed from our True Self and hinting at ways we might be called back to it. A bold and insatiably curious prose debut, *Animal Joy* is an ode to spontaneity and feeling alive.

'Nuar Alsadir's lyrical, hilarious and beautifully undefended meditation has the capacity to widen our consciousness to allow notice of what occurs in the interstices of attention and mortification. In that way, *Animal Joy* is a book that seems compassionately able to read us as we turn its pages.'  
— Jonathan Lethem

'To read *Animal Joy* is to become alive to the condition of wakefulness in the world. This spectacular achievement by the psychoanalyst and writer Nuar Alsadir provokes and destabilizes our understanding of a life's competing narratives. I can think of no other contemporary work of nonfiction that brings together autobiography, a learned history of psychoanalysis, lyrical poetics, ontological investigations of our attempt to manage our own feelings with such astute engagement. This is a work that will change conversations about who we are, what we think motivates us, what makes us *us*. If you are open to introducing "tiny revolutions" of thought into your life by resisting received and uninterrogated scripts, read this book.'  
— Claudia Rankine

Nuar Alsadir is a psychoanalyst and is the author of the poetry collections *Fourth Person Singular*, a finalist for the National Book Critics Circle Award and the Forward Prize, and *More Shadow Than Bird*. She lives in New York City.

2 August 2022, 348 pages  
Essay (DNF), Memoir (BM)  
Flapped Paperback, £12.99  
Ebook, £5.99

Print: 9781913097950  
Ebook: 9781913097967

*Cold Enough for Snow*  
Jessica Au

A mother and daughter travel from abroad to meet in Tokyo: they walk along the canals through the autumn evenings, escape the typhoon rains, share meals in small cafés and restaurants, and visit galleries to see some of the city's most radical modern art. All the while, they talk: about the weather, horoscopes, clothes, and objects, about family, distance, and memory. But uncertainties abound. Who is really speaking here – is it only the daughter? And what is the real reason behind this elliptical, perhaps even spectral journey? At once a careful reckoning and an elegy, *Cold Enough for Snow* questions whether any of us speak a common language, which dimensions can contain love, and what claim we have to truly know another's inner world.

'Rarely have I been so moved, reading a book: I love the quiet beauty of *Cold Enough for Snow* and how, within its calm simplicity, Jessica Au camouflages incredible power.'

— Édouard Louis, author of *Who Killed My Father*

'Au's novel is perhaps most masterly in the way it evokes our dissociation from desire – our own and other people's ... we can sense it in the soft, patient warmth of Au's prose, which sometimes feels attuned to truths just out of the narrator's reach.'

— Peter C. Baker, *New Yorker*

'Slim, beautifully simple ... Au's new work ... shows that she has learnt to play to her strengths.... She finds momentum in the closely observed oscillations of a single relationship.'

— Baya Simons, *Financial Times*

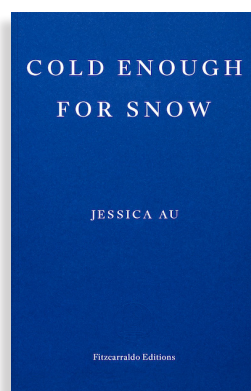
'Au's is a book of deceptive simplicity, weaving profound questions of identity and ontology into the fabric of quotidian banality.... What matters, the novel reassures us, is constantly imbricated with the everyday, just as alienation and tender care can coexist in the same moment.'

— Claire Messud, *Harper's*

'Flawed understanding, consolation, and insufficiency all infuse this compelling, unsettling novel reminiscent of Jhumpa Lahiri's *Whereabouts* or Rachel Cusk's *Outline Trilogy*. A beautifully observed book, written in precise, elegant prose that contains a wealth of deep feeling.'

— *Kirkus*, starred review

Jessica Au is a writer based in Melbourne, Australia. *Cold Enough for Snow* won the inaugural Novel Prize, run by Giramondo, New Directions and Fitzcarraldo Editions, and is set to be published in twenty territories.



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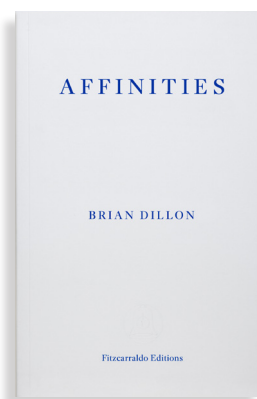
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23 February 2022, 104 pages  
Fiction (FA)  
Flapped Paperback, £9.99  
Ebook, £4.99

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*Affinities*  
Brian Dillon



World rights

Rights sold:  
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What does it mean to claim affinity with an object or picture, or say that affinities exist between such things? What do feelings of affinity imply about individual or collective experience of art, and of the world? In *Affinities*, Brian Dillon explores images and artists he is drawn to or loves, and tries to analyse the attraction. “Affinity” used to mean an attraction of opposites, between chemical elements; in his *Elective Affinities*, Goethe used the idea to think about the orbits and collisions of love. In the poetry and essays of Baudelaire, the writings of Walter Benjamin and Aby Warburg, the art of Tacita Dean and Moyra Davey, a partly buried history of affinity can be found. Approaching the subject through images that have stayed with the author over many years – from historical works by artists including Julia Margaret Cameron and Samuel Beckett, to astronomical illustrations and family photographs – *Affinities* is a critical and personal study of a sensation that is not exactly taste, desire or allyship, but has aspects of all. Written as a series of linked essays, *Affinities* completes a trilogy, with *Essayism* and *Suppose a Sentence*, about the intimate and abstract pleasures of reading and looking.

‘I’ve been thinking quite a bit about the essay, and rereading Montaigne and James Baldwin, so Brian Dillon’s superb study, *Essayism* fell into receptive hands. It’s short, digressive, teasing, dilettantish, circular, and it reads like some delicate, wandering combination of Roland Barthes’s *Camera Lucida* and E. M. Cioran’s longer aphorisms.’

— James Wood, *New Yorker*

‘Dillon is a mournful, witty and original writer.’

— Parul Sehgal, *New York Times*

‘Dillon is a literary flaneur in the tradition of Baudelaire and Walter Benjamin.’

— John Banville, *Irish Times*

Brian Dillon was born in Dublin in 1969. His books include *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*, *Times Literary Supplement*, *Bookforum*, *frieze* and *Artforum*. He is UK editor of *Cabinet* magazine, and teaches Creative Writing at Queen Mary, University of London.

February 2023, 240 pages  
Essay (DNF)  
Flapped Paperback, £12.99  
Ebook, £5.99

Print: 9781804270165  
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*Emergency*  
Daisy Hildyard

*Emergency* is a novel about the dissolving boundaries between all life on earth. Stuck at home alone under lockdown, a woman recounts her 1990s childhood in rural Yorkshire. She watches a kestrel hunting, helps a farmer with a renegade bull, and plays out with her best friend, Clare. Around her in the village her neighbours are arguing, keeping secrets, caring for one another, trying to hold down jobs. In the woods and quarry there are foxcubs fighting, plants competing for space, ageing machines, and a three-legged deer who likes cake. These local phenomena interconnect and spread out from China to Nicaragua as pesticides circulate, money flows around the planet, and bodies feel the force of distant power. A story of remote violence and a work of praise for a persistently lively world, brilliantly written, surprising, evocative and unsettling, Daisy Hildyard's *Emergency* reinvents the pastoral novel for the climate change era.

'*Emergency* is a strange and luminously original novel. Daisy Hildyard writes about childhood with a kind of ecstatic detachment, dissolving the boundaries between past and present, and between human and animal life. I find her work exhilarating and subtly provocative. There is, as far as I'm aware, nothing else quite like it in contemporary English-language fiction.'

— Mark O'Connell, author of *Notes from an Apocalypse*

'Rich and unflinching, this writing expands our sense of what it means to live, as we do, in a time of crisis. It leads us beyond rational climate debates into the deeply sensual, and sometimes nightmarish, places where our inner and outer worlds make contact.'

— Katharine Kilalea, author of *OK, Mr Field*

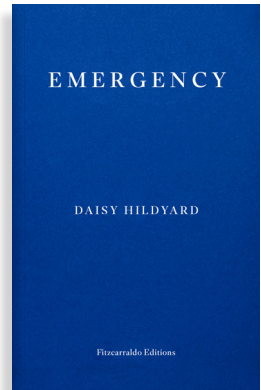
'Hildyard's writing stretches the mind.'

— Alexandra Kleeman, author of *Something New Under the Sun*

'*Emergency* is an incisive kaleidoscope of past and present, nature and industry, stillness and pace, collapsing all into a tapestry of consciousness.'

— Ayşegül Savaş, author of *Walking on the Ceiling*

Daisy Hildyard's first novel, *Hunters in the Snow*, received the Somerset Maugham Award and a '5 under 35' honorarium at the USA National Book Awards. Her essay, *The Second Body*, a brilliantly lucid account of the dissolving boundaries between all life on earth, was published by Fitzcarraldo Editions in 2017. She lives with her family in North Yorkshire, where she was born.



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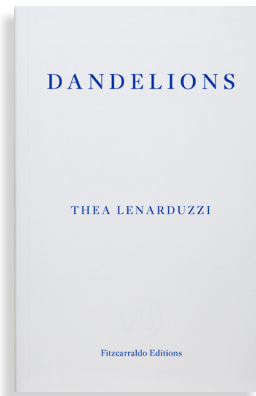
Astra House Publishing (NA)

Suhrkamp Verlag (Germany)

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*Dandelions*  
Thea Lenarduzzi



World rights

Where, or what, is home? What has it meant, historically and personally, to be 'Italian' or 'English', or both in a culture that prefers us to choose? What does it mean to have roots? Or to have left a piece of oneself somewhere long since abandoned?

In *Dandelions*, her extraordinary debut, Thea Lenarduzzi pieces together her family history through four generations' worth of migration between Italy and England, and the stories scattered like seeds along the way. At the heart of this book brimming with the lives of remarkable and apparently unremarkable people is Thea's grandmother Dirce, a former seamstress, who, now approaching 100, is a repository of tales that are by turns unpredictable, unreliable, significant. And that lead us deeper. There's the one about Mussolini's modern Icarus who crashed into the murk of a lake; about the Manchester factory worker who wanted only to be seen; about the shadowy demon who visits in your sleep; and the monument to a murdered politician that, when it rains, runs the colour of blood.

Through the journeys of Dirce and her relatives, from the Friuli to Sheffield and Manchester and back again, a different kind of history emerges, in which self and place are warp and weft, tightly woven, with threads left hazardously trailing. A family memoir rich in folk legends, food, art, politics and literature, *Dandelions* heralds the arrival of an exceptional writer: bold, joyful and wise.

'Beautifully observed and written with heart and an infectious curiosity, Thea Lenarduzzi's *Dandelions* parses the complex ways in which we live out our histories and carry the past within us, through ritual, food, language and legend. Like rifling through an overflowing drawer or opening an ancient photo album, Lenarduzzi unearths glinting gems of family fiction, introducing us to a shifting cast of memorable characters whose journeys, stories and passions it's our joy to share.'

— Francesca Wade, author of *Square Haunting*

'*Dandelions* is a book of hauntings, intensely experienced, pierced by occasional terrors, yet irradiated throughout by passionate attachment.... Thea Lenarduzzi has spread out before us a feast of sensuous and sensitive, nuanced and deeply appealing testimony to migration, survival, and complicated identities at a time when such thoughtfulness is rare and desperately needed.'

— Marina Warner, author of *Invention of a Life Mislaid*

Thea Lenarduzzi is an editor and podcast host for the *Times Literary Supplement*. *Dandelions*, winner of the 2020 Fitzcarraldo Editions Essay Prize, is her first book.

7 September 2022, 288 pages  
Essay (DNF), Memoir (BM)  
Flapped Paperback, £12.99  
Ebook, £5.99

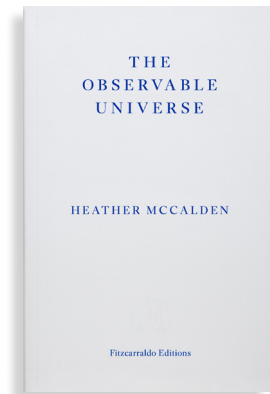
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*The Observable Universe*  
Heather McCalden

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 research 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.

Heather McCalden is a multidisciplinary artist working with text, image and movement. She is a graduate of the Royal College of Art (2015) and has exhibited at Tanz Company Gervasi, Roulette Intermedium, Pierogi Gallery, National Sawdust, Zabłudowicz Collection, Testbed 1, Flux Dubai and Seattle Symphony Orchestra. In 2017 she attended the Emerging Writer's Intensive at the Banff Centre for the Arts and returned in 2018 for their Late Summer Writer's Residency. In January 2021, she was a scholar at the Tin House Winter Workshop. *The Observable Universe*, winner of the 2021 Fitzcarraldo Editions Essay Prize, is her first book.



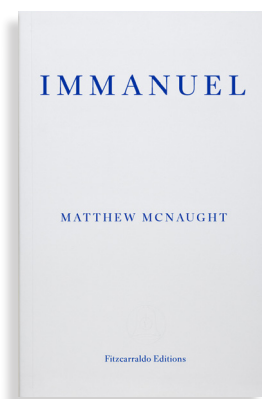
World rights

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*Immanuel*  
Matthew McNaught



World rights

At what point does faith turn into tyranny? In *Immanuel*, winner of the inaugural Fitzcarraldo Editions Essay Prize Matthew McNaught explores his upbringing in an evangelical Christian community in Winchester. As McNaught moved away from the faith of his childhood in the early 2000s, a group of his church friends were pursuing it to its more radical fringes. They moved to Nigeria to join a community of international disciples serving TB Joshua, a charismatic millionaire pastor whose purported gifts of healing and prophecy attracted vast crowds to his Lagos ministry, the Synagogue Church of All Nations (SCOAN). Years later, a number of these friends left SCOAN with accounts of violence, sexual abuse, sleep deprivation and public shaming.

In reconnecting with his old friends, McNaught realized that their journey into this cult-like community was directly connected to the teachings and tendencies of the church of their childhood. Yet speaking to them awakened a yearning for this church that, despite everything, he couldn't shake off. Was the church's descent into hubris and division separable from the fellowship and mutual sustenance of its early years? Was it possible to find community and connection without dogma and tribalism? Blending essay, memoir and reportage, *Immanuel* is an exceptional debut about community, doubt, and the place of faith in the twenty-first century.

“Empathy” is a popular critical buzzword, but Matthew McNaught’s writing exemplifies the work of empathy at its most intense and, dare one say, sincere. Whether his subject is ordinary Syrians trapped by war or the fellow parishioners of his childhood church, ensnared by a false prophet, he always gives voice to the motives and emotions of those he writes about, mixed as they are and fraught with tragic consequence. McNaught is a sublime listener who knows how to put listening into words.’  
— Marco Roth, author of *The Scientists*

Matthew McNaught has written for the *Guardian* Long Reads and *n+1*. He lives in Southampton, where he works in mental health. He won the inaugural Fitzcarraldo Editions Essay Prize for *Immanuel*, his first book.

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*Diego Garcia*

Natasha Soobramanien & Luke Williams

Edinburgh, 2014. Two writer friends, Damaris and Oliver Pablo, escape London, the city that killed his brother. They spend their days trying to get to the library, bickering over their tanking bitcoin, failing to write or resist the sadness. Then they meet Diego, a poet. He tells them he is named for his mother's island in the Chagos Archipelago, which she and her community were forced to leave by British soldiers in 1973. Damaris and Oliver Pablo become obsessed with this notorious episode and the continuing resistance of the Chagossian people, and want to write in solidarity. But how to share a story that is not theirs to tell? And how to account for a loss not theirs to grieve? A tragicomedy interrogating the powers of literature alongside the crimes of the British government, *Diego Garcia* is a collaborative fiction that opens up possibilities for the novel and seeks other ways of living together.

'*Diego Garcia* is a beautiful, poignant, anarchic experiment in collaboration and collectivity. This novel does wonderful, innovative things to form and to politics – to style, to voice, to creolization, to propaganda and power and archipelagic thinking – and especially to the denials inbuilt to British novels and British politics. Somehow it finds a way of exposing Britain's ongoing shameful occupation of the Chagos Islands while also being a document of literary resistance and originality. It offers models for future thinking.'

— Adam Thirlwell, author of *Lurid and Cute*

'As affecting as it is intellectually agile, *Diego Garcia* achieves what few novels even aim at – it opens up fresh ways of reading both history and fiction.'

— Pankaj Mishra, author of *Run and Hide*

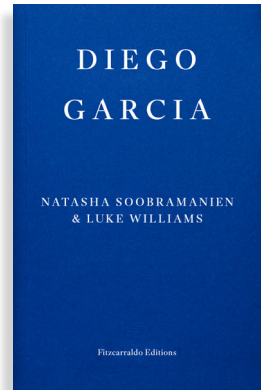
'*Diego Garcia* is an important and highly original work, incredibly well-researched and thought-through.'

— Philippe Sands, author of *The Last Colony*

'Through the intricately woven histories and the corresponding fictions within fictions, the compassion expressed in *Diego Garcia* highlights the absence of it in those who, forsaking their obligations towards other human beings, exiled the Chagossians from their home. Written in a language at once distant and interior, dazzling, we see that until the Chagossian people are home, nobody is home.'

— Vanessa Onwuemezi, author of *Dark Neighbourhood*

Natasha Soobramanien, British-Mauritian, and Luke Williams, Scottish, are the authors of *Genie and Paul* and *The Echo Chamber*, respectively. They used to live in Edinburgh but Natasha now lives in Brussels and Luke lives in Cove.



World rights exc. NA

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Semiotext(e) (NA)

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