

OTHER PRESS

fall 2022



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Judith Gurewich
Publisher



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Kirsty Bell is a British-American writer and art critic based in Berlin. She has published widely in magazines and journals including *Tate Etc.* and *Art in America*, and was contributing editor of *frieze* from 2011 to 2021. She was awarded a Warhol Foundation Grant for her book *The Artist's House*, and her essays have appeared in more than seventy exhibition catalogues for major international museums and institutions such as the Whitney Museum of American Art, Stedelijk Museum Amsterdam, and Tate, UK. Her approach to writing is rooted less in her degrees in Art History and English Literature from Cambridge University (1990–93) than in her hands-on experience with contemporary art production while working in galleries and curating exhibitions.

FROM **THE UNDERCURRENTS**

This wealth of colors, these sweet dawns and dusks, were what Lenné envisioned when he ordered 5,500 trees to be planted along the canal's banks. And now, more than ninety years after Hessel's homage, the whiff of park, city, and water remains. From my front-facing windows, despite two lanes of traffic on each side of the water, I can see over a dozen different species of trees, each one a different shape, a different leaf, a different shade of green that turns a different gold or red once summer slowly fades. Are they lime trees? Elms? Or buckeye chestnuts? A surprising variety of insects gathers on the ledges of windows tilted open to catch a breeze. In the cooler months when the trees are bare, bright pairs of swans glide upstream. As it was for Hessel, this green shore is the backdrop to my sons' own childhood, but also to my daily working life. When we moved across the city, I gave up the little rented room in which I used to write, and returned to the conflicted discipline of working from home. The last of the four rooms that faces the canal, one wall of which is lined floor to ceiling with books, is where I write. A few months after moving in, I turned the table away from the window to face the bookshelves instead. The view was far too distracting. But by then it was too late; the view had become my subject.

Kirsty Bell

THE UNDERCURRENTS

A STORY OF BERLIN

Humane, thought-provoking, and moving, this hybrid literary portrait of a place makes the case for radical close readings: of ourselves, our cities, and our histories.

The Undercurrents is a dazzling work of biography, memoir, and cultural criticism told from a precise vantage point: a stately nineteenth-century house on Berlin's Landwehr Canal, a site at the center of great historical changes, but also smaller domestic ones. The view from this house offers a ringside seat onto the city's theater of action. The building has stood on the banks of the canal since 1869, its feet in the West but looking East, right into the heart of a metropolis in the making, on a terrain inscribed indelibly with trauma.

When her marriage breaks down, Kirsty Bell—a British-American art critic, adrift in her midforties—becomes fixated on the history of her building and of her adoptive city. Taking the view from her apartment window as her starting point, she turns to the lives of the house's various inhabitants, to accounts penned by Walter Benjamin, Rosa Luxemburg, and Gabriele Tergit, and to the female protagonists in the works of Theodor Fontane, Irmgard Keun, and Rainer Werner Fassbinder. A new cultural topography of Berlin emerges, one that taps into energetic undercurrents to recover untold or forgotten stories beneath the city's familiar narratives.

PRAISE FOR *THE UNDERCURRENTS*:

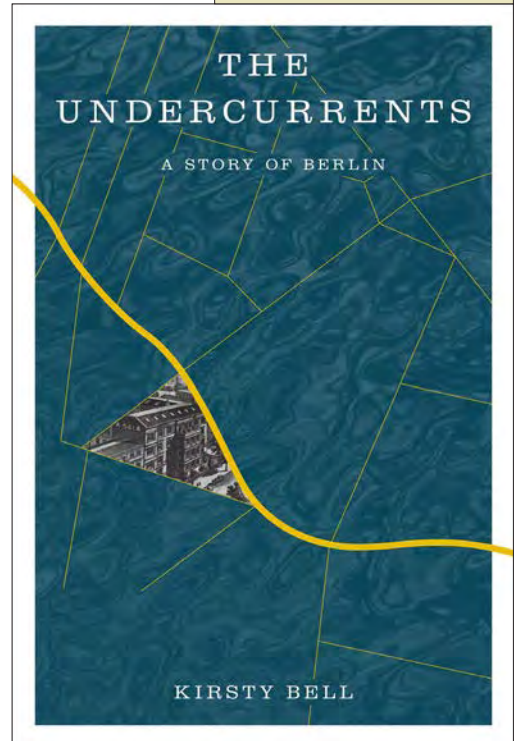
"From the first moment I heard Kirsty Bell read from her writing, I have yearned for the book she was then working on. And now here it is, perfect and perfectly balanced, a clear-eyed and beautifully written account about place, about consciousness. I treasure The Undercurrents, and so will you."

—HILTON ALS, author of *White Girls*

"Evocative and fascinating, The Undercurrents is a liquid psycho-geography of Berlin that had me mulling over the psychic charge of place not only where Bell lives, but where I live too."

—LAUREN ELKIN, author of *Flâneuse*

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© Andrew Saylor

Matthew Teller writes for the BBC, *The Guardian*, *Times of London*, *Financial Times*, and other global media. He has produced and presented documentaries for BBC Radio and has reported for the BBC's *From Our Own Correspondent* program from around the Middle East and beyond. He is the author of several travel guides, including the *Rough Guide to Jordan*. His most recent book is *Quite Alone: Journalism from the Middle East 2008–2019*.

FROM *NINE QUARTERS OF JERUSALEM*

It strikes me that of all the many migrations into pre–Second World War Palestine, the African migration has been studied the least. Why, for instance, has the twentieth-century experience of two marginalized Muslim communities of color—the Africans and the Dom—been so different? The Dom, like other disempowered groups in Jerusalem, are taking concrete steps to try to preserve their cultural heritage, but the African community has lost much of theirs in the space of fifty years, apparently without regrets.

British writer Nikesh Shukla helped develop the thesis of the “Good Immigrant.” It says that immigrants are automatically assumed to be bad people—bad for society, bad for the economy and/or just bad in general—until they somehow “earn” the right to be called good and treated fairly by the majority population. For mainstream Palestinian society, it seems, the Dom—despite having been present for centuries, settling, speaking Arabic, sharing community—haven’t reached the mark and so remain “bad,” still ostracized and dehumanized with racist slurs. By contrast, the immigrant African community—also settled, also Arabic-speaking, also community-oriented—is deemed to have done enough to merit acceptance. Much, or all, of the difference seems to rest on each community’s engagement in acts of resistance to Israel. The Dom try to withdraw from political engagement to occupy a tiny space between Palestinians and Israelis, suffering grievously from both sides as a result. The African community has thrown itself wholeheartedly into Palestinian national politics, also suffering hardships, injustices, and bereavements but able to claim a moral standing that has overcome antipathy.

Matthew Teller

NINE QUARTERS OF JERUSALEM

A NEW BIOGRAPHY OF THE OLD CITY

This unique, absorbing biography of the city brings to light its overlooked histories and diverse contemporary voices.

In Jerusalem, what you see and what is true are two different things. The Old City has never had “four quarters” as its maps proclaim. And beyond the crush and frenzy of its major religious sites, many of its quarters are little known to visitors, its people ignored and their stories untold. *Nine Quarters of Jerusalem* lets the communities of the Old City speak for themselves. Ranging from ancient past to political present, it evokes the city’s depth and cultural diversity.

Matthew Teller’s highly original “biography” features not only Jerusalem’s Palestinian and Jewish communities, but also its African and Indian voices, its Greek and Armenian and Syriac communities, its downtrodden Dom-gypsy families, and its Sufi mystics. It discusses the sources of Jerusalem’s holiness and the ideas—often startlingly secular—that have shaped lives within its walls. It is an evocation of place through story, led by the voices of Jerusalemites.

PRAISE FOR *NINE QUARTERS OF JERUSALEM*:

“Jerusalem has found an inspired, imaginative, and iconoclastic biographer...a highly readable book, a vivid portrait, and a fresh perspective on this infinitely complex city.”

—AVI SHLAIM

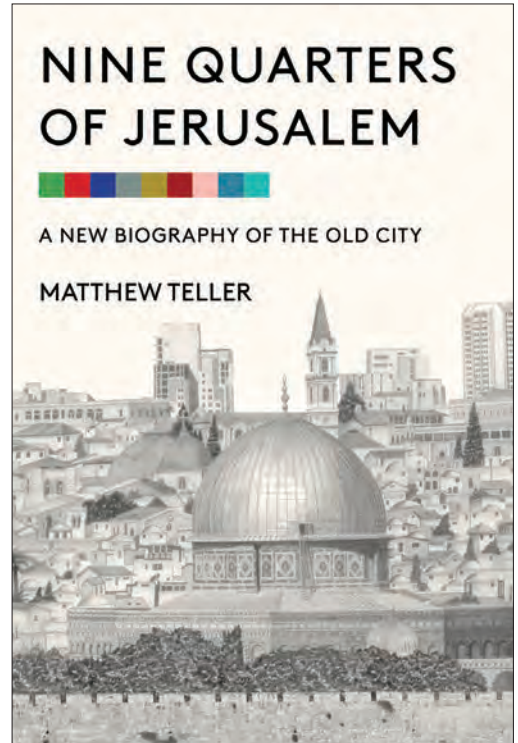
author of *The Iron Wall: Israel and the Arab World*

“Original and illuminating...what a good book this is.”

—JONATHAN DIMBLEBY, author of *Operation Barbarossa*

“Teller takes the reader on a trip that reveals the Old City of Jerusalem better than any other book.”

—RAJA SHEHADEH, author of *Palestinian Walks*



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FROM **BOLD VENTURES**



© Stefan Temmerman

Charlotte Van den Broeck is a Belgian author. Her first collection of poetry, *Chameleon*, was awarded the Herman de Coninck Debut Prize. For her second, *Nachtroer*, she received the triannual Paul Snoek Prize for the best collection of poetry in Dutch. Her poetry has been translated into German, French, Spanish, Afrikaans, Serbian, and English. *Bold Ventures* was a Dutch bestseller, won the Confituur Boekhandels Prize and the Dr. Wijnaendts Francken Prize, and was short-listed for the Boekenbon Literature Prize and the Jan Hanlo Essay Prize.

David McKay's translation work has been described as "dazzlingly lyrical" (Neel Mukherjee, *The Guardian*). He received the Vondel Translation Prize for *War and Turpentine* by Stefan Hertmans, which was also nominated for the 2017 Man Booker International Prize and short-listed for the Best Translated Book Award. His co-translation with Ina Rilke of the classic nineteenth-century novel *Max Havelaar* was short-listed for the 2020 Oxford-Weidenfeld Prize, and in 2021 he was the ALTA Dutch-English mentor.

The city authorities had chosen to build this new swimming pool instead of renovating the old one. The extra costs would be recouped in just five years, they said, and yes, the budget did make allowances for unforeseen costs and maintenance.

The new swimming pool did not open until February 2017. Less than a month later came the first temporary closure; during a children's swimming lesson, the water had given off toxic chlorine fumes. Three months later, a small band of evening regulars was confronted with a locked door, because it was "no longer financially feasible to keep the swimming pool open after 18:00."

Can a failed swimming pool really push an architect to the point of tying a rope around a pipe on the boiler room ceiling and kicking the stepladder out from beneath their feet? When is a failure worth dying for? My real question is: What makes a mistake larger than life, so all-encompassing that your life itself becomes a failure? Where is the line between creator and creation?

I picked up the trail in Turnhout, on home turf, where most stories start, and it led me to thirteen works of architecture that proved fatal to their architects. In the span of three years, I visited these sites of failure. My goal was to rehabilitate the architects, to pick up their lost faces and stick them back in place, to do something to counter the pointlessness of their despair, the finality of their suicide. In moments of megalomania, I even imagined I might somehow reach into the past and stop them. At least, that was the kind of thing I told myself at first.

Charlotte Van den Broeck

BOLD VENTURES

THIRTEEN TALES OF ARCHITECTURAL TRAGEDY

A prize-winning Belgian poet explores the nature of creative endeavor—the godlike ambition, the crushing defeat of failure—through the stories of thirteen tragic architects.

In thirteen fascinating chapters, Charlotte Van den Broeck goes in search of buildings that were fatal to their architects—architects who either killed themselves or are rumored to have done so. They range across time and space from a church with a twisted spire in seventeenth-century France to a theater that collapsed mid-performance in 1920s Washington, DC, and an eerily sinking swimming pool in the author's hometown. Drawing on a vast range of material, from Hegel and Darwin to art history, stories from her own life, and popular culture, Van den Broeck observes patterns gradually come into focus and asks, What is that strange, life-or-death connection between a creation and its creator?

Threaded through each story is the author's meditation on the question of suicide—what Albert Camus called the “one truly serious philosophical problem”—in relation to creativity and public disgrace. The result is a profoundly idiosyncratic book, breaking ground in literary nonfiction, as well as providing solace and consolation to anyone who has ever attempted a creative act.

PRAISE FOR **BOLD VENTURES**:

“What a sensible, intelligent, and beautiful book.”

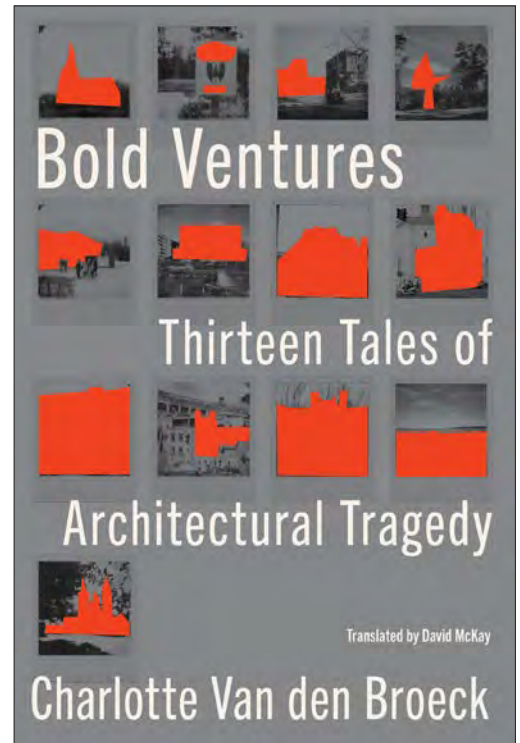
—**STEFAN HERTMANS**, author of *War and Turpentine*

“You only really need to read two sentences to understand that someone who truly knows how to write is at work here.”

—**ILJA LEONARD PFEIJFFER**, author of *Grand Hotel Europa*

“Part memoir, part travelogue, and part reflection, this unique and hugely engaging book takes a fresh look at the tragicomic condition of being human.”

—**CAROLYN STEEL**, author of *Sitopia*



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© Connie Bonello

Simon Mawer was born in 1948 in England. His first novel, *Chimera*, won the McKitterick Prize for first novels. *Mendel's Dwarf*, his first book to be published in the United States, was long-listed for the Man Booker Prize and was a *New York Times* Book to Remember. He is the author of the Booker short-listed *The Glass Room* (Other Press, 2009), *Trapeze* (Other Press, 2012), *Tightrope* (Other Press, 2015), and *Prague Spring* (Other Press, 2018).

FROM **ANCESTRY**

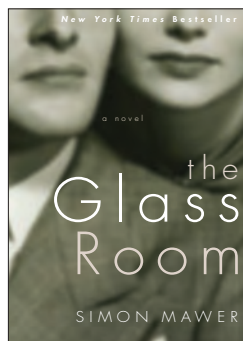
“Let his dreams come true, you old bastard! Let him come to London, work in the docks a bit, see the big ships. Maybe he can get a place on one of them. They’re looking for young lads who wish to go aloft. I’ll bet he can climb like a monkey, can you boy? Eh?” He glanced at Abraham and then turned back to their father. “And he’d earn good enough money, even indentured.”

Abraham dared to ask: “What’s indentured?”

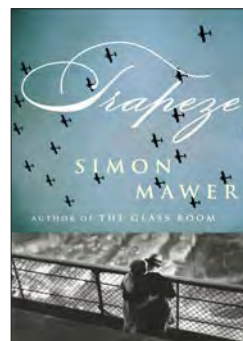
“Indentured is slavery,” his father said.

Uncle Isaac laughed. “No more slavery than his life here. If you’re indentured, you sign on as an apprentice, boy. You learn. They give you keep and put money in your pocket. And at the end of the time you’ve got a seaman’s ticket. And a future. Imagine that.”

And then the conversation changed and he was telling stories about ships setting off for distant places. A place called America. A place called China. A place called Stralia. Ships going all over, not ships like those you saw from the shoreline here, beating against the wind and heading for Lowestoft or Yarmouth, but big ships that rounded the world. Those were what he saw in the port of Lunnun. Not bloody fishing boats stinking of fish but big ships smelling of spices and fruits from all over. “Lemons, you seen lemons? Or oranges?” He’d brought oranges, just to show, two of them that they divided up and tasted. “There,” Uncle Isaac said, watching them. “Taste the future. Better ’an turnips, in’t it?”



The Glass Room
PB | \$15.95/NCR
978-1-59051-396-5



Trapeze
PB | \$15.95/NCR
978-1-59051-527-3

Simon Mawer

ANCESTRY

A NOVEL

In his latest novel, the *New York Times* bestselling author of *The Glass Room* brings a slice of his own family history to life through extensive research and rich storytelling.

Beginning with his great-great-grandfather Abraham Block, acclaimed novelist Simon Mawer sifts through evidence like an archaeologist, piecing together the stories of his ancestors.

Abraham's young life in the bleak Suffolk village where his parents worked as agricultural laborers was transformed by two key events: finding the drowned body of an unknown man, whose two gold coins Abraham and his brother would secret away from the beach; and a visit from his uncle Isaac, who encouraged him to pursue an apprenticeship and escape this region with so few opportunities. At fifteen, in 1847, he left home, signing away the next five years in an indenture aboard a ship, which would circuitously lead him to London and well beyond, to far-flung cities on the Mediterranean and the Black Sea.

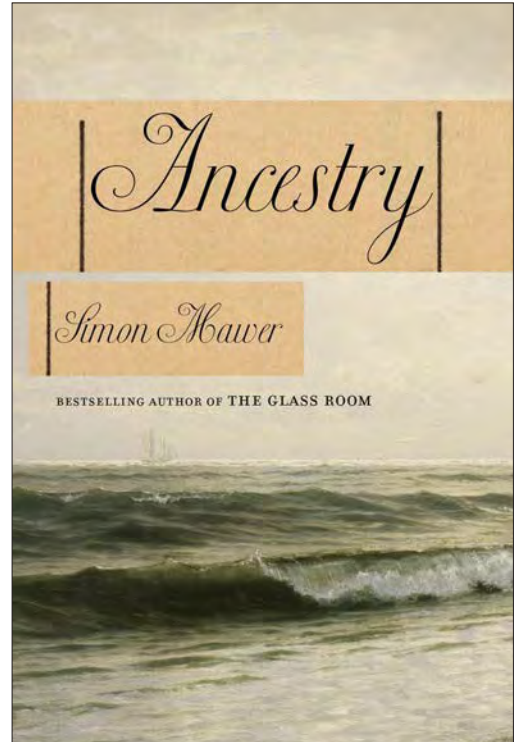
With a keen eye and a nuanced consideration of the limits of what we can know about the past, Mawer paints a compelling, intimate portrait of life in the nineteenth century.

PRAISE FOR *THE GLASS ROOM*:

"A war-torn adventure story that's eerily erotic and tremendously exciting...[a] gorgeous novel." — **WASHINGTON POST**

"[A] stirring historical novel." — **THE NEW YORKER**

"A thing of extraordinary beauty and symmetry...a novel of ideas, yet strongly propelled by plot and characterized by an almost dreamlike simplicity of telling." — **THE GUARDIAN**



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Christian Salmon is a writer and researcher at France's National Center for Scientific Research (CNRS). He founded and was a member of the International Parliament of Writers from 1993 to 2003. He is the author of several books, including *Verbicide*, *Devenir minoritaire: Pour une nouvelle politique de la littérature* (coauthored with Joseph Hanimann), and *Tombeau de la fiction*.

William Rodarmor has translated some forty-five books and screenplays in genres ranging from literary fiction to espionage and fantasy. In 2017 he won the Northern California Book Award for fiction translation for *The Slow Waltz of Turtles* by Katherine Pancol. His recent translations include *And Their Children After Them* by Nicolas Mathieu (2020) and *Article 353* by Tanguy Viel (2019).

FROM **THE BLUMKIN PROJECT**

Blumkin was fourteen when war was declared, seventeen in the year of the Revolution. A year earlier he had joined the Left Socialist Revolutionaries, who enjoyed the prestige of Azef and Savinkov's SR Combat Organization, which had been spreading terror in tsarist Russia since the beginning of the century. Blumkin read a lot. He wrote poems—pretty bad ones, apparently. Still, his verse appeared in various publications: *Kolossia*, *Gudok*, and once even in *The Odessa Paper*. Brochures with red covers lined his shelves, their titles outlining an intellectual itinerary and a path to action. At night he painfully deciphered Marx's *Das Kapital* and recited aloud entire passages of Sergei Nechayev's *Catechism of a Revolutionary*.

Tossed onto the street very young, Blumkin discovered class struggle, the world of Moldavanka bandits, Odessa's Jewish elite, and street fighting. His brothers Isaiah and Leo, the youngest, worked as journalists for Odessa newspapers. Nathan, another brother, would become a well-known playwright under the pen name Basilevski. Leo was an anarchist, their sister Rosetta, a Social Democrat; you can imagine the arguments around the dinner table. From 1905 on, they never stopped. Peasantry and proletariat. Strikes. Occupations. Demonstrations. Bolshevik party brochures. Lenin's complicated articles. The theory of imperialism. Discussions raged over billiards in the harbor's Greek bistros, between Mensheviks, Bolsheviks, People's Will populists, and Socialist Revolutionaries. Blumkin was still finding his way.

Christian Salmon

THE BLUMKIN PROJECT

A BIOGRAPHICAL NOVEL

This page-turning biographical novel follows the footsteps of a forgotten legend of the Russian Revolution, from Odessa to Moscow, Istanbul, and beyond.

Yakov Blumkin claimed to have had nine lives. Born to a poor Jewish family and orphaned as a child, he was a Socialist Revolutionary, a terrorist, the assassin of the German ambassador Wilhelm von Mirbach, a poet close to the avant-garde, a member of Cheka, a military strategist, a secret agent, and Leon Trotsky's secretary. Executed in 1929 on Stalin's orders at the age of only twenty-nine, he has continued to inspire a powerful curiosity, and wild rumors and falsehoods about his extraordinary life abound today.

As a young man in 1980s Paris, Christian Salmon identified strongly as a Bolshevik, drawn to the glorious October Revolution immortalized in literature and films such as Warren Beatty's *Reds* and Sergei Eisenstein's trilogy. Picking up the thread of his dream thirty years later, Salmon sets out to reconstruct Blumkin's shadowy past and ever-shifting identity with a trove of manuscripts, documents, rare photographs, and personal souvenirs.

PRAISE FOR *THE BLUMKIN PROJECT*:

"An expert in the art of narrative, Christian Salmon understands what is most fascinating about this period of history: that the contemporaries of the revolution were, as the poet Mandelstam wrote, 'cast out of their own biographies.'"

— LE MONDE DES LIVRES

"An investigation that reads like a spy novel, but a true novel in which we encounter Mandelstam, Mayakovsky, and Victor Serge."

— LIVRES HEBDO

"A genuine swashbuckling adventure story, Salmon's book builds on episodes of spectacular, even extraordinary battles...Remarkable."

— LIBÉRATION

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FROM **THE COLOR LINE**



Igiaba Scego was born in Rome in 1974 to a family of Somali ancestry. She holds a PhD in education on postcolonial subjects and has done extensive academic work in Italy and around the world. Her memoir *La mia casa è dove sono* won Italy's prestigious Mondello Prize. She is a frequent contributor to the magazine *Internazionale* and to *Il Venerdì di Repubblica*, a supplement to *La Repubblica*.

John Cullen (1942–2021) is the translator of many books from Spanish, French, German, and Italian, including Siegfried Lenz's *The Turncoat*, Juli Zeh's *Empty Hearts*, Patrick Modiano's *Villa Triste*, Kamel Daoud's *The Meursault Investigation*, and Philippe Claudel's *Brodeck*.

Gregory Conti has translated numerous works of fiction, nonfiction, and poetry from Italian including works by Emilio Lussu, Rosetta Loy, Elisa Biagini, and Paolo Rumiz. He is a regular contributor to the literary quarterly *Raritan*.

Lafanu's in the center of Rome, which is the center of the world, in a room overloaded with memories, sitting with her elbows pressed against her sides and concentration in her eyes. She's completely focused on her search for words. She'd like to have them all to herself, even if only for an instant. If she could, she'd swallow up the entire alphabet. Just like that, so she could hurry up and be done with the torment of writing.

Writing's so tiring. It drains me.

If it were a drawing, she would have an easy time with it. A few lines would suffice, and maybe he'd understand, or at least he'd put his arms around her. A drawing would have exempted her from the embarrassment of explaining too much, of explaining badly. Lafanu's a painter. Drawing is her world. She knows every trick of the trade, every shortcut. She can identify the different colors by their smell. She can combine them in concentric swirls. And then, with a pink or black brushstroke, create a world. Oh yes, it would have been much easier for her to explain in a drawing!

But this time, Lafanu has decided to write, not draw. To write her story, or at least what she thinks is her story. She's decided to make room for grief, to place the letters one after the other. To create a meaning. She wants to try to let it all out.

And then she'll tell him, he who already loves her, *Know me. Here I am. Here among these letters, these words. For you.*

Igiaba Scego

THE COLOR LINE

A NOVEL

Inspired by true events, this gorgeous, haunting novel intertwines the lives of two Black female artists more than a century apart, both outsiders in Italy.

It was the middle of the nineteenth century when Lafanu Brown audaciously decided to become an artist. In the wake of the American Civil War, life was especially tough for Black women, but she didn't let that stop her. The daughter of a Native American woman and an African-Haitian man, Lafanu had the rare opportunity to study, travel, and follow her dreams, thanks to her indomitable spirit, but not without facing intolerance and violence. Now, in 1887, living in Rome as one of the city's most established painters, she is ready to tell her fiancé about her difficult life, which began in a poor family forty years earlier.

In 2019, an Italian art curator of Somali origin is desperately trying to bring to Europe her younger cousin, who is only sixteen and has already tried to reach Italy on a long, treacherous journey. While organizing an art exhibition that will combine the paintings of Lafanu Brown with the artworks of young migrants, the curator becomes more and more obsessed with the life and secrets of the nineteenth-century painter.

Weaving together these two vibrant voices, Igiaba Scego has crafted a powerful exploration of what it means to be "other," to be a woman, and particularly a Black woman, in a foreign country, yesterday and today.

PRAISE FOR *BEYOND BABYLON*:

"[A] polyphonic novel of the Afro-Italian experience...As Scego's book explores layers of time and branches of families, it suggests that no history is ever as certain as it seems at first glance."

— *THE NEW YORKER*

"Vibrant and heartrending...This powerful tale winningly portrays the path from pain to recovery and wholeness."

— *PUBLISHERS WEEKLY* (starred review)



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FICTION

Rights: North America

Agent: Piergiorgio Nicolazzini, Piergiorgio Nicolazzini Literary Agency
(Piergiorgio.Nicolazzini@pnla.it)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to African, Italian, African American, art, women's, literary, and translation interest media
- Author appearances by request



Ousmane K. Power-Greene is the Program Director of Africana Studies and an Associate Professor of History at Clark University. He is the author of *Against Wind and Tide: The African American Struggle Against the Colonization Movement*, and his writing appears in *The Harlem Renaissance Revisited: Politics, Arts, and Letters*. He has been featured on *All Things Considered*, C-SPAN Book TV, and NPR's history podcast *Throughline*.

FROM **THE CONFESSIONS OF MATTHEW STRONG**

“To tell you the God’s honest truth, I was appalled when I learned my aunt chose to honor you with a distinguished chair. Fact is, I fought it tooth and nail. But I’m a good sport about such things. If that’s her wish, so be it.”

He held his face stern, one eyebrow raised.

Now I understood why Mrs. Jefferson and her niece were so quick to send him away. My phone vibrated and I glanced down. “I should take this.”

“You go on now. I’m certain you have much more important business to attend to than listening to me. I’ll probably see you again. But be careful, there are some in our family who are less gracious than I. Some who’d die before they see you honored by an award named after a member of our family.”

Wallace stepped aside, allowing me to escape from the coatroom.

What an asshole. I took a deep breath to calm my nerves as I tried to understand my sister’s message over her choked sobs. I stepped into the elevator and before the doors closed a man in a blue suit with a gray beard slipped in. I kept texting my sister, hoping the man would ignore me—maybe think I was one of the waitstaff.

I had come off the elevator when the man called out.

“Professor Douglass? Good gracious, is that you? I’ve been so caught up in my own head that I nearly missed an opportunity to meet a lady I’ve come to admire so.”

I held up my phone. “Listen, I don’t mean to be rude, but I have an emergency call to make.”

“Oh no please, I completely understand. No need to apologize. I just wanted to let you know that I am a big admirer of your work. This recent book, especially.”

I hadn’t noticed him carrying a copy of my book. He tapped the cover. “Would you mind signing this?”

“Sure,” I said, sliding my phone into my pocket.

“Who should I make it out to?”

“Matthew Strong.”

Ousmane K. Power-Greene

THE CONFESSIONS OF MATTHEW STRONG

A NOVEL

A wildly original, incendiary story about race, redemption, the dangerous imbalances that continue to destabilize society, and speaking out for what's right.

One could argue the story begins the night Allegra Douglass is awarded Distinguished Chair in Philosophy at her top-tier university in New York—the same night her grandmother dies—or before that: the day Allie left Birmingham and never looked back. Or even before that: the day her mother disappeared. But for our purposes Allie's story begins at the end, when she is finally ready to tell her version of what happened with a white supremacist named Matthew Strong.

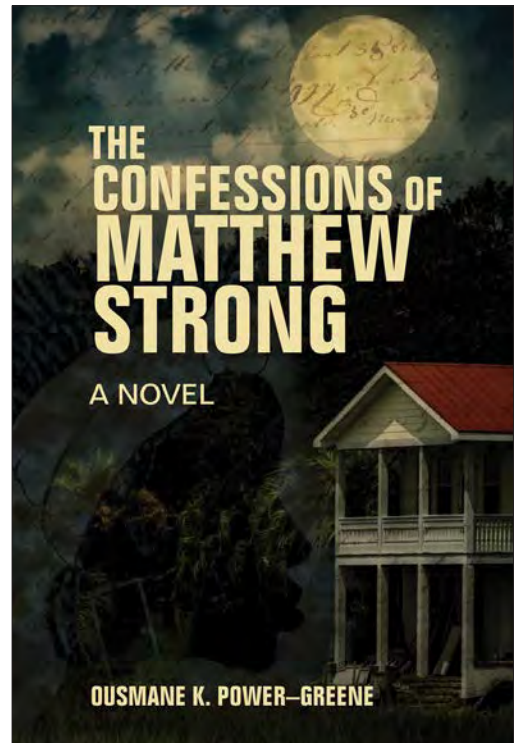
From the beginning, Allie had the clues: in a spate of possibly connected disappearances of other young Black women; in a series of recently restored plantation homes; in letters outlining an uprising; in maps of slave trade routes and old estates; in hidden caves and buried tunnels; and finally, in a confessional that should never have existed. They just have to make a case strong enough for the FBI and police to listen. This is when Allie herself disappears.

Allie is a survivor. She survived the newly post-Jim Crow South, she survived cancer, and she will survive being stalked and kidnapped by Matthew Strong, who seeks to ignite a revolution. The surprise in this doesn't lie in the question of *will* she be taken; it lies in *how* she and her community outsmart a tactical madman.

PRAISE FOR *THE CONFESSIONS OF MATTHEW STRONG*:

"Ousmane K. Power-Greene is a writer who always thrills and challenges. His work is thoughtful and provocative, moving and meaningful. He's the real deal."

— VICTOR LAVALLE, author of *The Changeling*



OCTOBER 2022 | on sale 10/11/2022

\$25.99 / \$34.99C

Hardcover | 5 ½ x 8 ¼" | 416 pages

978-1-63542-208-5 | CQ 12

E-book 978-1-63542-209-2

FICTION

Rights: World

Agent: Sarah Bedingfield, Levine Greenberg Rostan Literary Agency
(sbedingfield@lgrliterary.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to thriller, Black, history, Southern, and literary interest media
- Author appearances by request
- Featured title at Winter Institute
- Library marketing and conference promotions
- DRCs available on Edelweiss

FROM **DECOLONIZATION**



© Claire Delfino

Pierre Singaravélou is British Academy Global Professor at King's College London and Professor of History at Panthéon-Sorbonne University. He has published numerous works on the history of empires, colonialism, and globalization. He was a coeditor, with Patrick Boucheron, et al, of *France in the World* (2019).



Karim Miské grew up in Paris and studied journalism in Dakar. Now resident in France, he makes documentary films on a wide range of subjects including deafness and the common roots between Judaism and Islam. His first novel, *Arab Jazz*, won the Grand Prix de Littérature Policière and the Prix du Goéland Masqué.

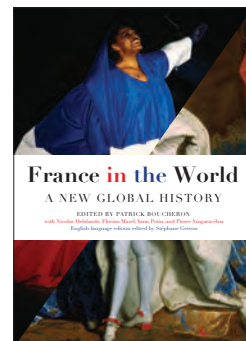


Marc Ball is a documentary filmmaker whose films set out to describe the world around us from the people's perspective. He has directed, with Karim Miské, *Tunisie, les voix de la révolution*, for Arte, and *Police, illégitime violence*, for France 3 and Public Sénat.

Decolonization. Even the word is deceptive. As if the Western powers suddenly decided to give back control to the people they had conquered. As if, after engaging in such a radical form of domination it was even possible to return to some hypothetical state of original purity. As if the historical process of decolonization wasn't the upshot of constant rebellions lasting more than a century and extending from India to Senegal, from Algeria to Vietnam, from Kenya to Congo. As if the engine of change had not been insubordination, rebellion, and insurrection. Countless words and actions that in the end forced white men and women to go home.

So it's time to tell the story the right way around. From the point of view of its main actors: the people seeking their freedom. Give voice to the revolt, this breath of rebellion gusting far and wide. This fierce energy constantly dissipating and regrouping. This phoenix that died in one place only to be reborn in another. This iron will that took shape in the minds of women, the hearts of men, when injustice, wrongfulness, and domination became more unbearable than death itself. When human dignity was trampled underfoot morning, noon, and night. When the invaders from abroad finally got through to the colonized that there would never be equality between them.

When there was nothing left to lose.



France in the World
PB | \$38.99/\$51.99C
978-1-59051-941-7

Pierre Singaravélou, Karim Miské, and Marc Ball

DECOLONIZATION

UNSUNG HEROES OF THE RESISTANCE

Full of gripping historical vignettes and evocative photographs, an accessible overview of the dynamic figures who resisted colonization.

Decolonization started on the very first day of colonization.

From the arrival of the Europeans, the peoples of Africa and Asia rose up. No one willingly accepts subjugation, but in order to one day regain freedom, you first and foremost need to stay alive. Faced with the Europeans' machine guns, the colonized hit back in other ways: from civil disobedience to communist revolution, by way of soccer and literature. It was a struggle marked by infinite patience and unlimited determination, fought by heroic men and women now largely unknown.

Condensing a wealth of scholarly research into short, lively chapters, *Decolonization* brings their extraordinary stories to light: Manikarnika Tambe, the Indian queen who led her troops into battle against the British; Mary Nyanjiru, the Kenyan activist who spearheaded a protest in Nairobi; Lamine Senghor, the Senegalese infantryman who became an anticolonial militant in Paris; and many more.

With them, a current of resistance swept the world, culminating in the independence of almost all the colonies in the 1960s. But at what price? In the atomic India of Indira Gandhi, in the Congo subjected to Mobutu's dictatorship, or in a London shaken by the rioting of young immigrants, we can see just how crucial it is that we understand and learn from this painful history.

PRAISE FOR **DECOLONIZATION**:

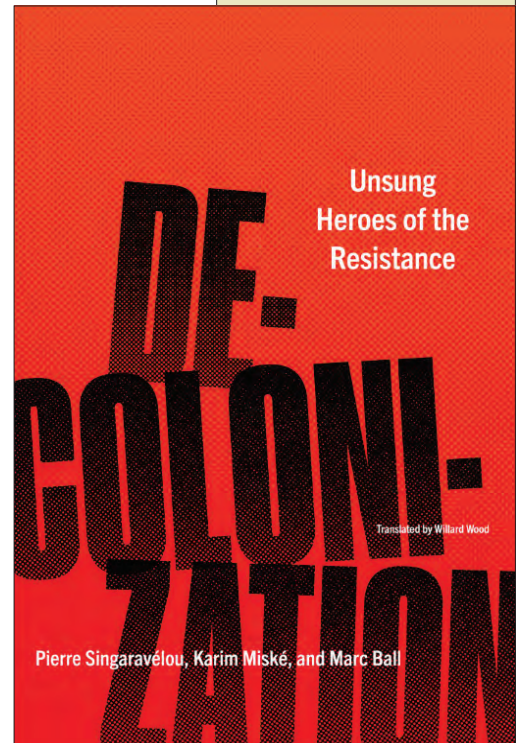
"Decolonization as you've never seen it before...the story of the European domination of many African and Asian populations is told not from the perspective of the colonizers, but of the colonized. Who are presented not as passive victims, but as 'actors in their own story.'"

— **TÉLÉRAMA**

"Striking... This panorama inverts the focus to recount from the point of view of the colonized 150 years of struggle."

— **AFRIQUE MAGAZINE**

PAPERBACK ORIGINAL



NOVEMBER 2022 | on sale 11/1/2022

\$25.99 / \$33.99C

Paperback Original | 6 x 9" | 192 pages

978-1-63542-103-3 | CQ 24

E-book 978-1-63542-104-0

NONFICTION

Rights: World English

Proprietor: Éditions du Seuil, Elisabetta Trevisan

(etrevisan@seuil.com)

- National review and feature coverage including print, radio, and online coverage
- Targeted outreach to history, colonialism, political science, literary, and translation interest media
- Author appearances by request
- Library marketing and conference promotions
- Academic marketing
- DRCs available on Edelweiss



© Lou Boulton

Hugh Bonneville began his acting career as a member of the National Youth Theatre and made his professional debut at the Open Air Theatre, Regent's Park, in 1986. He joined the Royal Shakespeare Company in 1991, appearing in *Two Gentlemen of Verona* as well as playing Laertes to Kenneth Branagh's *Hamlet*. He is best known for playing Robert Crawley, Earl of Grantham, in *Downton Abbey*. Over its six seasons, *Downton Abbey* won dozens of awards worldwide, and Bonneville received one Golden Globe and two Emmy nominations for his performance. He is a patron of the National Youth Theatre of Great Britain and the National Youth Arts Trust. He lives in West Sussex with his wife.

FROM *PLAYING UNDER THE PIANO*

Some people change their agents like they change their socks or underwear. I've worn mine for more than thirty years. In fact, I've been with my UK agency longer than my agent has. She started as an office junior, then after ten years she and a colleague bought out the original owner, then the colleague retired, leaving Donna holding the baby. Or at least holding the actors, some of whom need treating like they're babies because sometimes we behave like babies. I don't, obviously, but you know what I mean. You've heard the stories. As a breed we're notoriously thin-skinned, prone to door-slamming, lying on dressing room floors flailing feet and fists until one of them connects with something hard, which justifies upping the screeching by a couple of decibels. That's the public perception of the indulged actor, who can't handle criticism or rejection and has to be protected from painful truths at all costs. A good supply of euphemisms is probably the most valuable tool in the agent's toolbox, if he or she is to have a chance of getting through a bad news phone call with a client without it descending into a silent sulk or a tearful tirade, or sometimes both, in the space of half a minute. I'm made of sterner stuff. I can't bear being let down gently by means of a euphemism. A former agent and I once had the following exchange:

"Darling [she could rarely remember my name], I'm afraid they're going in a different direction."

"If by that you mean I haven't got the job, then please say so. Please don't treat me like an imbecile."

"OK. You didn't get the job."

"Fine. Thank you. I didn't want it anyway. We move on."

Hugh Bonneville

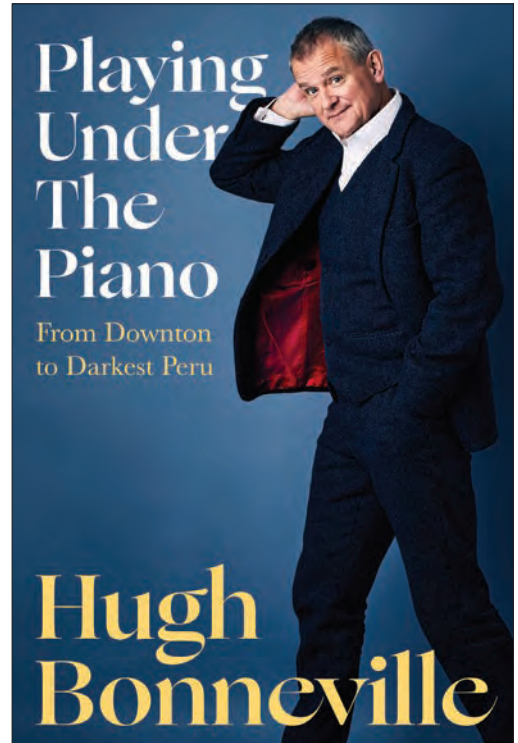
PLAYING UNDER THE PIANO

A MEMOIR FROM HIGHCLERE TO HOLLYWOOD

A moving, laugh-out-loud memoir from one of today's best-loved British actors, whose credits include *Downton Abbey*, *Notting Hill*, and *Paddington*.

From getting his big break as Third Shepherd in the school nativity play, to navigating Highclere Castle's complex Labrador policies, to bizarre Hollywood encounters, Hugh Bonneville creates a brilliantly vivid picture of a career on stage and screen. What is it like working with Judi Dench and Julia Roberts, or playing Robert De Niro's right leg, or not being Gary Oldman, twice? A naturally gifted author and uproariously funny storyteller, Bonneville also writes with poignancy about his father's dementia and of his mother, whose life in the secret service emerged only after her death.

Whether telling stories of Bonneville's B&H-smoking, G&T-drinking, horse-race-addicted grandmother, or what it's like to work with an invisible bear with a penchant for marmalade, this memoir is richly entertaining.



NOVEMBER 2022 | on sale 11/8/2022

\$28.99 / \$37.99C

Hardcover | 6 x 9" | 320 pages

978-1-63542-342-6 | CQ 12

E-book 978-1-63542-343-3

NONFICTION

Rights: North America

Proprietor: Little, Brown Book Group Limited, Kate Hibbert
(kate.hibbert@littlebrown.co.uk)

- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to cinema, celebrity, memoir, arts & entertainment, and literary interest media**
- **Author appearances by request**
- **Major print, online, and social media advertising campaign**
- **Featured title at Winter Institute and fall regional shows**
- **DRCs available on Edelweiss**



Ben Okri is a poet, novelist, essayist, short-story writer, anthologist, aphorist, and playwright. He has also written film scripts. His works have won numerous national and international prizes, including the Booker Prize for Fiction. His illustrated eco-fable *Every Leaf a Hallelujah* and his novel *Astonishing the Gods* were published by Other Press in 2022.

FROM *THE LAST GIFT OF THE MASTER ARTISTS*

This is a story my mother began to tell me when I was a child, and never finished. The rest was gleaned from the book of life among the stars, where all things are known.

In the heart of the kingdom there was a place where the earth was black and sweet to taste. Everything planted there grew profusely. The village was built in the shape of a circle. In the center of the circle stood the palace of the king.

There was a thick forest around the village. Four rivers met in the forest. The shrine-house was at the rim of the village, and a path ran past it from the outside world. Those who dwelt in the heart of the kingdom lived in a magic dream, an oasis of huts and good harvests, in the midst of an enveloping world of trees.

There is a saying from the village that my mother used to tell me.

“It’s not who you are that makes the world respect you, but the power that stands behind you. It is not you that the world sees, but that power.”

The village was small, but behind it, around it, stood the majesty of the forest.

At night it was rich with enchantments. In the day it was sunlit green. A barely audible music rose from the earth. Gifted children could hear the trees singing.

On certain nights, when the moon was white and full like the perfect egg at the beginning of creation, the wise people said that the trees whisper stories into the abundant darkness. Those stories, they said, take form and wander the world.

The people of the village rarely went into the forest. It was powerful and unpredictable, like the mythology of a strange god.

Ben Okri

THE LAST GIFT OF THE MASTER ARTISTS

A NOVEL

The Booker Prize-winning author, a child of the Nigerian Civil War, reinvents through the story of the Atlantic slave trade the beautiful soul and resilient culture of his country.

A boy and a girl meet by chance on a riverbank in Africa. One is the son of a king, struggling to find his place in the world, the other the daughter of a craftsman from the secretive tribe of master artists. The prince, entranced, stays hidden in the bushes. The girl, knowing nothing of him but his voice, agrees to meet again. When she fails to appear the next day, he begins to search for her, tracing her at last to her village where, disguised as an apprentice, he finds a place in her father's workshop.

But this is no fairy tale, no conventional love story. Their world—though they don't know it yet—is ending. A strange wind has begun to blow, and in its wake, things are disappearing: songs, stories, artworks, and finally, people. Beautiful ships with white sails are glimpsed on the horizon...

When the novel was first published in the UK in 2007 under the title *Starbook*, the central role of the Middle Passage was overlooked. Okri has since rewritten the book, giving it a new dimension, more light, more acumen. In 2022 the deep political impact of this extraordinary tale won't be missed.

PRAISE FOR *STARBOOK*:

"A rich fabric of symbol, echo, and allusion...it is the imaginative generosity and peculiar purity of the writing that continually touch the heart...[Okri] seduces the reader with a rapt recounting of the infinite within the particular."

— THE OBSERVER

"The language of [Okri's] story is simple, courtly, timeless, childlike, beautiful...What he has created, however, is a unique and beguiling world of his own imagining."

— SUNDAY HERALD

"As ever with Okri, there are passages of incredible beauty."

— FINANCIAL TIMES

PAPERBACK ORIGINAL



NOVEMBER 2022 | on sale 11/15/2022

\$18.99 / NCR

Paperback Original | 5 1/4 x 8" | 432 pages

978-1-63542-279-5 | CQ 24

E-book 978-1-63542-286-3

FICTION

Rights: North America (excl. Canada)

Agent: Georgina Capel, Georgina Capel Associates Ltd

(georgina@georginacapel.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to colonialism, history, and literary interest media
- Author appearances by request
- Featured title at regional trade shows
- Print, online, and social media advertising campaign
- Library marketing and conference promotions
- DRCs available on Edelweiss

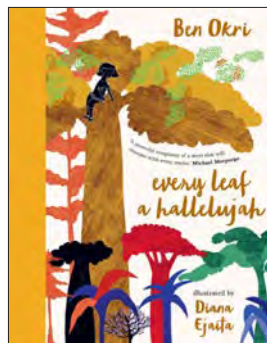


© Mar Bray

Ben Okri is a poet, novelist, essayist, short-story writer, anthologist, aphorist, and playwright. He has also written film scripts. His works have won numerous national and international prizes, including the Booker Prize for Fiction. His illustrated eco-fable *Every Leaf a Hallelujah* and his novel *Astonishing the Gods* were published by Other Press in 2022.

ON RACE

ignorance thinks there's black and white
 ignorance thinks there's them and us
 ignorance thinks of outsiders and insiders
 ignorance thinks about skin and not heart
 ignorance thinks one race is better than another
 ignorance thinks people should be kept apart
 ignorance thinks nothing unites us all
 ignorance fears the foreign and unknown
 ignorance is the soul of cowardice and fear
 ignorance speaks and darkness forms in the air
 ignorance will destroy this world with hate
 wisdom with light will change that fate



Every Leaf a Hallelujah
 HC | \$22.99/29.99C
 978-1-63542-270-2



Astonishing the Gods
 PB | \$15.95/NCR
 978-1-63542-265-8

Ben Okri

A FIRE IN MY HEAD

POEMS FOR THE DAWN

From the renowned Booker Prize-winning author, a powerful collection of poems covering topics of the day, such as the refugee crisis, Black Lives Matter protests, and COVID-19.

*In our times of crisis
The mind has its powers*

This book brings together many of Ben Okri's most acclaimed and politically charged poems.

"Grenfell Tower, June 2017," published in the *Financial Times* less than ten days after the fire, was played more than six million times on Facebook, and was retweeted by thousands on Twitter.

"Notre-Dame Is Telling Us Something" was first read on BBC Radio 4, in the aftermath of the cathedral's near destruction. It speaks eloquently of the despair that was felt around the world.

In "shaved head poem," Okri writes of the confusion and anxiety felt as the world grappled with a health crisis unprecedented in our times.

"Breathing the Light" is his response to the events of summer 2020, when a Black man died beneath the knee of a white policeman, a tragedy sparking a movement for change.

These poems and others, including poems for Ken Saro-Wiwa, Barack Obama, Amnesty International, and more, make this a uniquely powerful collection that blends anger and tenderness with Okri's inimitable vision.

PRAISE FOR BEN OKRI:

"Fiction's master of enchantments stares down a real horror, and without blinking or flinching, produces a work of beauty, grace, and uncommon power." —MARLON JAMES

"Ben Okri is that rare thing, a literary and social visionary, a writer for whom all three—literature, culture, and vision—are profoundly interwoven." —ALI SMITH

"Okri is a master in knowing what is better left unsaid...each word chosen is vital." —LOS ANGELES REVIEW OF BOOKS



NOVEMBER 2022 | on sale 11/15/2022

\$21.99 / NCR

Hardcover | 5 x 7 1/2" | 160 pages

978-1-63542-308-2 | CQ 12

E-book 978-1-63542-309-9

POETRY

Rights: North America (excl. Canada)

Agent: Georgina Capel, Georgina Capel Associates Ltd
(georgina@georginacapel.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to poetry, race, and literary interest media
- Author appearances by request
- Backlist promotions
- Social media advertising
- DRCs available on Edelweiss



© Kate Slininger

Clifford Thompson's work has appeared in *The Best American Essays 2018*, as well as the *Washington Post*, *Wall Street Journal*, *Threepenny Review*, and *Village Voice*. He is the recipient of a Whiting Award for nonfiction and teaches at New York University, Sarah Lawrence College, and the Bennington Writing Seminars. His previous book, *What It Is: Race, Family, and One Thinking Black Man's Blues*, was published by Other Press in 2019. He lives in Brooklyn, New York.



What It Is
 HC | \$19.99/\$25.99C
 978-1-59051-905-9

FROM *BIG MAN AND THE LITTLE MEN*



Clifford Thompson

BIG MAN AND THE LITTLE MEN

A GRAPHIC NOVEL

A writer navigates shady—and potentially deadly—political campaigns in this vibrant graphic novel about unconscious bias and how the cynical exploit it.

April Wells, a celebrated African-American memoirist and essayist, lands a writing assignment unlike any she has had before: covering the presidential campaign of the presumptive Democratic nominee, William Waters, for a high-profile magazine. Waters, a well-spoken progressive with lofty ideals of unity in diversity, faces the polar opposite in his Republican challenger, the anti-intellectual, narcissistic Lee Newsome, who seeks to gain power by sowing division. Ahead of the Democratic National Convention, to be held in April's hometown, Waters must also contend with a potential Achilles' heel: persistent rumors that he has cheated on his wife with young male staffers.

At first excited about the assignment, April sometimes feels out of her depth and wonders why she was chosen instead of a veteran journalist. When a woman contacts her accusing Waters of sexual assault, April is torn: should she do her job and report this? Or should she sit on it, in case the damage to Waters's reputation would help Newsome win the presidency?

Events soon spiral out of control, and April, feeling that her life may be in danger but mistrusting the police and the FBI, thinks of one person she can count on: the Big Man, a longtime friend from her hometown, now its mayor. Along with his stalwart crew of Little Men, they set out to unravel a gripping mystery that goes all the way to the top.

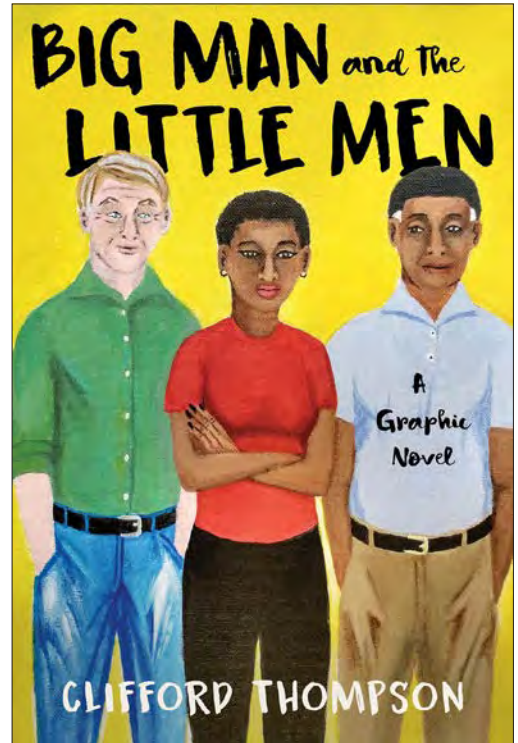
PRAISE FOR **WHAT IT IS:**

"An engaging and important book."

— **TIMES LITERARY SUPPLEMENT**

"In prose that is subtle and graceful, Thompson's narrative casts a refreshing light on race in America."

— **PUBLISHERS WEEKLY**



NOVEMBER 2022 | on sale 11/22/2022

\$25.99 / \$33.99C

Hardcover | 7 x 10" | 96 pages

978-1-63542-200-9 | CQ 12

E-book 978-1-63542-201-6

FICTION

Rights: World

Agent: Andrew Blauner, Blauner Books

(andrew@blaunerbooks.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to illustrated, literary, race, gender, and art-centric media
- Author appearances by request



© Sigrid Rothe

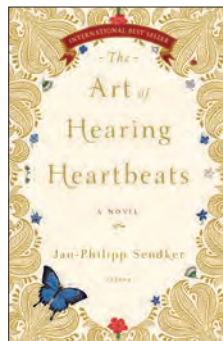
Jan-Philipp Sendker, born in Hamburg in 1960, was the American correspondent for *Stern* from 1990 to 1995, and its Asian correspondent from 1995 to 1999. *The Art of Hearing Heartbeats*, his first novel, became an international bestseller, and was followed by two sequels, *A Well-Tempered Heart* and *The Heart Remembers*. He lives in Berlin with his family.

Imogen Taylor was born in London in 1978 and has lived in Berlin since 2001. She is the translator of Sascha Arango, Dirk Kurbjuweit, and Melanie Raabe, among others. Her translation of Sasha Marianna Salzmann's *Beside Myself* (Other Press, 2020) was short-listed for the 2021 Helen & Kurt Wolff Translator's Prize and the 2020 Schlegel-Tieck Prize.

FROM **THE REBEL AND THE THIEF**

After walking for a few minutes, I found myself at the corner of Patriots Avenue, an eight-lane thoroughfare with so many lights and streetlamps that you could see every cockroach on the road. In the past, I had seen traffic jams here even at midnight, but now the place was deserted, as if everyone had fled the city. I needed to cross the avenue and walk a good quarter of a mile under the streetlamps before I could turn off into the next alleyway.

Head down, I hurried past a hotel and a row of shuttered stores, and was about to dash across the road when I heard sirens and roaring engines in the distance. I looked around nervously. There were no parked cars or cookshops to hide behind. The noise came closer. I wriggled under a bench at a bus stop and lay flat on the ground, clutching a metal bench leg in both hands, as if it could protect me. When I thought of the grief it would cause my mother if I got picked up by soldiers, I felt physically sick. Two police cars streaked past with blue lights flashing, followed by three, four, five military trucks. Even when they were well out of sight and earshot, I didn't move. My body was rigid with fear. I contemplated turning back, but the thought of Thida's hunger drove me on.



The Art of Hearing Heartbeats

PB | \$17.95/\$23.95C
978-1-59051-463-4

ALSO AVAILABLE:

A Well-Tempered Heart

PB | \$15.95/\$17.95C
978-1-59051-640-9

The Heart Remembers

PB | \$17.99/\$23.99C
978-1-59051-841-0

Jan-Philipp Sendker

THE REBEL AND THE THIEF

A NOVEL

From the internationally bestselling author of *The Art of Hearing Heartbeats*, a moving tale of forbidden love and extraordinary courage in the face of disaster.

Eighteen-year-old Niri and his family live a modest but secure life working in the villa of the wealthy Benzes. But when the pandemic comes, they are all let go, and left staring into the abyss of abject poverty. As their situation grows increasingly desperate, the once rule-abiding monastery student decides he won't wait at the mercy of a corrupt, indifferent government, and rebels against his father's resigned acceptance.

Sneaking through the locked-down city at night, past the military patrols, Niri returns to the villa to take what his family needs to survive. Waiting for him is his childhood friend—and the Benzes' daughter—Mary, who has a bigger plan that will change their lives forever.

A universal story of love across social classes, *The Rebel and the Thief* poignantly shows how adversity can teach us what matters most: courage to resist, will to change, and unconditional trust in one another.

PRAISE FOR **THE ART OF HEARING HEARTBEATS:**

"Magical...It's stories like The Art of Hearing Heartbeats that show how our very existence is important...What a gift that is."

— HUFFINGTON POST

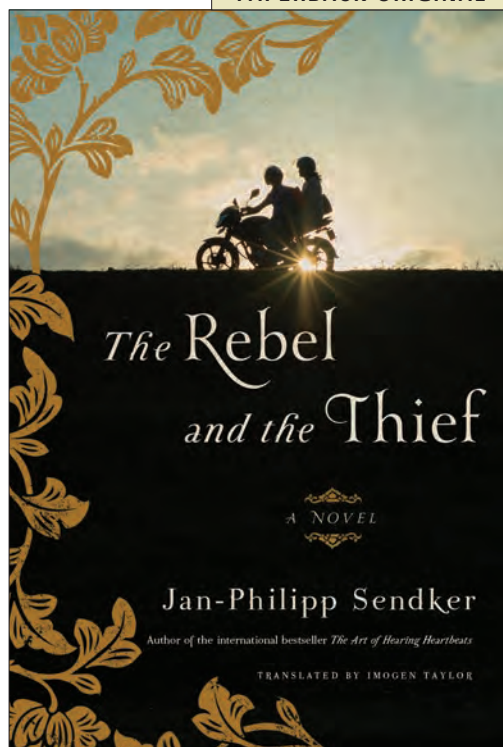
"A lush tale of romance and family...beautiful...bound to enchant readers."

— BOOKLIST

"Brilliant...a love story of the most masterful variety...readers will delight in the emotional power of Sendker's storytelling."

— SHELF AWARENESS

PAPERBACK ORIGINAL



NOVEMBER 2022 | on sale 11/22/2022

\$18.99 / \$24.99C

Paperback Original | 5 1/4 x 8" | 368 pages

978-1-63542-304-4 | CQ 24

E-book 978-1-63542-305-1

FICTION

Rights: World English

Proprietor: Penguin Random House Verlagsgruppe GmbH,

Gesche Wendebourg

(gesche.wendebourg@penguinrandomhouse.de)

- National review and feature publicity campaign including radio, print, and online coverage
- Targeted outreach to East Asian, literary, and translation interest media
- Author appearances by request
- Backlist promotions
- Featured title at Winter Institute and fall regional shows
- Print, online, and social media advertising campaign
- DRCs available on Edelweiss



© Akra de la Cruz

Iván Repila worked in advertising, graphic design, and publishing before turning to writing with his highly acclaimed debut novel, *Despicable Comedy*. His second novel, *The Boy Who Stole Attila's Horse*, was his first to appear in English. Repila's work is celebrated in his homeland of Spain and praised for its originality and depth, and has been translated into more than fifteen languages.

Mara Faye Lethem is an award-winning translator of contemporary Catalan and Spanish prose, and the author of *A Person's a Person, No Matter How Small*. Her recent translations include books by Patricio Pron, Max Besora, Javier Calvo, Marta Orriols, Toni Sala, Alicia Kopf, and Irene Solà. She is currently translating the collected short stories of Pere Calders.

FROM **THE ALLY**

At first it was fun. Three guys on a sofa talking about life, sex, and politics. I don't talk to them about my work, because it's not like I have much to say. Cruel jokes are followed by even crueler ones. We subjected every woman on television to an exhaustive analysis of their female attributes. You're either a tits man or an ass man. We would tell each other things. Like about the first time I heard the word shrimp to refer to an ugly girl, from the mouth of a literature professor, at the age of thirteen: "You throw away the head, but you eat the body." All the students seemed to find it hilarious. For my fifteenth birthday, my first girlfriend let me touch her tits. I thought I saw her crying, and I remember thinking that I'd squeezed too hard. I was telling my best friend about it five minutes later, after masturbating. The first time I got a blowjob, at eighteen, I couldn't get it up, because of the impact of seeing myself in a situation I'd only seen on a screen before. I told the girl that maybe we could kiss first. She said why, when that was what guys liked. Those kinds of things.

We shared photos of our single female friends. We would spell out the names of actresses. We put a "Do not disturb" sign on the door to our room when we had a guest. We would send each other porn videos. We had a typical healthy relationship between adult men.

Iván Repila

THE ALLY

A NOVEL

In this unexpectedly hilarious social novel, a misguided thirty-something tries to beat his girlfriend at her own game: becoming the ultimate feminist.

When he first meets Najwa at a lecture by Siri Hustvedt—whom he's never read—our hero discovers a whole new world of feminist thought. Determined to impress her, he sets out sincerely on his journey to allyship. His mother confides in him about the dreams she had to sacrifice because of the patriarchy, and he laments the violence and oppression women face. But he can't help but notice that they're going about their activism the wrong way...

So our hero does what any good ally should: he gathers the worst of the macho men in town and begins a campaign to provoke the feminists. By "putting them in their place" with this phallic club—pelting demonstrators with raw eggs, posting obscene, threatening manifestos—he's convinced he can make women understand, and get them to fight harder for the cause.

As his plan spectacularly fails, *The Ally* mixes humor, clever storytelling, and hard-core feminist theory to lampoon the macho superiority complex and our modern gender wars.

PRAISE FOR *THE BOY WHO STOLE ATTILA'S HORSE*:

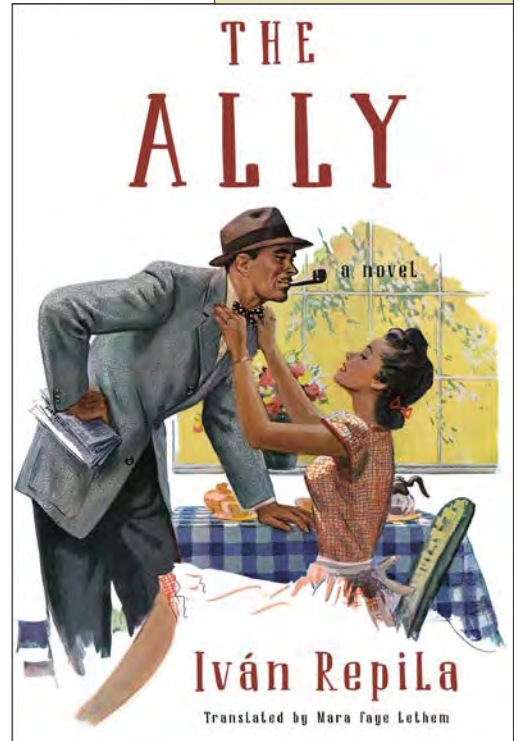
"This exquisite, terrifying novella is daunting and magnificent, a book that celebrates storytelling as the truest way towards understanding existence."

—IRISH TIMES

"A stark allegory about the experience of being arbitrarily imprisoned...Repila gives us ground for optimism in this climate of austerity...the ending of this bittersweet fable of our times is both tragic and a call to arms."

—TIMES LITERARY SUPPLEMENT

PAPERBACK ORIGINAL



DECEMBER 2022 | on sale 12/13/2022

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 240 pages

978-1-63542-254-2 | CQ 24

E-book 978-1-63542-255-9

FICTION

Rights: World English

Proprietor: Editorial Planeta, Elena Ramírez Rico

(eramirezr@planeta.es)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to feminist, satire, translation, and literary interest media
- Author appearances by request
- Digital and social media advertising campaign
- DRCs available on Edelweiss



Francesca Mantovani, © Editions Gallimard

Camille de Toledo was born in 1976 in Lyon, France. He is a writer and visual artist educated in Paris, London, and New York. He is the author of five novels as well as essays and plays. His writings are known for blending genres such as fable and memoir, and history and narrative. *Theseus, His New Life* is his first novel to be published in English.

Willard Wood grew up in France and has translated more than thirty works of fiction and nonfiction from the French. He has won the Lewis Galantière Award for Literary Translation and received a National Endowment for the Arts Fellowship in Translation. He lives in Norfolk, Connecticut.

FROM **THESEUS, HIS NEW LIFE**

Advances in human knowledge often come about, I believe, when connections that had previously gone unnoticed are hypothesized. What can be said of the case under review? Over several generations, human matter is subjected to modification, buffeted by exile, exposed to deaths and births, wars, crises. It clings to the hope of a better life and survives thanks to secrets, to erasures from memory, to camouflage. Looking at photographs of earlier times, at family albums, we encounter beings that are separated from us by decades and we ask ourselves what connection could link these lives together through so many cycles of separation. What are the ricochets, to put the question differently, of which our lives are the ripples? If we allow ourselves to enter the disquieting zone in which this book and many other elements of our collective lives have plunged me, we can ask ourselves this question, which I believe to be useful for building the new foundations that we need:

*what does matter know that we as yet don't know
and that we fail to bring over the threshold of language?*

Camille de Toledo

THESEUS, HIS NEW LIFE

A NOVEL

A mesmerizing, poetic autofiction about the quest to find meaning in family tragedies, and a sense of self after loss.

In 2012, Theseus heads east in search of a new life, fleeing the painful memories of his past: the suicide of his older brother, the death of his mother, shortly followed by that of his father. He takes three boxes of archives, leaving everything in disarray, and boards the last night train with his children. He thinks he's heading toward the light, toward a reinvention, but the past quickly catches up to him.

With a stunning mix of poetry and prose, Camille de Toledo beautifully captures the conflicting urges to look back at or away from our complex histories, made all the more poignant by the scattered contents of Theseus's archives—black-and-white photos, fragments of handwritten notes.

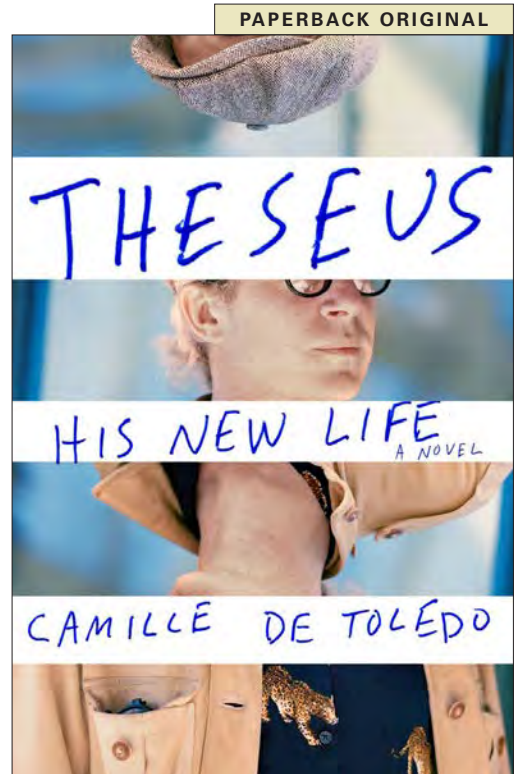
PRAISE FOR **THESEUS, HIS NEW LIFE**:

"A beautiful text with the weight of a myth and the sadness of a dirge."

— **LE MONDE**

"[De Toledo] explores the familial labyrinth, pulling us in with enchanting, captivating, harrowing prose."

— **LA CROIX**



JANUARY 2023 | on sale 1/10/2023

\$17.99 / \$23.99C

Paperback Original | 5 1/4 x 8" | 256 pages

978-1-63542-210-8 | CQ 24

E-book 978-1-63542-211-5

FICTION

Rights: World English

Agent: Pierre Astier, Astier-Pécher Film & Literary Agency
(pierre@pierreastier.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, Jewish, grief, and translation interest media
- Digital and social media advertising campaign
- DRCs available on Edelweiss

FROM **WIND DRINKERS**



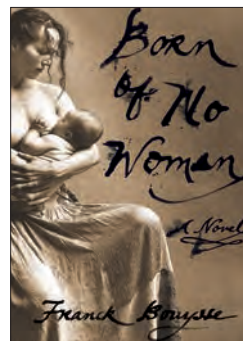
© Pierre Demary

Franck Bouysse was born in France in 1965. He began his writing career in 2007 after working as a biology teacher. His previous novel, *Born of No Woman* (Other Press, 2021), won numerous literary prizes in France, including the Elle Readers' Grand Prize, the Booksellers' Prize, and the Prix Babelio.

Chris Clarke has translated work by Raymond Queneau, Pierre Mac Orlan, Éric Chevillard, and Ryad Girod, among others. He was awarded the French-American Foundation Translation Prize for fiction in 2019 for his translation of Marcel Schwob's *Imaginary Lives*. Two years earlier he was a finalist for the same prize for his translation of Patrick Modiano's *In the Café of Lost Youth*.

There were four of them, but they made one, they are one now, and they will be one forever. A single legible sentence made of four slivers of flesh, coiled, soldered together, galvanized. Four siblings, four lives interwoven, joined one to the next in a single phrase that is in the process of being written. Three brothers and a sister, born of the *Gour Noir*.

When school let out, the children would head to a viaduct formed by the imposing arch that supported the railway trestle, under which the river flowed like a thread through the eye of a needle. On evenings when the weather was fair, the sun tore the surface into thousands of grimacing mouths, tattooing shadows across it in some ephemeral symbolism, one that remained in perpetual motion only to disappear at dusk, erased by an asinine god. When the weather was poor, tatters of fog unraveled in misty strips, like tiny ghosts hesitating between two worlds. Fat drops of water detached themselves from the arch, kidnapping the light as they followed the dizzying course that would lead to their death. In a great eddy beneath the viaduct, a fisherman's boat fastened to a pile smacked at regular intervals against the pier made of rectangular granite blocks. It was almost as if something were alive beneath it, giving rise to that movement which jerked at the rope, some sort of entity larger than a body, an entity without desires, unjudging, without any sense of hierarchy, just there to detachedly call attention to the hopes of man, to give the illusion that there was a time when they were not in vain.



Born of No Woman
PB | \$17.99/\$23.99C
978-1-63542-022-7

Franck Bouysse

WIND DRINKERS

A NOVEL

A thrilling mix of French noir and American Western that charts a family's struggle for freedom and justice in a hostile mountain community.

In Gour Noir, an isolated valley cut off from the rest of the world, there live four siblings—three brothers and a sister who are united by an unfailing bond: Marc, who constantly reads in secret, in defiance of his father's wishes; Matthieu, who can hear trees thinking; Mabel, a wondrously savage and graceful beauty; and Luc, the tragic child, the idiot, undoubtedly the wisest of them all, who can speak to frogs, deer, and birds, and dreams of one day becoming one of them. Like their father and grandfather before them, they all work for Joyce the Tyrant, the adventurer, the cold-blooded beast of the Quarries and the Dam.

Winner of the Prix Jean Giono, *Wind Drinkers* is a masterful, parable-like novel about the power of nature and the promise of rebellion.

PRAISE FOR *BORN OF NO WOMAN*:

"This book feels like the Marquis de Sade's Justine if Justine had written it...show[ing] the author's keen observational skills when it comes to class and gender."

— **CRIMEREADS**, Best International Crime Fiction of the Month

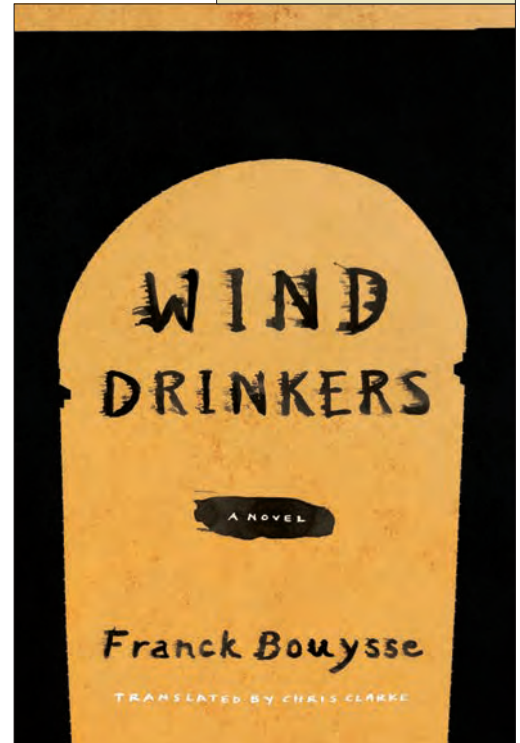
"Undoubtedly effective...[with] plenty of narrative surprises."

— **THE GUARDIAN**, The Best New Fiction in Translation

"Born of No Woman has elements of both a Victorian novel and a Gothic tale...superb."

— **CHICAGO REVIEW OF BOOKS**

PAPERBACK ORIGINAL



JANUARY 2023 | on sale 1/17/2023

\$18.99 / \$24.99C

Paperback Original | 5 1/4 x 8" | 400 pages

978-1-63542-172-9 | CQ 24

E-book 978-1-63542-173-6

FICTION

Rights: World English

Proprietor: Albin Michel, Solène Chabanais

(solene.chabanais@albin-michel.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Francophile, suspense, crime, translation, and literary interest media
- Author appearances by request
- Online and social media advertising
- DRCs available on Edelweiss



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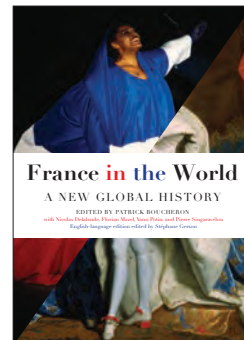
Nicolas Delalande is an associate professor of history at the Centre d'Histoire de Sciences Po and editor in chief of *La Vie des Idées*, an online magazine. He is the author of *Les Batailles de l'impôt: Consentement et résistances de 1789 à nos jours* (2011) and a coeditor, with Patrick Boucheron, et al, of *France in the World* (Other Press, 2019) and, with Nicolas Barreyre, of *A World of Public Debts: A Political History* (2020).

Anthony Roberts is a freelance writer, journalist, poet, and prize-winning translator. He currently lives in France.

FROM **STRUGGLE AND MUTUAL AID**

After the early 1870s, governments perceived the International Workingmen's Association as a worldwide revolutionary threat.

The shared ambition of the founders of the IWA was more modest, but ultimately more ambitious. Their plan was to bring the workers of Europe and America together under a single banner. Some of them dreamed of world revolution, but the main priority was to develop capacities for concerted organization and struggle against the globalizing of capital. The IWA was by no means opposed to the mechanics of globalization—far from it. More rapid exchanges of information, cheaper travel between countries and continents, and simpler ways of transferring funds were welcomed by its members, who sought to enable workers to compete successfully with the bourgeoisie; the workers being, if anything, more thoroughly imbued with the values of freedom, mobility, and emancipation than the bourgeois. Obviously such values fed the logic of abolishing national frontiers. The seeds of workers' internationalism sown by the IWA were neither the opposite, nor the negation of globalization; rather, they pressed globalization into the service of those men and women who were busy creating it. The IWA was not an antiglobalization movement. It was globalization in an early, alternative form, and today the history of its aspirations, uncertainties, accomplishments, and failures can help us to understand what the world might have been, and why it has become what it is.



France in the World
PB | \$38.99/\$51.99C
978-1-59051-941-7

Nicolas Delalande

STRUGGLE AND MUTUAL AID

THE AGE OF WORKER SOLIDARITY

A dynamic historian revisits the workers' internationals, whose scope and significance are commonly overlooked.

In current debates about globalization, open and borderless elites are often set in opposition to the immobile and protectionist working classes. This view obscures a major historical fact: for around a century—from the 1860s to the 1970s—worker movements were at the cutting edge of internationalism.

The creation in London of the International Workingmen's Association in 1864 was a turning point. What would later be called the "First International" aspired to bring together European and American workers across languages, nationalities, and trades. It was a major undertaking in a context marked by opening borders, moving capital, and exploding inequalities.

In this urgent, engaging work, historian Nicolas Delalande explores how international worker solidarity developed, what it accomplished in the nineteenth and twentieth centuries, and why it collapsed over the past fifty years, to the point of disappearing from our memories.

PRAISE FOR *A WORLD OF PUBLIC DEBTS*:

"A fascinating and illuminating book...[It] sets the standards for what future historical research should look like: a fine mixture of political, ideological, and socioeconomic history...A must-read."

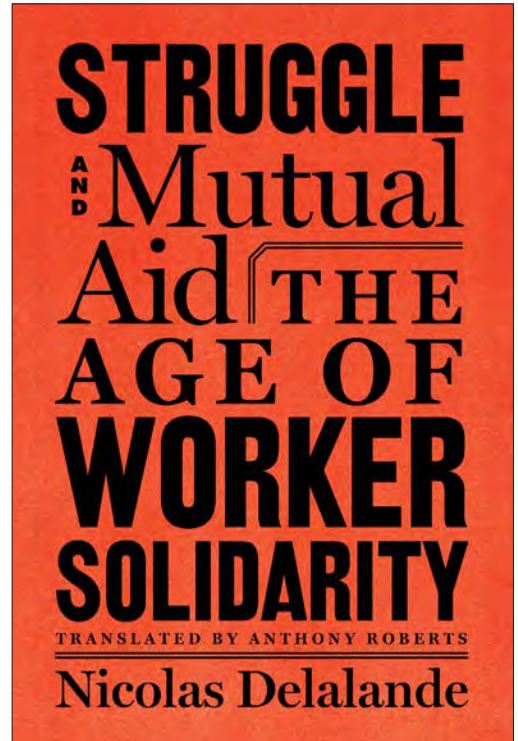
— **THOMAS PIKETTY**,
author of *Capital in the Twenty-First Century*

"The essays in this volume reveal how public debt goes to the core of the entangled relationship between government and money...a stunning collection."

— **JEREMY ADELMAN**,
author of *Republic of Capital*

"A brilliant work of historical scholarship."

— **EMMA ROTHSCHILD**,
author of *Economic Sentiments*



JANUARY 2023 | on sale 1/24/2023

\$29.99 / \$39.99C

Hardcover | 6 x 9" | 368 pages

978-1-63542-010-4 | CQ 12

E-book 978-1-63542-011-1

NONFICTION

Rights: World English

Proprietor: Éditions du Seuil, Jennie Dorny

(jennie.dorny@seuil.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to history, political, economic, and translation interest media
- Author appearances by request
- Academic marketing
- Library marketing and conference promotions
- DRCs available on Edelweiss

LEMON

A NOVEL

PAPERBACK REPRINT

"With taut, crisp writing, Kwon Yeo-sun deftly walks the tightrope of psychological suspense... A smart, well-crafted page-turner."
—TAMI HOAG, #1 New York Times bestselling author

LEMON

a novel

Kwon Yeo-sun

AUGUST 2022 | on sale 8/16/2022

\$15.99 / \$21.99C

Paperback Reprint | 5 x 7 1/2" | 160 pages

978-1-63542-331-0 | CQ 24

E-book 978-1-63542-089-0

FICTION

Rights: World English (UK Sold)

Agent: Barbara Zitwer, Barbara J Zitwer Agency
(zitwer@gmail.com)

Kwon Yeo-sun was born in Andong, South Korea, and now lives in Seoul. In 1996 she received the Sangsang Literary Award for her debut novel, *Niche of Green*. Her subsequent novels and short stories have received numerous literary awards, including the Hankook Ilbo Literary Award, Yi Sang Literary Prize, and Oh Yeong-su Literature Award, among others. *Lemon* is her first novel to be published in English.

***Parasite* meets *The Good Son* in this piercing psychological portrait of three women haunted by a brutal, unsolved crime.**

In the summer of 2002, when Korea is abuzz over hosting the FIFA World Cup, eighteen-year-old Kim Hae-on is killed in what becomes known as the High School Beauty Murder. Two suspects quickly emerge: rich kid Shin Jeongjun, whose car Hae-on was last seen in, and delivery boy Han Manu, who witnessed her there just a few hours before her death. But when Jeongjun's alibi checks out, and no evidence can be pinned on Manu, the case goes cold.

Seventeen years pass without any resolution for those close to Hae-on, and the grief and uncertainty take a cruel toll on her younger sister, Da-on, in particular. Unable to move on with her life, Da-on tries in her own twisted way to recover some of what she's lost, ultimately setting out to find the truth of what happened.

Shifting between the perspectives of Da-on and two of Hae-on's classmates struck in different ways by her otherworldly beauty, *Lemon* ostensibly takes the shape of a crime novel. But identifying the perpetrator is not the main objective here: Kwon Yeo-sun uses this well-worn form to craft a searing, timely exploration of privilege, jealousy, trauma, and how we live with the wrongs we have endured and inflicted in turn.

PRAISE FOR **LEMON**:

"Kwon's writing is masterly. Her sentences are crisp, concise, and potent; just one contains as much meaning as two or three of your average storyteller's... Her hypnotic effect will stay with the reader long after the last page has been read. You'll wish there were more; but you'll be grateful it ended as it did... a bright, intense, refreshing story."

— NEW YORK TIMES BOOK REVIEW

"A haunting literary crime story... Razor-sharp observations of class, gender, and privilege in contemporary Korea... [a] page-turner."

— COSMOPOLITAN

Rachel Aspden

GENERATION REVOLUTION

ON THE FRONT LINE BETWEEN TRADITION AND CHANGE IN THE MIDDLE EAST

A *New York Times* Notable Book of 2017, *Generation Revolution* unravels the complex forces shaping the lives of four young Egyptians on the eve and in the aftermath of the Arab Spring, and what their stories mean for the future of the Middle East.

In 2003, Rachel Aspden arrived in Egypt as a twenty-three-year-old journalist. She found a country on the brink of change. The two-thirds of Egypt's eight million citizens under the age of thirty were stifled, broken, and frustrated, caught between a dictatorship that had nothing to offer them and their autocratic parents' generation, defined by tradition and obedience.

In January 2011, the young people's patience ran out. They thought the revolution that followed would change everything. But as violence escalated, the economy collapsed, and as the united front against Mubarak shattered into sectarianism, many found themselves at a loss.

Following the stories of four young Egyptians—Amr the atheist software engineer, Amal the village girl who defied her family and her entire community, Ayman the one-time religious extremist, and Ruqayah the would-be teenage martyr—*Generation Revolution* exposes the failures of the Arab Spring and shines new light on those left in the wake of its lost promise.

PRAISE FOR *GENERATION REVOLUTION*:

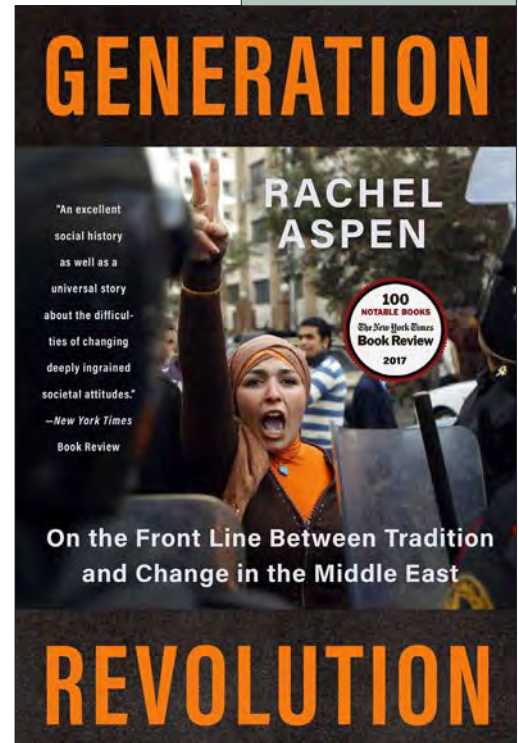
"An excellent social history of Egypt's persistent pathologies, as well as a universal story about the difficulties of changing deeply ingrained societal attitudes."

— *NEW YORK TIMES BOOK REVIEW*

"Generation Revolution offers sharp insight into how the youth movement came together and why it fell apart...Chronicling the experiences of four young Egyptians, the book provides fascinating detail but no easy answers."

— *WASHINGTON POST*

PAPERBACK REPRINT



AUGUST 2022 | on sale 8/23/2022

\$19.99 / \$25.99C

Paperback Reprint | 5 1/4 x 8" | 272 pages

978-1-59051-982-0 | CQ 24

E-book 978-1-59051-856-4

NONFICTION

Rights: North America

Agent: George Lucas, InkWell Management in association with Catherine Clarke, Felicity Bryan Associates (george@inkwellmanagement.com, cc@felicitybryan.com)

Rachel Aspden became literary editor of the *New Statesman* in 2006, at the age of twenty-six. She now works at *The Guardian* and is a freelance writer for the *New Statesman*, *Observer*, *Prospect*, and *Think* magazine (Qatar). She lived in Cairo from 2003–2004 and worked as an editor and reporter for the English-language *Cairo Times*. In 2010 she was awarded a yearlong travel fellowship by the Winston Churchill Memorial Trust to research activists working to fight extremism within Islam. She is currently based in London.

John Boyne

THIS HOUSE IS HAUNTED

A NOVEL



SEPTEMBER 2022 | on sale 9/27/2022

\$17.99 / NCR

Paperback Reprint | 5 ½ x 8 ¼" | 304 pages

978-1-63542-287-0 | CQ 24

E-book 978-1-59051-680-5

FICTION

Rights: US

Agent: Eric Simonoff, William Morris Endeavor

(es@wmeagency.com)

John Boyne was born in Ireland in 1971 and is the author of twelve novels for adults, most recently the *New York Times* bestseller *The Heart's Invisible Furies*, *A Ladder to the Sky*, and *A Traveler at the Gates of Wisdom* as well as six novels for teens and young adults including the #1 *New York Times* bestselling *The Boy in the Striped Pajamas*.

A Dickensian ghost story from the bestselling author of *The Heart's Invisible Furies* and *A Ladder to the Sky*.

Set in Norfolk, England, in 1867, *This House Is Haunted* is a striking homage to the classic nineteenth-century ghost story. Eliza Caine responds to an ad for a governess position at Gaudlin Hall. When she arrives at the home, shaken by an unsettling disturbance that occurred during her travels, she is greeted by the two children now in her care, Isabella and Eustace. There is no adult present to represent her mysterious employer, and the children offer no explanation. Later that night in her room, another terrifying experience further reinforces the sense that something is very wrong.

From the moment Eliza rises the following morning, her every step seems dogged by a malign presence that lives within Gaudlin's walls. Eliza realizes that if she and the children are to survive its violent attentions, she must first uncover the hall's long-buried secrets and confront the demons of its past. Clever, captivating, and witty, *This House Is Haunted* is pure entertainment, with a catch.

PRAISE FOR ***THIS HOUSE IS HAUNTED***:

"A richly horrifying experience...a Gothic manse, honeycombed with secret passages, occult symbolism, and a subterranean river of terror, all there for the right lucky reader to stumble upon in the dead of night."

— **NEW YORK TIMES BOOK REVIEW**

"A wonderfully creepy novel...magnificently eerie."

— **THE OBSERVER**

"Great fun...Boyne keeps up a constant barrage of surprises and the pace is terrific."

— **THE TIMES (UK)**

Frederick Kaufman

THE MONEY PLOT

A HISTORY OF CURRENCY'S POWER TO ENCHANT, CONTROL, AND MANIPULATE

Half fable, half manifesto, this brilliant new take on the ancient concept of cash lays bare its unparalleled capacity to empower and enthrall us.

Frederick Kaufman tackles the complex history of money, beginning with the earliest myths and wrapping up with Wall Street's byzantine present-day doings. Along the way, he exposes a set of allegorical plots, stock characters, and stereotypical metaphors that have long been linked with money and commercial culture, from Melanesian trading rituals to the dogma of medieval churchmen faced with global commerce, the rationales of mercantilism and colonial expansion, and the U.S. dollar's 1971 unpinning from gold.

The Money Plot offers a tool to see through the haze of modern banking and finance, demonstrating that the standard reasons given for economic inequality—the neoliberal gospel of market forces—are, like dollars, euros, and yuan, contingent upon structures people have designed. It shines a light on the one percent's efforts to contain a money culture that benefits them within boundaries they themselves are increasingly setting. And Kaufman warns that if we cannot recognize what is going on, we run the risk of becoming pawns and shells ourselves, of becoming characters in someone else's plot, of becoming other people's money.

PRAISE FOR *THE MONEY PLOT*:

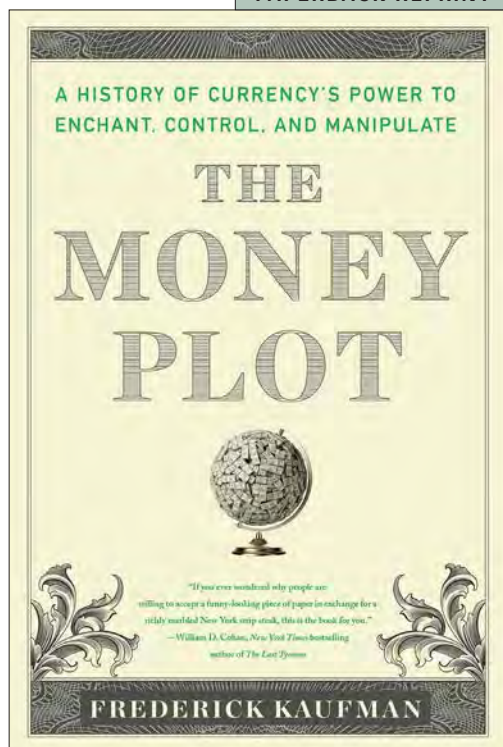
"There is a lot of erudition in Mr. Kaufman's analysis of money as a form of storytelling...All money depends on the faith of those who use it. And like any powerful belief, money can be exploited by some to manipulate the minds of others."

— WALL STREET JOURNAL

"Fascinating...Kaufman has a sharp eye for colorful anecdotes and a witty and incisive prose style. The result is an appealing compendium of musings and money-related minutiae."

— PUBLISHERS WEEKLY

PAPERBACK REPRINT



NOVEMBER 2022 | on sale 11/1/2022

\$19.99 / \$25.99C

Paperback Reprint | 5 1/4 x 8" | 304 pages

978-1-63542-315-0 | CQ 24

E-book 978-1-59051-719-2

NONFICTION

Rights: World

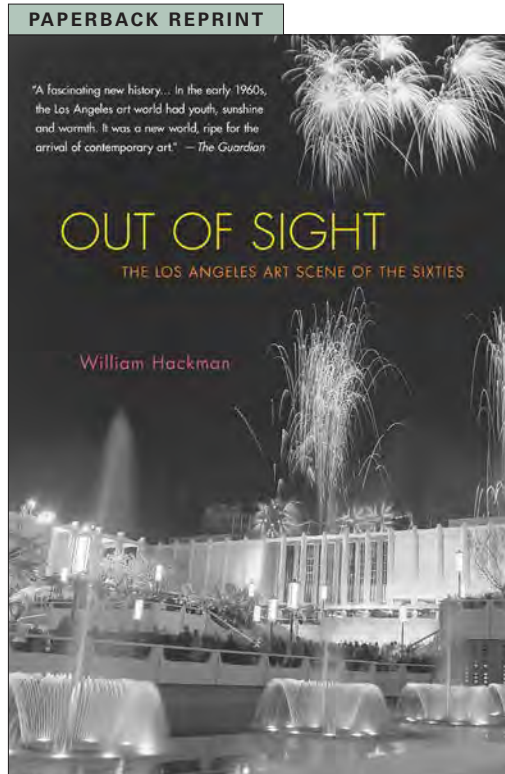
Agent: Adam Eaglin, Elyse Cheney Literary Associates
(adam@cheneyagency.com)

Frederick Kaufman, an English professor by training and profession, has for the past decade focused his attention on the fiction that is money. His unorthodox insights into the ways of Wall Street have resulted in numerous magazine articles for publications ranging from *Scientific American* to *Wired* to *Foreign Policy* to *Harper's*, as well as appearances on NBC, Bloomberg, Fox Business Network, and *Democracy Now!*, and invitations to lecture in both the United States and Europe, including an address to the General Assembly of the United Nations.

William Hackman

OUT OF SIGHT

THE LOS ANGELES ART SCENE OF THE SIXTIES



NOVEMBER 2022 | on sale 11/22/2022

\$19.99 / \$25.99C

Paperback Reprint | 5 1/4 x 8" | 320 pages

978-1-63542-316-7 | CQ 24

E-book 978-1-59051-412-2

NONFICTION

Rights: World

Agent: Laurie Fox, Linda Chester and Associates Literary Agency
(laurie@lindachester.com)

William Hackman is a former managing editor at the J. Paul Getty Trust and a longtime arts journalist who has written extensively about art, music, and theater. His essays, articles, and reviews have appeared in major American newspapers and magazines, including the *Chicago Tribune*, *Philadelphia Inquirer*, and *Los Angeles Times*. He is the author of *Los Angeles County Museum of Art* and *Inside the Getty*. Hackman lives in Los Angeles.

A social and cultural history of Los Angeles and its emerging art scene in the 1950s, 60s, and 70s.

The history of modern art typically begins in Paris and ends in New York. Los Angeles was out of sight and out of mind, viewed as the apotheosis of popular culture, not a center for serious art.

Out of Sight chronicles the rapid-fire rise, fall, and rebirth of L.A.'s art scene, from the emergence of a small bohemian community in the 1950s to the founding of the Museum of Contemporary Art in 1980. Included are some of the most influential artists of our time: painters Edward Ruscha and Vija Celmins, sculptors Ed Kienholz and Ken Price, and many others.

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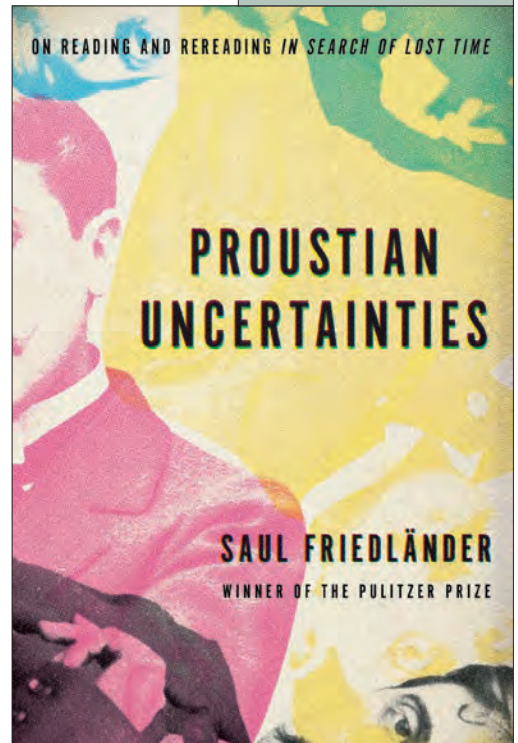
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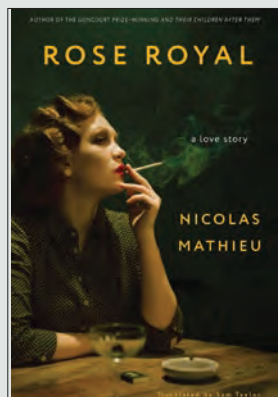
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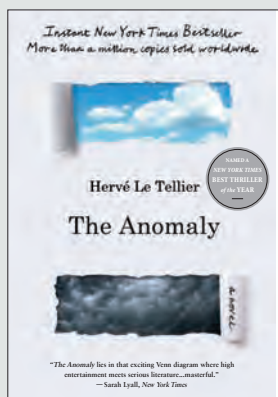
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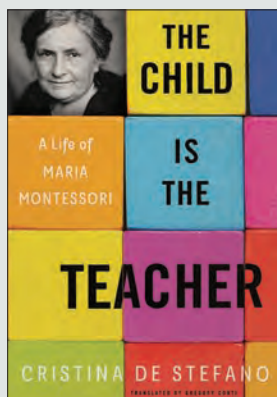
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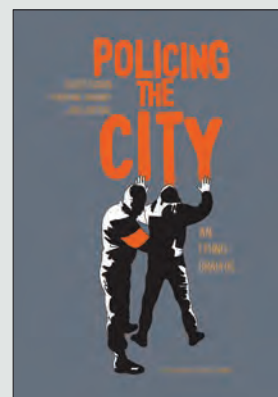
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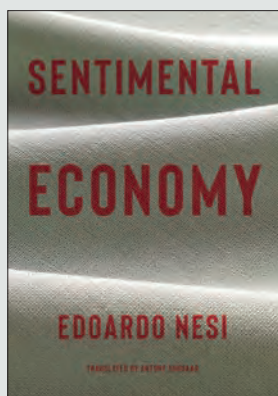
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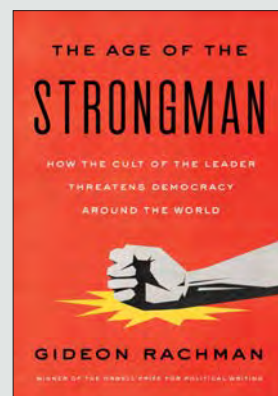
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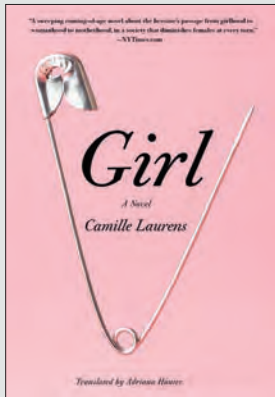
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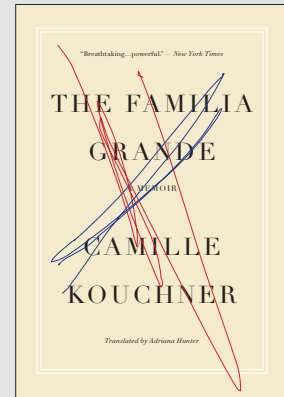
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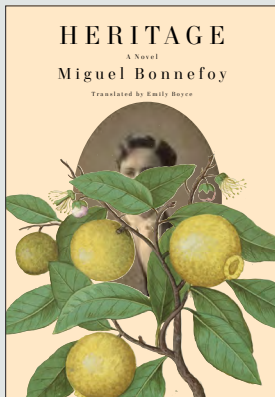
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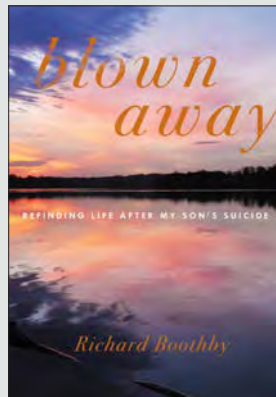
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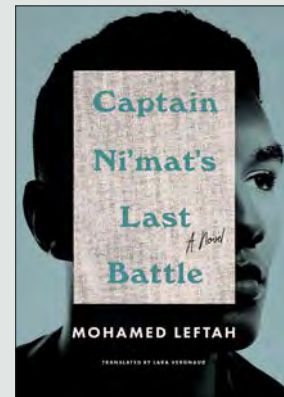
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