

OTHER PRESS

spring 2025



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Judith Gurewich
Publisher



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CQ: carton quantity

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Enzo Traverso was born in Italy and taught history and political theory in France for almost twenty years. Since 2013, he teaches at Cornell University. He is the author of several books, including *The End of Jewish Modernity*, *Fire and Blood: The European Civil War*, *Left-Wing Melancholia*, *The New Faces of Fascism*, *Singular Pasts: The "I" in Historiography*, and *Revolution: An Intellectual History*, which have been translated into many languages. He regularly writes for *Jacobin* in the United States, *Il Manifesto* in Italy, and French and Spanish-language magazines. He has also taught as visiting professor in several countries across Europe and Latin America.

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 **GAZA FACES HISTORY**

It might be said that the massacre of the residents of Gaza follows on the recent massacres in Aleppo and Mosul, and that its casualty numbers are dwarfed by those of the air raids that destroyed German, Soviet, and Japanese cities in World War II. True, but those cities were martyred in wars that pitted opponents of comparable size against one another. In Aleppo and Mosul, the fighting advanced block by block, and building by building, as in Stalingrad. The civilians there became hostages from being trapped in a conflict where the belligerents were determined to destroy each other. The concept of war—a term used here in keeping with the usage of recent months—is not entirely appropriate to describe what is happening in Gaza, where there are not two armies facing off. Rather, an enormously powerful and sophisticated war machine is methodically eliminating a set of urban centers inhabited by close to two and a half million people. The destruction is unilateral, continuous, and inexorable. We are not dealing with two armies, given the disparity between the IDF and Hamas, but with executioners and victims, an army and a civilian population—precisely the conditions associated with genocide.

The language now in general use hides a flagrant hypocrisy, on the one hand denying Hamas fighters the status of legitimate adversaries on the pretext that they are a terrorist group, and on the other describing the tens of thousands of Palestinian civilians killed during the methodical razing of Gaza as “collateral damage” or, for the boldest commentators, victims of “war crimes.” War crimes, whether intentional or accidental, are not a war’s objective; they are one of its consequences. The destruction of Gaza, however, is the objective of the Israeli offensive.

GAZA FACES HISTORY

In this urgent, insightful essay, a respected historian places the Israeli-Palestinian conflict in context, challenging Western attitudes about the region.

Is the destruction of Gaza a consequence of the October 7 attack, or is it also the outcome of a long process of dispossession and eradication? Do Palestinians have the right to resist the occupation? Is talking about genocide anti-Semitism? Enzo Traverso goes to the root of the Israeli-Palestinian conflict by calling history into question and offers a critical interpretation that overturns the dominant one-sided perspective.

Gaza today recalls the golden age of colonialism, when the West perpetrated genocides in Asia and Africa in the name of its civilizing mission. Its essential assumptions remain the same: civilization versus barbarism, progress versus intolerance. But if a genocidal war is unleashed in the name of fighting anti-Semitism, it is our own ethical values and political norms that are tarnished: the assumptions of our moral conscience—the distinction between oppressor and oppressed, perpetrators and victims—risk being turned upside down. The October 7 attack must be analyzed and not just condemned. Should the war in Gaza end in a second Nakba, Israel's legitimacy will be permanently compromised. In that case, neither American weapons nor Western media, nor the outraged memory of the Holocaust will be able to redeem it.

PRAISE FOR **GAZA FACES HISTORY**:

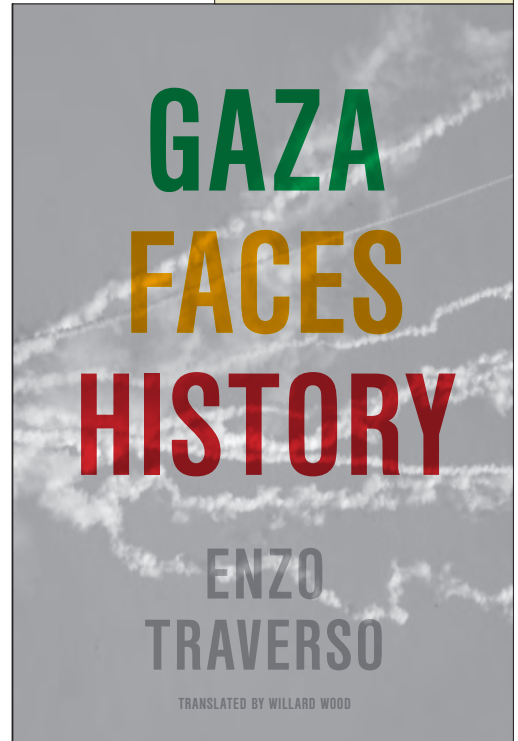
"A stinging riposte, rigorously anchored in [Traverso's] mastery of European Jewish history."

— **RASHID KHALIDI**, author of *The Hundred Years' War on Palestine*

"Eloquent...a work of erudition and moral gravitas, offering a devastating indictment."

— **ADAM SHATZ**, author of *The Rebel's Clinic*

PAPERBACK ORIGINAL



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© Enrique Martínez Bueso

Miguel Ángel Hernández is a Spanish writer best known for his works of fiction, among them the novels *Intento de escapada* (2013), which won the Premio Ciudad Alcalá de Narrativa and was translated into five languages, *El instante de peligro* (2015), which was a finalist for the Premio Herralde de Novela, and *El dolor de los demás* (2018), which was selected as a book of the year by *El País* and the *New York Times en Español*. Hernández teaches art history at the University of Murcia and has authored several books on art and visual culture.

Adrian Nathan West is a writer and literary critic based in Spain. He has translated more than twenty books, among them Sergi Pàmies's *The Art of Wearing a Trench Coat* (Other Press, 2021), Sibylle Lacan's *A Father: Puzzle*, and Rainald Goetz's *Insane*.

FROM **ANOXIA**

She tries to look at the dead man through the viewfinder alone. He's in front of her, but her eyes are fixed on the image formed through the lines: the coppery glow of the wooden coffin, bony hands intertwined on the chest, golden ring on the ring finger, suit charcoal gray, shirt white, tie black, with silver stripes, face lifeless. The pale surface of the skin, like marble, reflecting the light, forcing her to move the camera, and move it again, until she finds the perfect angle.

The cold in the small room in the funeral home bristles the hair on Dolores's hefty body. She should have brought a coat, or at least a shawl to cover her shoulders and the slender silk of her blouse. She didn't think before she left home, and now she regrets it. The aluminum tripod turned freezing as soon as she entered, and the camera is like a block of ice. She can feel it when she rests her cheek on it to check the image through the metal viewfinder. After deliberation, she chose the Nikon F4. It's more than twenty years old and heavy as an anvil, but she likes it, she feels comfortable with it. And it was Luis's favorite. For some reason, that too affected her choice.

She's not alone there. The daughter of the deceased, in customary black, is accompanying her in silence. She can't be too much older. Sixty, maybe. Dolores feels her inquisitive gaze with every small movement she makes. But still, she prefers being watched to remaining alone with the body.

Miguel Ángel Hernández

ANOXIA

A NOVEL

In this mesmerizing psychological novel, a strange job leads a widowed photographer down a rabbit hole where the line between past and present, and the living and the dead blurs.

What is our relationship with the dead? How do we remember them? What dark secrets do our images of them hold? How do we emerge from grief to face the time we have left?

Ten years after the tragic death of her husband, Dolores Ayala, owner of an old photography studio that has run out of clients, receives the most unusual assignment of her career: to take a portrait of a deceased person on the day of his funeral. Accepting it leads her to meet Clemente Artés, an eccentric old man obsessed with recovering the ancient tradition of photographing the dead. Under his guidance, Dolores will explore this forgotten practice and experience the slow time of the daguerreotype—and our need for images to help us remember those who are no longer there. She will also discover that some of these images hold dark secrets that should never be revealed, and above all, that the dead never cease to move and sometimes even pounce on the memory of the living.

Miguel Ángel Hernández has written a subtle, dazzling novel about the borders between life and death, about memory and guilt, about the past that stays with us and our constant search for air to breathe.

PRAISE FOR **ANOXIA**:

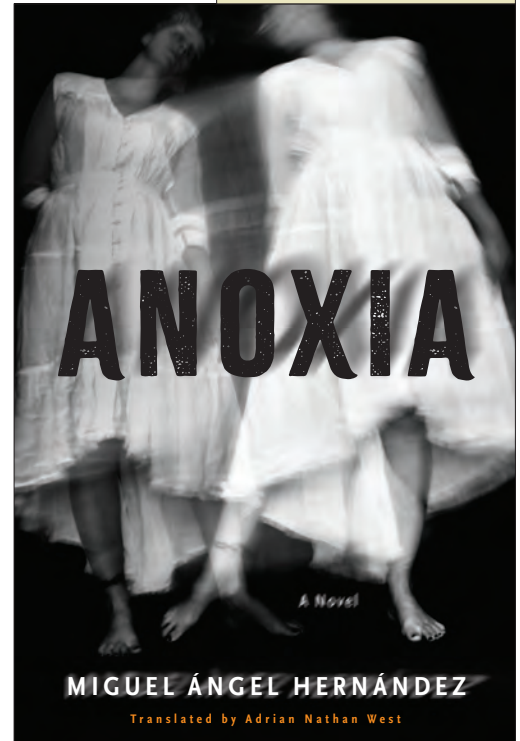
"An enthralling story about photography, and the limits between life and death."

— **ABC CULTURAL**

"In Anoxia...[Hernández] has achieved the perfect equilibrium... The tradition of mortuary photography drives a mysterious plot that flirts with the thriller, though the greatest value lies in the subtlety with which Hernández tackles the emotional consequences of grief."

— **EL CULTURAL**

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(juncosa@casanovaslynch.com)

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- **Targeted outreach to Spanish, psychological fiction, translation, and literary interest media**
- **Author appearances by request**
- **Digital and social media advertising**
- **DRCs available on Edelweiss**



Courtesy of the author

Nanae Aoyama, born in 1983, is an acclaimed Japanese fiction writer. Her novel *A Perfect Day to Be Alone* received one of Japan's most prestigious literary awards, the Akutagawa Prize. She has also won the Bungei Prize and the Kawabata Yasunari Literary Prize. Her work has been translated into Chinese, Korean, Vietnamese, German, French, and Italian.

Jesse Kirkwood is a freelance translator working primarily from Japanese and French into English. In 2020 he was awarded the Harvill Secker Young Translators' Prize for his translation of "Nocturne" by Yūshō Takiguchi. His new translation of Seichō Matsumoto's *Tokyo Express* was published as a Penguin Modern Classic in 2022.

FROM ***A PERFECT DAY TO BE ALONE***

It was raining when I arrived at the house.

The walls of my room were lined with cat photos, set in fancy frames just below the ceiling. They started on the left as you went in, continued above the window on the far side of the room and extended halfway down the right-hand wall. I didn't feel like counting them. Some were black and white and others color. Some looked off to one side, while others seemed to stare me right in the eye. The whole room had the austere atmosphere of a family altar. I just stood there in the doorway.

"This is nice." I felt a tug on my crochet scarf and turned around to find the little old lady leaning in and squinting to inspect the stitching.

I pulled the cord for the ceiling light. *Ker-chick*. Fluorescent light filled the room. Standing by her at the window she'd opened, I looked out over the hedge of the small garden. On the other side of the narrow street I could see the station platform. A mild breeze was blowing, and a fine drizzle caressed my face.

For a moment, we just stood there in silence. Then there was a chime, followed by a platform announcement.

"Train's coming," she said. The deep, pale wrinkles that lined her face seemed suddenly more pronounced, and I backed away from her slightly.

"Well, this is your room," she said, and walked off, just like that.

I remember thinking: She looks like she's barely got a week to live.

Nanae Aoyama

A PERFECT DAY TO BE ALONE

A NOVEL

The English-language debut of a prize-winning Japanese author, this touching, subtly funny novel evokes the daily struggles and hopes of two women from different generations.

When her mother emigrates to China for work, twenty-year-old Chizu moves in with seventy-one-year-old Ginko, an eccentric distant relative, taking a room in her ramshackle Tokyo home, with its two resident cats and the persistent rattle of passing trains.

Living their lives in imperfect symmetry, they establish an uneasy alliance, stress tested by Chizu's flashes of youthful spite. As the four seasons pass, Chizu navigates a series of tedious part-time jobs and unsatisfying relationships, before eventually finding her feet and salvaging a fierce independence from her solitude.

A Perfect Day to Be Alone is a moving, microscopic examination of loneliness and heartbreak. With flashes of deadpan humor and a keen eye for poignant detail, Aoyama chronicles the painful process of breaking free from the moorings of youth.

PRAISE FOR *A PERFECT DAY TO BE ALONE*:

"Funny and deeply moving...a fitting introduction to the writer, whose tight, understated prose renders the juncture between adolescence and adulthood with humorous authenticity and tender pain."

— JAPAN TIMES

"A moving, poignant, and funny story about loneliness, coming-of-age, and the importance of connection and friendship. Filled with cats, trains, and miso soup, this novella is also a love letter to Tokyo, capturing the essence of youth in all its bittersweet glory."

— NB. MAGAZINE



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(likangqin@newriveragency.com)

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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Japanese, women's fiction, translation, and literary interest media
- Author appearances by request
- Digital and social media advertising
- IndieNext push
- Featured title at Winter Institute and regional trade shows
- DRCs available on Edelweiss



© Sergio Parra

Ariel Dorfman is a Chilean-American author, born in Argentina, whose award-winning books in many genres have been published in more than fifty languages and his plays performed in more than one hundred countries. Among his works are the plays *Death and the Maiden* and *Purgatorio*, the novels *The Suicide Museum* (Other Press, 2023), *Widows*, and *Konfidenz*, and the memoirs *Heading South*, *Looking North* and *Feeding on Dreams*. He writes regularly for the *New York Times*, *Washington Post*, *Los Angeles Times*, *New York Review of Books*, *The Nation*, *The Guardian*, *El País*, and CNN. His stories have appeared in *The New Yorker*, *The Atlantic*, *Harper's*, *The Threepenny Review*, and *Index on Censorship*, among others. He lives with his wife Angélica in Santiago, Chile, and Durham, North Carolina, where he is the Walter Hines Page Emeritus Professor of Literature at Duke University.

FROM **ALLEGRO**

I came to Leipzig, lost, in search of a sign.

What did I hope to find? Some manner of guidance from a dead composer? A message left behind among the living? Or some other sort of contact floating in the air, awaiting someone adrift like me, someone who had not even been born when that musician expired, not far from where I now stand, in this very city?

So absurd and desperate a quest could not be communicated to those who care for me, least of all to Constanze, who would have seen it as more evidence that I was unhinged, harrowed by debt, and sliding into melancholia. King Frederick requires me in Potsdam, told her, he will award me a post that will solve all our problems.

Though nothing of the kind was true. As Leipzig was on the route to Potsdam, she would not find it entirely strange that I should stop here, offer a concert, replenish my coffers for a while, bring her back a pittance. Impossible to tell my loving little wife that I expected a whisper from God or somebody else to visit me.

One last chance before I must depart. For the third time in three days, I stand again in front of the grave next to St. John's Church, where Johann Sebastian Bach lies—six paces from the south corner of the building. It was almost forty years ago that he last saw the light, saw the light and lost it, was twice blinded, and then, and then... What happened then?



The Suicide Museum
PB | \$21.99/\$28.99C
 978-1-63542-389-1

Ariel Dorfman

ALLEGRO

A NOVEL

This thrilling historical mystery starring Mozart tells of friendship and betrayal, and how music allows us to defy death—from the acclaimed author of *Death and the Maiden* and *The Suicide Museum*.

In 1789 Wolfgang Amadeus Mozart visits the grave of Johann Sebastian Bach in Leipzig, looking for a sign, a signal, an answer to an enigma that has haunted him since childhood: Was Bach murdered by a famous oculist? And years later, was Handel a victim of the same doctor?

Allegro follows his investigation, from the salons of London to the streets of Paris, recreating an enthralling and turbulent time, full of rogues and brilliant composers, charlatans and presumptuous nobles. Running parallel to this search is the rise of Mozart, his knowledge and fame, his trials and losses.

PRAISE FOR *THE SUICIDE MUSEUM*:

"An intricate examination of guilt and grief...evocative of Philip Roth. Its prose is brainy and confident, building momentum through the intensity of its ideas...profoundly moving."

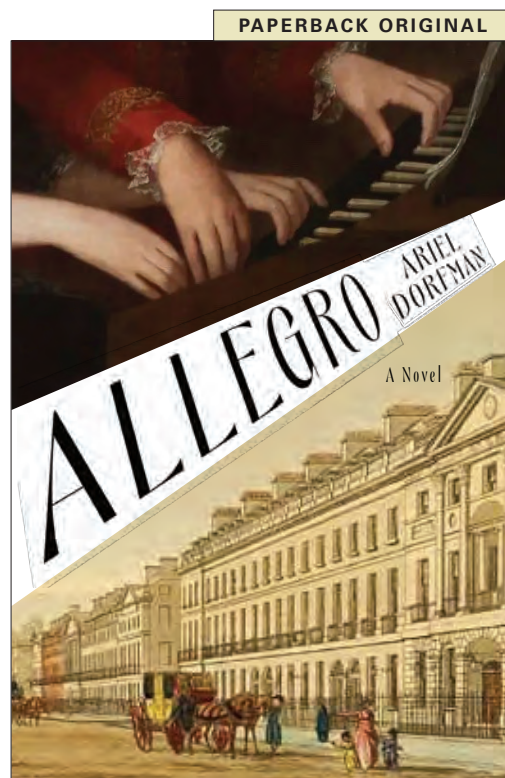
— NEW YORK TIMES BOOK REVIEW

"Set largely in the nineteen-nineties...[The Suicide Museum is] also a novel that looks toward the future...exhilarating."

— THE NEW YORKER

"A thriller nested inside a literary novel nested inside a memoir... playful and intriguing."

— LOS ANGELES REVIEW OF BOOKS



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FICTION

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- Campaign highlighting author's immense platform and previous work now widely in translation
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- Featured title at regional trade shows
- DRCs available on Edelweiss

FROM **MADAME SOSOSTRIS AND THE FESTIVAL
FOR THE BROKENHEARTED**



© Matt Bray

Ben Okri is a playwright, poet, novelist, essayist, short-story writer, anthologist, and aphorist. He has also written film scripts. His works have won numerous national and international prizes, including the Booker Prize for Fiction. His books include the eco-fable *Every Leaf a Hallelujah*, the play *Changing Destiny*, the genre-bending climate fiction *Tiger Work*, the poetry collections *A Fire in My Head*, *Wild*, *Mental Fight*, and *An African Elegy*, and the novels *The Last Gift of the Master Artists*, *The Age of Magic*, *Dangerous Love*, and *Astonishing the Gods*. In 2023 he received a knighthood for services to literature.

Viv had the idea for the festival on the twentieth anniversary of the day her first husband abandoned her. She didn't know it was the anniversary at the time.

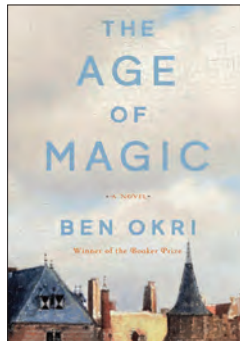
She had been at a friend's party in Hampstead and found herself talking to a nice woman, a stranger, about the impossibility of recovering from real heartbreak.

"There are organizations for people who grieve, for alcoholics and other kinds of addicts," Viv said. "But if you've been devastated by the love of your life walking out on you, where the hell do you go?"

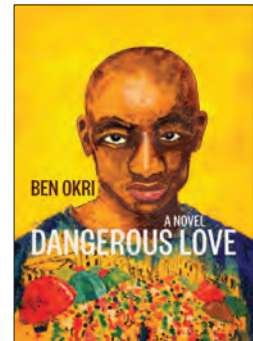
"The million-dollar question," said the stranger.

That was when Viv had her epiphany. She immediately saw shadowy people wandering about in a well-lit forest and had a fleeting impression of piano music.

"Wouldn't it be great," Viv said, "to hold a festival for people who've been smashed up by love?"



The Age of Magic
PB | \$16.99/NCR
978-1-63542-268-9



Dangerous Love
PB | \$18.99/NCR
978-1-63542-266-5

Ben Okri

MADAME SOSOSTRIS AND THE FESTIVAL FOR THE BROKENHEARTED

A NOVEL

In this modern fable with the impish magic of *A Midsummer Night's Dream*, a masked ball makes two upper-class British couples see each other in a new light.

On the twentieth anniversary of the day her first husband left her, Viv decides to host an unconventional party for those burned by love. She successfully ropes in her reluctant second husband, Alan, and their friends Beatrice and Stephen, and when she meets the famed fortuneteller Madame Sosostris—last seen in T. S. Eliot's *The Waste Land*, and rumored to be the secret to success of five prime ministers—she believes she's found the perfect act to headline her masquerade.

In a sacred wood in the south of France, the partygoers disguise themselves and wait eagerly for the great clairvoyant, who might be able to mend their broken pasts and brighten their futures. But the night soon goes awry, in a comically revealing way that causes our couples to question their relationships and the direction of their lives.

PRAISE FOR BEN OKRI:

"[Okri's] writing takes on the great riddles of existence—freedom and consciousness, truth and illusion, suffering and transcendence—spinning them into shimmering, allegorical texts...[A]t a time of deep reckoning and crisis...his work feel[s] all the more prescient."

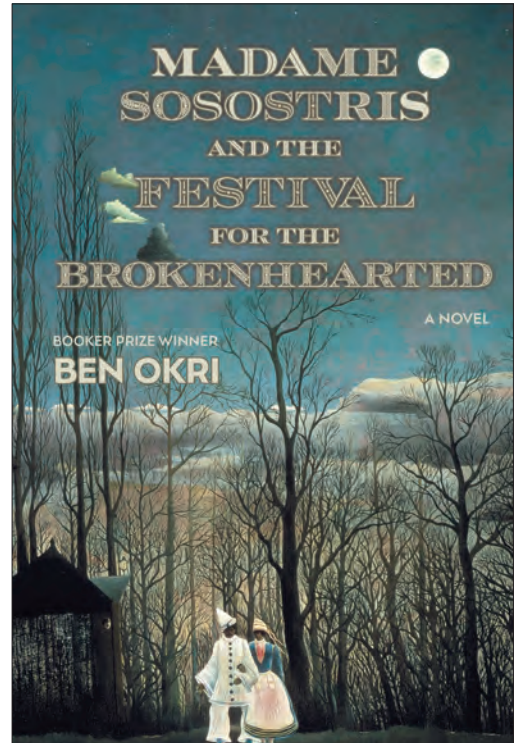
—NEW YORK TIMES

"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



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© Anina Affentranger

Peter Stamm is the author of the novels *The Archive of Feelings*, *The Sweet Indifference of the World*, *To the Back of Beyond*, *All Days Are Night*, *Seven Years*, *On a Day Like This*, *Unformed Landscape*, and *Agnes*, and the short-story collections *It's Getting Dark*, *We're Flying*, and *In Strange Gardens and Other Stories*. His award-winning books have been translated into more than forty languages. For his entire body of work and his accomplishments in fiction, he was short-listed for the Man Booker International Prize in 2013, and in 2014 he won the prestigious Friedrich Hölderlin Prize. He lives in Switzerland.

Michael Hofmann has translated the work of Gottfried Benn, Hans Fallada, Franz Kafka, Joseph Roth, and many others. In 2012 he was awarded the Thornton Wilder Prize for Translation by the American Academy of Arts and Letters. His *One Lark*, *One Horse: Poems* was published in 2019, *Where Have You Been? Selected Essays* in 2014, and *Selected Poems* in 2009. He lives in Florida and London.

FROM *IN A DEEP BLUE HOUR*

I don't know how much time I have left, says Wechsler, but then who does? Sometimes I've felt closer to the end than I do just now.

He is standing on the banks of the Seine, the sky is overcast, a couple of pigeons fly past. Wechsler gesticulates, as though to dispel the thought. In the background there's a *bateau mouche* going past at surprising speed. Wechsler turns away from the camera, looks down at the river, shrugs.

What about starting with that?

That was after he told us about his accident in the mountains, isn't that right? says Tom. He is sitting on the bed, reading.

What's that you're reading? And it wasn't an accident, just a near thing.

For Wechsler it was *un moment critique*.

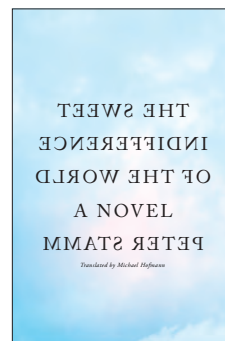
Are you proposing that we take him up into the mountains and film him stumbling around remembering? If he shows at all. We've heard the story anyway. Thomas.

Lately, he's wanted me to call him Thomas. Why would someone who for forty years has gone by Tom suddenly want to be Thomas? I rewind.

It would be nice if we could get some footage in the mountains, says Tom. Mountains always look good. Paris, the village, the mountains.



The Archive of Feelings
PB | \$15.99/\$21.99C
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The Sweet Indifference of the World
PB | \$14.99/\$19.99
978-1-59051-979-0

Peter Stamm

IN A DEEP BLUE HOUR

A NOVEL

A documentary filmmaker uncovers the secrets of an enigmatic author in this subtly enthralling novel from “one of Europe’s most exciting writers” (*New York Times Book Review*).

For days, documentary filmmaker Andrea and her team have been waiting for Richard Wechsler in his Swiss hometown. During their first shoots in Paris, the famous writer had not wanted to reveal much about himself, and now the whole film threatens to fail.

In the narrow streets and alleys of the village, Andrea searches for traces of Wechsler’s life, contrary to their agreement. But it is not until she starts reading his books again that she discovers a clue to a childhood sweetheart who might still be living there. An old love who influenced his whole life, but whom no one ever knew about.

PRAISE FOR PETER STAMM:

“Stamm’s prose (beautifully translated by Michael Hofmann) is plain but not so simple...A subtle but deadly style.”

— ZADIE SMITH

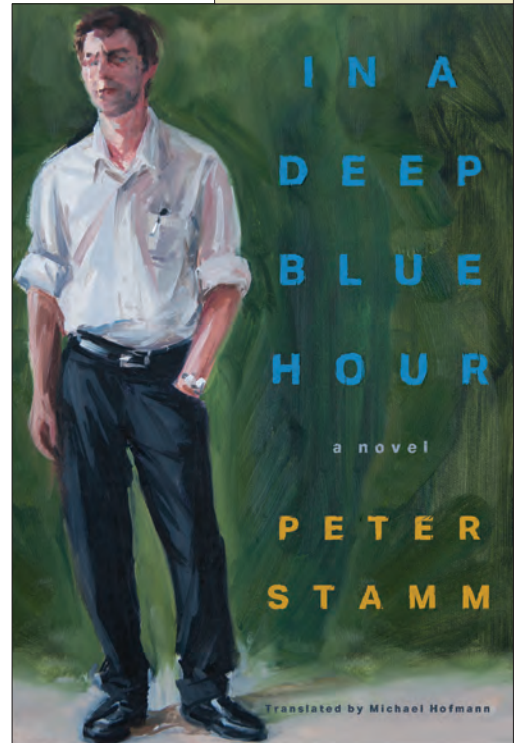
“Peter Stamm is an extraordinary author who can make the ordinary absolutely electrifying...Hard to recommend too highly.”

— TIM PARKS

“A master writer...His prose...is as sharply illuminating as a surgical light.”

— THE ECONOMIST

PAPERBACK ORIGINAL



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FICTION

Rights: World English

Agent: Marc Koralnik, Liepman Agency

(marc.koralnik@liepmanagency.com)

- Campaign highlighting author’s reputable backlist and growing US readership
- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to psychological fiction, cinephile, translation, and literary interest media
- Author appearances by request
- Featured title at regional trade shows
- Digital and social media advertising
- DRCs available on Edelweiss



Burhan Sönmez is the author of five novels, which have been published in more than thirty languages. He was born in Turkey and grew up speaking Turkish and Kurdish. He worked as a lawyer in Istanbul before going into political exile in Britain. Sönmez's writing has appeared in such publications as *The Guardian*, *Der Spiegel*, *Die Zeit*, and *La Repubblica*. His previous novels include *Labyrinth* (Other Press, 2019) and *Stone and Shadow* (Other Press, 2023). He was elected president of PEN International in 2021.

Samî Hêzil is a writer and translator from northern Kurdistan. He holds a bachelor's degree in English language and literature, and has been translating literary and scientific works from English into Kurdish since 2000. His short stories and scholarly articles in Kurdish have been published by a variety of literary publications. He teaches Kurdish literature at Kurdi-Der (The Kurdish Language Association) in Van, Turkey.

FROM *LOVERS OF FRANZ K.*

Berlin is a city divided by a wall down the middle. People living there in the summer of 1968 are staring at the long wall and complaining of the weather getting warmer and buses running late.

The interrogation room in the basement of the police station on Friesen Street is cool. Stone walls spread damp in the room.

Commissioner Müller sits across from the suspect, Ferdy Kaplan, lighting a cigarette and blowing out the smoke. He mutters to himself as he examines the papers spread on the desk.

Commissioner Müller: Yes, the name used in the passport...

Ferdy Kaplan: Used? That is my real name, Ferdy Kaplan.

But it does not matter.

Commissioner Müller: What does not matter?

Ferdy Kaplan: My name...

Commissioner Müller: Why not?

Ferdy Kaplan: The explanation is on the papers in front of you. There you can find the answers to your questions.

Commissioner Müller: If only it were so, Mr. Kaplan. We will get answers to some questions from you. Won't we, boys? (The other three police officers in the room laugh.)

Ferdy Kaplan: You want to know where I got the gun, and from whom, don't you?



Labyrinth
PB | \$15.99/\$21.99C
978-1-59051-098-8



Stone and Shadow
PB | \$18.99/\$24.99C
978-1-63542-277-1

Burhan Sönmez

LOVERS OF FRANZ K.

A NOVEL

An inventive literary obituary for Kafka, this thriller of love and revenge brings the Cold War to life, from Paris and Istanbul to West Berlin and Tel Aviv.

Amid the student protests in 1960s Europe, Kafka's best friend, Max Brod, becomes a target of their ire: Against the dying writer's wishes, he had published texts that never should have been part of his legacy. After Brod is injured in an attempted assassination, assailant Ferdy Kaplan is captured and questioned by Commissioner Müller at the West Berlin police station.

As his interrogation progresses, through dialogues in the police station, the courtroom, and the prison, Kaplan's background is revealed piece by piece, from the love story between him and his childhood friend Amalya, to their shared passion for Kafka, which leads them to join a radical group. But when a shocking discovery is made about the person who ultimately set Brod's attempted murder in motion, Kaplan and Müller agree to work together to expose the truth.

In this gripping, thought-provoking tribute to Kafka, Burhan Sönmez vividly recreates a key period of history when the Berlin Wall divided Europe, and women were fighting for freedom and against tradition, adopting Jean Seberg's iconic short haircut from *Breathless*. More than a typical mystery, *Lovers of Franz K.* is a brilliant exploration of the value of books, and the issues of anti-Semitism, immigration, and violence that recur in Kafka's life and writings.

PRAISE FOR *LABYRINTH*:

"Provocative...profound...[Labyrinth], beautifully translated by Ümit Hussein, reads like a fever dream."

— NEW YORK TIMES

"Subtle...stirring...A thoughtful novel that asks many unanswerable questions worth pondering, Labyrinth is a mind-twister."

— NPR



APRIL 2025 | on sale 4/1/2025

\$22.00 / \$29.99C

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

978-1-63542-537-6 | CQ 12

E-book 978-1-63542-538-3

FICTION

Rights: US, Canada, and Open Market

Agent: Nermin Mollaoglu, Kalem Agency

(nermin@kalemagency.com)

- Campaign highlighting author's immense platform and reputable backlist across languages
- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to historical fiction, Kafka acolytes, literary thriller, and translation interest media
- Author appearances by request
- Featured title at regional trade shows
- Library and academic marketing
- Print, digital, and social media advertising
- DRCs available on Edelweiss



© Ivan Giménez, Scia Barral

Antonio Muñoz Molina is the author of more than a dozen novels, among them *Sepharad*, *A Manuscript of Ashes*, and *In Her Absence* (Other Press). He has been awarded the Jerusalem Prize for the Freedom of the Individual in Society and the Prince of Asturias Award, among many others. Muñoz Molina lives in Madrid and New York City.

Curtis Bauer is a poet and translator of prose and poetry from Spanish. He is the recipient of a PEN/Heim Translation Fund Grant and a Banff International Literary Translation Centre fellowship. His translation of Jeannette Clariond's *Image of Absence* won the International Latino Book Award for Best Nonfiction Book Translation from Spanish to English. Bauer teaches creative writing and comparative literature at Texas Tech University.

FROM **YOUR STEPS ON THE STAIRS**

I've moved to this city to wait for the end of the world. The conditions couldn't be better. The apartment is on a quiet street. From the balcony you can see the river in the distance. You can also see it from the small kitchen patio, which overlooks the back gardens and balconies along the adjoining street, the enclosed balconies with iron railings where clothes are hanging, fluttering in the breeze. At the end of the street, beyond the river, the horizon of hills on the other bank and the Cristo Rei with his open arms, as if he were about to take flight. In Siberia there are, at this very moment, temperatures above one hundred degrees Fahrenheit. In Sweden, fires fueled by unprecedented heat ravage the forests that extend above the Arctic Circle. In California, fires spanning hundreds of thousands of acres have been raging for several months in a row, and they are given their own names, like hurricanes in the Caribbean. Here, days dawn fresh and serene. Every morning there's a damp, bright white mist the sun breaks through slowly as it carries the strong scent of the sea upriver. Swallows skim across the sky and fly over the rooftops like they did in the cool summer mornings of my childhood. As soon as Cecilia arrives I won't need anything else. The end of the world has most likely already started but it still seems far away from this place.



In Her Absence
PB | \$14.95/\$17.95C
978-1-59051-253-1

Antonio Muñoz Molina

YOUR STEPS ON THE STAIRS

A NOVEL

Heady and unsettling, a couple's new life in Lisbon unravels in this psychological thriller from one of Spain's most celebrated writers.

A man travels to Lisbon ahead of his wife to prepare their new home, while she stays in New York to oversee a research project on the neuroscience of memory and fear. Leaving behind a phase of their relationship indelibly marked by 9/11, he revels in the Portuguese capital's temperate weather and the neighborhood's calm, meticulously planning the details of their future.

Yet beneath the peace and quiet of this routine, he feels a growing unease he can't explain. Is it the similarity between the two cities, and the two apartments? A mysterious threat waiting in the wings?

A brilliant, deceptively simple novel of psychological suspense, *Your Steps on the Stairs* explores how our emotions and memories shape our perception of reality. With his subtle, masterful style, Antonio Muñoz Molina lays bare the fragility of the stories we so carefully craft about ourselves.

PRAISE FOR *IN HER ABSENCE*:

"Muñoz Molina layers a subtle satire of artistic hypocrisy with a stirring account of class separation."

— THE NEW YORKER

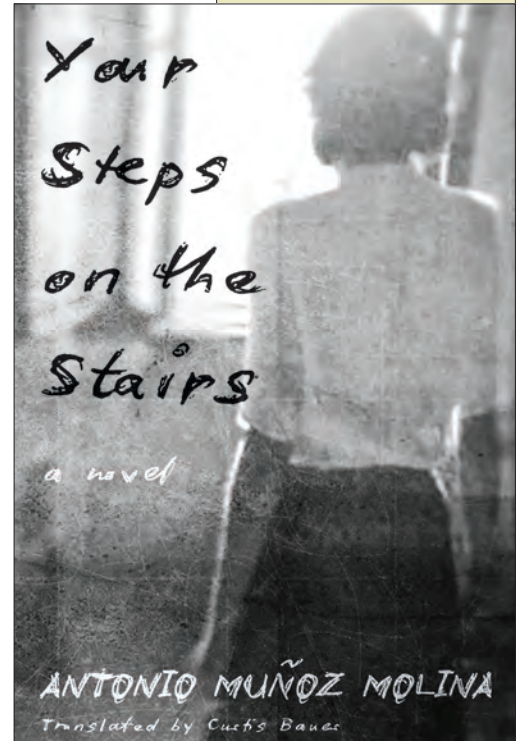
"Elegant, precise, and inimitable...The power is in the writing—preserved masterfully in Esther Allen's translation—the ability to slice away the exterior of a character like Mario and to offer a simple, naked view of his small joys and great sufferings...The result is nothing less than extraordinary."

— WASHINGTON POST

"Slyly witty and luminous...An inspired meditation on identity and illusion, culture and social class."

— O, THE OPRAH MAGAZINE

PAPERBACK ORIGINAL



APRIL 2025 | on sale 4/8/2025

\$18.99 / \$24.99C

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

978-1-63542-434-8 | CQ 24

E-book 978-1-63542-435-5

FICTION

Rights: World English

Agent: Jeffrey Posternak, The Wylie Agency

(jposternak@wylieagency.com)

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



© Courtesy Fondazione Palazzo Strozzi, Florence.
Photo by Alessandro Moggi

Stefano Mancuso is one of the world's leading authorities in the field of plant neurobiology, which explores signaling and communication at all levels of biological organization. He is a professor at the University of Florence and has published more than 250 scientific papers in international journals. His previous books include *Planting Our World* (Other Press, 2023), *The Nation of Plants* (Other Press, 2021), *The Incredible Journey of Plants* (Other Press, 2020), *The Revolutionary Genius of Plants: A New Understanding of Plant Intelligence and Behavior*, and *Brilliant Green: The Surprising History and Science of Plant Intelligence*.

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*.

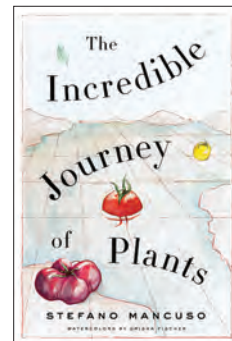
FROM **PHYTOPOLIS**

Over the course of just a few decades, humanity has come up against a revolution in its ancestral habits. Without our really being aware of it, but step by step, I would say mile by mile, our species, which until just a short time ago lived immersed in nature, inhabiting every corner of the Earth, has reduced its active range to the point of concentrating most of its members exclusively inside of urban centers. In just a few generations, we have transformed ourselves from a species able to live anywhere into beings specialized in city life. A revolution comparable only to the transition from hunter-gatherers to farmers that happened 12,000 years ago.

Today, cities, not the entire planet, are the place where we live. Consequently, the way we have imagined and constructed them, their efficiency, and the effects of their existence on the rest of the world now extend far beyond the realm of urban planning and, on the contrary, have an impact on the lives of all living beings. Life in the city ensures our species improved functionality in many different fields: from energy consumption to transportation, from education to health care, from work and professional opportunities to cultural advancement. Everything works more efficiently in an urban environment. At the same time, the move away from our natural home is the principal cause of many problems of modern life.



Planting Our World
PB* | \$17.99/\$23.99C
978-1-63542-441-6



The Incredible Journey of Plants
PB* | \$17.99/\$23.99C
978-1-63542-191-0

Stefano Mancuso

PHYTOPOLIS

THE LIVING CITY

A renowned plant expert explains how we can make urgent, positive changes to our cities that protect against and reduce global warming.

The conquest of new lands has been the greatest occupation of our species: for hundreds of thousands of years, humans have searched for new territories to inhabit, finding in the city the best place to live in the last hundred years. Looking at the parabola of our geographical expansion, we see that humans have gone from being a generalist species, capable of colonizing any environment, to very quickly becoming a specialized species, capable of thriving only within a particular habitat. The city seems to have become the only place where we can expect to thrive and reproduce, because it is the only place where our specialization gives us the best chance of survival, and quality of life.

However, “species specialization” is effective only in a stable environment: in changing environmental conditions, it becomes dangerous. And if the resources the city needs to thrive are not unlimited, global warming can permanently change the environment of our cities—an event that would be fatal. But it is the city itself, as it is today, that is the main driver of environmental destruction. Human-kind is confronted with a paradox: we must rethink our cities and make them a lasting ecological niche.

In this clear, accessible, and fascinating work, Stefano Mancuso proposes a green solution: how would our cities be transformed if their framework were modeled on plants?

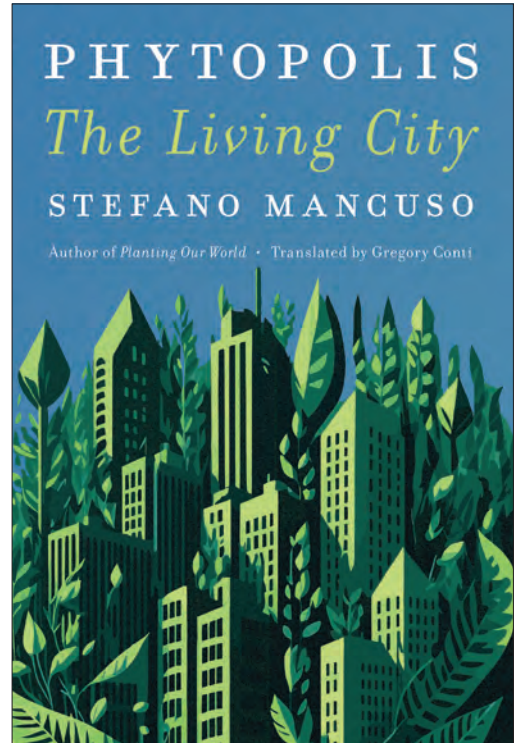
PRAISE FOR STEFANO MANCUSO:

“Mancuso is the poet-philosopher of the movement, determined to win for plants the recognition they deserve.”

—MICHAEL POLLAN, *THE NEW YORKER*

“Mancuso...effortlessly interweaves science with history, philosophy, and humor and introduces fascinating characters, very much including the plants themselves.”

— WALL STREET JOURNAL



APRIL 2025 | on sale 4/22/2025

\$24.99 / \$33.99C

Hardcover | 5 ½ x 8 ¼" | 208 pages

978-1-63542-524-6 | CQ 12

E-book 978-1-63542-525-3

NONFICTION

Rights: World English

Proprietor: Editori Laterza, Agnese Gualdrini

(gualdrini@laterza.it)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to nature, pop science, botanical, environmental conservation, and translation interest media
- Print, digital, and social media advertising
- Library and academic marketing
- Featured title at regional trade shows
- DRCs available on Edelweiss



© Franck Ferrière

Claire Deya is a French screenwriter and author. *Blast* is her first novel.

Adriana Hunter studied French and Drama at the University of London. She has translated more than ninety books, including Marc Petitjean's *The Heart: Frida Kahlo in Paris* and Hervé Le Tellier's *The Anomaly* and *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM **BLAST**

If he ever did find Ariane, Vincent wouldn't dare caress her skin. His hands had reached proportions he no longer recognized. Hard, the fingers swollen, their outer surface thick, rough, and dry; they'd undergone a metamorphosis. The calloused skin over them was so arid that, even when he washed them carefully and at length, they didn't soften. There was still a constellation of black fissures burrowing deep into the bark-like covering on his palms and fingers. The soil had tattooed them with its indelible imprint by infiltrating the cracks and crevasses carved out by two winters in Germany.

Before the war, his hands used to dance when he talked. Ariane had laughed about it and imitated him. He could see her now, here, on this Riviera beach in front of him. The first time they'd come here to swim the sun was barely up. They were still giddy from spending their first night together, and Ariane needed to get home early so no one would notice her absence. They'd walked past the beach and been gripped by an irresistible impulse to extend their night together in the sea. Across the water, the sun bounced off the Hyères islands. He remembered the swimsuit she'd improvised by knotting a scarf around her breasts with the grace of a fearless dancer.

Her squeals as she went into the sea, the way she arched her body against his, electrified by the chill water and the rising sun... that salty body, desire sharpened by the sea air, the wet silk clinging to her skin. He would give anything to return to that carefree existence and dive back into the love they'd shared.

Claire Deya

BLAST

A NOVEL

An unforgettable portrait of suffering, hope, and love in post-World War II France, this cinematic debut novel uncovers the secrets of a little-known era.

In spring of 1945, the war is about to end. The French coast is littered with mines the Nazis hid under the sand to prevent the Allies from landing. In Hyères, on the Côte d'Azur, German prisoners are forced to clear the beaches. Alongside them, members of the Resistance and other French volunteers face the same dangerous task. With no maps of the bombs' locations, they must be guided only by the faint trembling of the sticks they carry to detect them, in terror of being blown up. French and Germans work together, depending on each other—what grim irony—to survive, with the common goal of deactivating the mines, one by one. But this is not their only goal: Lukas plans to escape, Saskia wants to know who betrayed her family, Vincent is looking for Ariane, the woman he loves, and the Germans hold the key to her disappearance.

Historian by training and screenwriter by profession, Claire Deya brilliantly portrays the aftermath of a war that won't truly be over until all the mines have been deactivated, showing that "people who think the fighting stops when you lay down your arms are wrong." *Blast* captures the beginning of a postwar period in which everyone must rebuild their lives and identities, and overcome the obsessions that prevent them from healing. Revenge, mistrust, and guilt, but also solidarity, love, and forgiveness intertwine in this extraordinary novel that readers won't be able to put down until the surprising ending.

PRAISE FOR *BLAST*:

"Powerful... The historical reconstruction is meticulous and believable, and never weighs down the narrative, with its suspense and perfectly executed twists... a magnificent novel."

— MARIANNE

"A stunning first novel with masterful storytelling."

— LA TRIBUNE

PAPERBACK ORIGINAL



APRIL 2025 | on sale 4/29/2025

\$19.99 / \$25.99C

Paperback Original | 5 1/4" x 8" | 416 pages

978-1-63542-519-2 | CQ 24

E-book 978-1-63542-520-8

FICTION

Rights: World English

Proprietor: Les Éditions de l'Observatoire, Dana Burlac

(dana.burlac@editions-observatoire.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to World War II, Francophile, historical fiction, literary, and translation interest media
- Featured title at regional trade shows
- Digital and social media advertising
- DRCs available on Edelweiss

FROM **ETERNAL SUMMER**



© Bahar Kaygusuz

Franziska Gäsler was born in Augsburg, Germany, in 1987. She studied art and English in Berlin, Vienna, and Augsburg. In 2020 she was short-listed for the Blogbuster Prize and was a finalist at Berlin's 28th Open Mike competition. Gäsler lives in Augsburg and Berlin. *Eternal Summer* is her debut novel.

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.

The woman and child arrived on a Tuesday. It was weeks since I'd last had guests booked. The trade fairs had been canceled or rescheduled because of the continuous state of alert, and there no longer seemed to be any other reasons to visit our region.

Although it was October, the past days' heat had stirred up the fires again. From the garden you could hear the helicopters circling the forest and, at two-hour intervals, the announcements of the police as they patrolled the surrounding area: *Stay home, wear face masks, keep doors and windows shut. Stay home, wear face masks, keep doors and windows shut. Stay home.* They swelled and faded, came and went.

I'd been sunbathing and stood in the cool lobby in my dressing gown.

"Do you have a room available?"

It took some time for my eyes to adjust to the darkness and see them: a woman and a little girl. I put the girl at about three or four. The woman was around my age—mid, maybe late thirties. She was wearing a light-colored dress with a purse over her shoulder and stood next to a small rolling suitcase, holding the child by the hand. I noticed that neither of them had a mask on, but maybe they'd been waiting for a while and had already put them away. Their legs and shoes were gray with dust; they'd brought the smell of the forest in with them, the smell of burned leaves and smoke.

Franziska Gäsler

ETERNAL SUMMER

A NOVEL

Set in a German spa town wracked by climate change, this intense, enthralling debut explores trust, abuse, and solidarity through the unexpected bond between two women.

When Iris took over the family hotel from her grandfather, Bad Heim was still a popular spa town. But now fierce forest fires rage in the area, spewing smoke into the air. The summers are dry and hot and never seem to end. Guests have become a rare sight. But suddenly, a young mother shows up with her small daughter and asks for a room. Something doesn't seem right about her. Does she need help? Or does she pose a threat?

Franziska Gäsler's debut conjures up the heat of the fires, the ashes falling on skin, and the all-pervading smell of smoke. Yet you will want to stay with these women in this inhospitable place as they draw closer together and prepare to fight for their freedom.

PRAISE FOR *ETERNAL SUMMER*:

"Gäsler's language is calm and unerring. Parallel to the fatal consequences of the climate crisis, she also narrates the story of women."

— *DER SPIEGEL*

"A feminist climate-fiction novel that gets under the skin in many different ways."

— *BERLINER ZEITUNG*



MAY 2025 | on sale 5/6/2025

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 208 pages

978-1-63542-526-0 | CQ 24

E-book 978-1-63542-527-7

FICTION

Rights: World English

Proprietor: Kein & Aber AG, Ronit Zafran

(r.zafran@keinundaber.ch)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to psychological and women's fiction, environmentalism, literary, and translation interest media
- Print, digital, and social media advertising
- IndieNext push
- Featured title at Winter Institute
- DRCs available on Edelweiss



© Pierre Denary

Franck Bouysse was born in France in 1965. He began his writing career in 2007 after working as a biology teacher. His 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. His following novel, *Wind Drinkers* (Other Press, 2023), won the Prix Jean Giono.

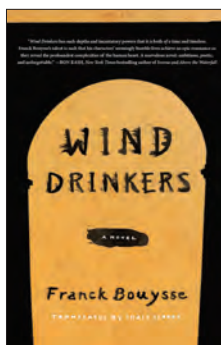
Lara Vergnaud is a translator of prose, creative nonfiction, and scholarly works from the French. She is the recipient of two PEN/Heim Translation Fund Grants and a French Voices Grand Prize, and has been nominated for the National Translation Award. Her recent translations include *The Most Secret Memory of Men* by Mohamed Mbougar Sarr (Other Press, 2023), which was long-listed for the National Book Award for Translated Literature, and *Demoiselles of Numidia* by Mohamed Leftah (Other Press, 2023). She lives in France.

FROM **CLAY**

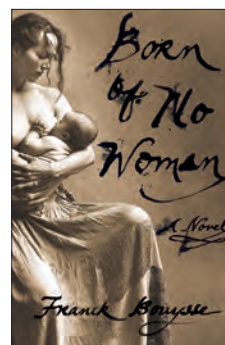
Whatever was to happen that night would be decided by the heavens alone. The first signs had appeared the previous evening, when the swallows began flying low to the ground. Now a warm wind was walloping the branches of a tall chestnut tree in the courtyard as a mountain range of black clouds formed in the charcoal sky. Thunder rumbled and bolts of lightning flickered in the distance, illuminating the summit of Puy Violent.

Marie was waiting, seated on the edge of the bed, dreading the moment the storm would pass over the farm. She lit the wick of the oil lamp on her bedside table and put on her round glasses with the rusted frame, then stood to cover the distance between the bed and the oak dresser: seven steps heavy with age. Opened the top drawer and took out a locked metal box. All of which she could have done eyes closed.

She left the bedroom carrying the box and lamp, closed the door to avoid a draft, and entered the kitchen, set both items on the table and sat, annoyed to find that the others weren't awake yet. The wrinkles on her wizened face were dancing in the pale light, but her small eyes, discernible through the lenses of her glasses, remained fixed on her clasped hands.



Wind Drinkers
PB | \$18.99/\$24.99C
978-1-63542-172-9



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

Franck Bouysse

CLAY

A NOVEL

In this captivating Faulknerian tale of love, masculinity, and vengeance, tensions boil over in a rural mountain community whose able-bodied men have left to fight in World War I.

In the heart of France's rustic Cantal region, in the heat of the summer of 1914, the men resigned themselves to going off to war. Joseph, just fifteen years old, must take care of the family farm with his mother, his grandmother, and Leonard, an old neighbor who has become his friend. On the property next door, Valette, kept away from the war due to an atrophied hand, dwells on his grudges and his rage. And now he has to take in his brother's wife and daughter, who have sought refuge with him. The arrival of the two women will end up upsetting a hitherto immutable order and awakening buried passions.

At once sweeping and claustrophobic, violent and tender, *Clay* deftly weaves together stories of long-held secrets, forbidden love between soldiers, and resistance against injustice.

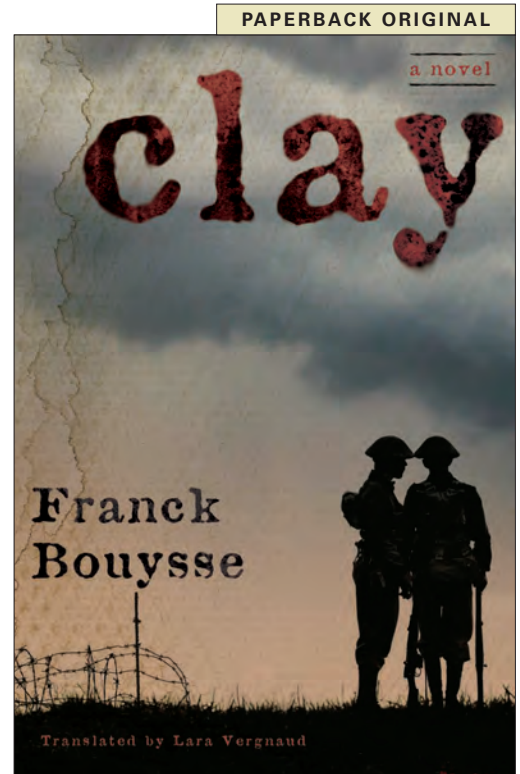
PRAISE FOR **BORN OF NO WOMAN:**

"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...There are plenty of narrative surprises as Rose's father seeks to recover her, and she falls in love with the mysterious Edmond."

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



MAY 2025 | on sale 5/20/2025

\$18.99 / \$24.99C

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

978-1-63542-055-5 | CQ 24

E-book 978-1-63542-056-2

FICTION

Rights: World English

Agent: Violaine Faucon, Trames Literary Agency

(violaine@trames.pro)

- National review and feature campaign including radio, print, and online coverage
- Targeted outreach to noir, World War I, domestic fiction, literary, and translation interest media
- Digital and social media advertising
- DRCs available on Edelweiss



© Luca Palmer

Matteo B. Bianchi, born in Milan in 1966, is an author, editor, and screenwriter. His previous novels include *Generations of Love* and *Maria Accanto*.

Michael F. Moore is the award-winning translator, most recently, of *The Betrothed* by Alessandro Manzoni. His translations range from twentieth-century classics—*Agostino* by Alberto Moravia and *The Drowned and the Saved* by Primo Levi—to contemporary novels, including *Spatriati* by Mario Desiati (Other Press, 2024). In 2024 Moore was awarded the Thornton Wilder Prize for Translation. He is the former chair of the PEN/Heim Translation Fund and has a PhD in Italian from New York University. For many years he was also an interpreter at the United Nations and a full-time staff member of the Permanent Mission of Italy to the United Nations.

FROM **THE LIFE OF THOSE LEFT BEHIND**

Someone called an ambulance. The doorman? A neighbor? I have no idea who had taken the trouble.

I could tell because I heard the sirens blaring. I heard them growing nearer and then stopping, at full blast, right below my window, before turning off with a throbbing sound.

I know that it's useless, that there will be no extreme attempts to revive him, that it's already too late.

I appear at the door.

From the windows, from the balconies, dozens of people are staring at me. Out on the landing, a cluster of neighbors. They say nothing, and seem alarmed and confused.

I hear the voices of the paramedics climbing the stairs, their frantic footsteps. My apartment is on the fifth floor.

When the three men in white uniforms carrying a stretcher reach my doorstep, they're sweating and breathing heavily. The first one looks around for a moment. He notices the presence of another flight of stairs and the unused elevator at the top. He rolls his eyes, turns to me and exclaims, "Why didn't anyone tell us there's an elevator?"

The elevator.

S. is there, on the floor, and I was supposed to advise them to take the elevator.

I don't answer, of course. I'm incapable.

The first of many times.

People will ask and I won't know what to say.

For months. For years.

Forever.

Matteo B. Bianchi

THE LIFE OF THOSE LEFT BEHIND

A NOVEL

In this heartbreaking yet hopeful autobiographical novel, an acclaimed Italian author who lost his partner to suicide testifies to the power of storytelling in living with grief.

When thirty-year-old Matteo B. Bianchi published his debut novel in 1999, the timing couldn't be worse: he had just lost S., the man he'd lived with for seven years, who one day, a few months after they broke up, hanged himself in their apartment.

Matteo discovers the body. From that day a "dark labyrinth" ensnares him, a whirlpool of suffering, made up of contradictory emotions and constant bewilderment, which unites all the so-called survivors of the suicide of a loved one. Yet even in his darkest hours, the writer in him starts taking notes. At first they are just fragments, shards of an existence shattered into a thousand pieces, echoes of feelings alive like nerves that Matteo reports unabashedly. Then they slowly transform and, memory after memory, become a profound conversation with S., caught between the temptation to let go and the desire to get back to life.

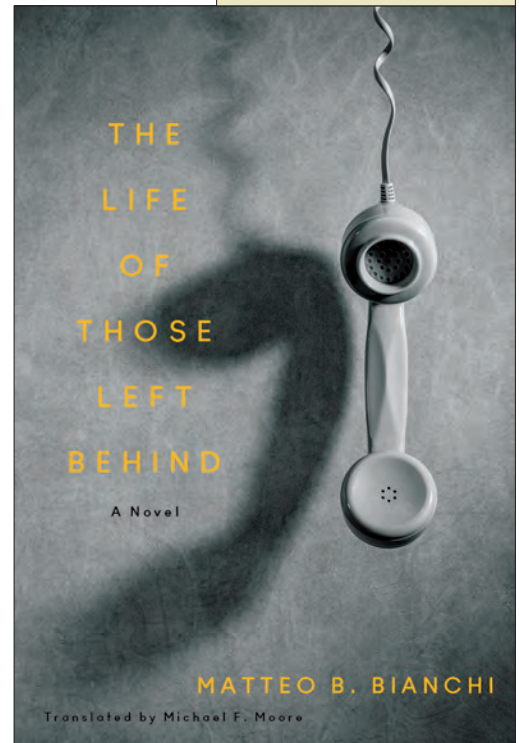
Both radical and vulnerable, intimate and universal, *The Life of Those Left Behind* is a devastating but luminous novel about surviving the aftermath of trauma. Bianchi produces pages of excruciating beauty, recounting his journey to redemption, hope, and rebirth, and showing how, even in the depths of the most unspeakable pain, writing—his own, and also powerful works such as Joan Didion's *The Year of Magical Thinking* and Ocean Vuong's *On Earth We're Briefly Gorgeous*—can still save us.

PRaise for *THE LIFE OF THOSE LEFT BEHIND*:

"I have been waiting for a book like this for a long time...Matteo [Bianchi] is unique. The Life of Those Left Behind is a masterpiece that sheds light on his entire journey. It's an invaluable gift for readers."

—PAOLO COGNETTI, author of *The Eight Mountains*

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Masashi Matsuie began his literary career as a fiction editor for the Shinchosha Publishing Company, where he worked with writers such as Yoko Ogawa, Banana Yoshimoto, and Haruki Murakami and launched Shincho Crest Books, an imprint specializing in translations of foreign works. His debut novel, *The Summer House*, received the Yomiuri Prize for Literature, an award that normally goes to seasoned authors who are well along in their careers.

Margaret Mitsutani is a translator of Yoko Tawada and Japan's 1994 Nobel Prize laureate Kenzaburō Ōe. She was a finalist for the National Book Award for her translation of Tawada's *Scattered All Over the Earth* and winner of the National Book Award for her translation of Tawada's *The Emissary*.

FROM **THE SUMMER HOUSE**

Sensei was always the first one up at the Summer House.

Just after dawn I was lying in bed, listening to him move around downstairs. I picked up my wristwatch from the bedside table. In the dim light, I saw that it was 5:05.

The library, just above the front entrance, had a small bed in it where I slept. As day was breaking, muffled sounds would rise through the old wooden posts and walls.

I'd hear Sensei remove the bar and stand it against the wall. Then he'd slide the heavy inner door into its casing on the left, and open the outer one all the way until it reached the wall outside, where he'd fasten the brass doorknob with a loop of rope. That kept the wind from blowing it shut. Finally, closing the screen door behind him, he set out on his morning walk. Cold forest air blew softly through the screen door. Soon the Summer House was quiet again.

Here in the forest over a thousand meters above sea level, the first to break the silence were the birds, starting before Sensei stirred. Woodpeckers, grosbeaks, thrushes, flycatchers...the names come quickly to mind. Some I can only remember by their song.

That morning, even before sunrise the sky was an odd shade of blue, showing the silhouettes of trees that moments before had been sunk in darkness. All too soon, without waiting for the sun, morning broke.

Masashi Matsuie

THE SUMMER HOUSE

A NOVEL

This prize-winning debut novel offers a compelling, insightful portrait of modern Japan through a group of architects competing to design a major new building in Tokyo.

Tōru Sakanishi is a recent university graduate who joins the prestigious Murai Office, a small architecture firm founded by Shunsuke Murai, former student of Frank Lloyd Wright. A sensitive and observant narrator, Sakanishi is captivated by the artistic quality and careful consideration the Murai Office shows to each of its designs.

As the sweltering summer months approach, the Murai Office migrates from Tokyo to Kita-Asama, a mountain village and artists' colony whose heyday has passed. There, this small team of architects, including two women who Sakanishi is clumsily attracted to, set out to design the National Library of Modern Literature, competing against a rival firm that snaps up one government project after the next.

Beautifully translated by National Book Award winner Margaret Mitsutani, *The Summer House* is a character-driven story with prose that highlights the natural beauty of Japan, the ingenuity of architecture, and the clashing of modernity and tradition.

PRAISE FOR *THE SUMMER HOUSE*:

"The more I read, the more I fell in love with this beautiful novel... Its foremost charm is the fluent, clean-cut use of words. Nothing in Matsuie's descriptions is superfluous, nor is anything missing, and the refreshing vitality of his prose is impressive... The birth of such a writer is cause for celebration."

—HIROMI KAWAKAMI,

author of *Strange Weather in Tokyo* and *The Nakano Thrift Shop*



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Marc Petitjean is a writer, filmmaker, and photographer. He has directed several documentaries, including *From Hiroshima to Fukushima*, on Dr. Shuntaro Hida; *Living Treasure*, about Japanese kimono painter Kunihiko Moriguchi; and *Zones grises*, on his own search for information about the life of his father, Michel Petitjean, after his death. He is the author of *Back to Japan* (Other Press, 2021) and *The Heart: Frida Kahlo in Paris* (Other Press, 2020).

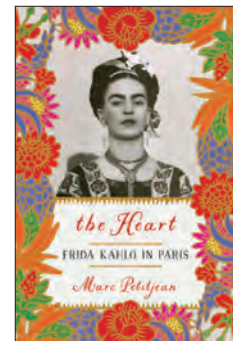
Adriana Hunter studied French and Drama at the University of London. She has translated more than ninety books, including Marc Petitjean's *The Heart: Frida Kahlo in Paris* and Hervé Le Tellier's *The Anomaly* and *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM **A REMARKABLE MAN**

The first time I met Dr. Shuntaro Hida was in April 2005 in a Shinto cemetery lost in the countryside some 200 kilometers south of Tokyo. He was eighty-eight years old at the time. A very dignified figure in a suit and tie, he'd come to pay his respects to his family tomb with his wife. A letter that I'd sent him a few months earlier had been enough to persuade him to contribute to the film project *Blessures atomiques* [atomic injuries], which I wanted to make about the battles he'd fought. This survivor of the Hiroshima bomb, who'd been a few kilometers from the impact site at the time of the explosion, was one of the first doctors to record the sheer horror of the devastation. He was among the pioneers to suffer and catalogue the appalling effects of radiation that, in the absence of any rational explanation, was called the "Atomic Plague." Thereafter, he spent his life treating victims of radiation; he struck me as being the embodiment of an indisputable hero, someone who'd seen pure evil and stood up to it for long enough to remember what it looked like and to describe it.



Back to Japan
HC | \$25.00/\$34.00C
978-1-63542-090-6



The Heart: Frida Kahlo in Paris
PB* | \$15.99/\$21.99
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Marc Petitjean

A REMARKABLE MAN

DR. SHUNTARO HIDA FROM HIROSHIMA TO FUKUSHIMA

A poignant, eye-opening portrait of a witness to the atomic bomb who dedicated his life to treating and advocating for radiation survivors.

As a young doctor, Shuntaro Hida (1917–2017) played an essential role in the aftermath of the Hiroshima bombing, which he witnessed first-hand only six kilometers from ground zero. Tending to the overwhelming number of victims, he would spend more than sixty years developing an unparalleled understanding of the harmful effects of radiation and warning against the reckless use of nuclear power.

Through intimate, thoughtful interviews and compelling reportage, Marc Petitjean has created a worthy tribute to this determined, inspiring man who stood up against complicit governments and businesses.

PRAISE FOR *THE HEART*:

"Compelling...[Petitjean] captures the pop and fizz of artistic circles in Paris during the interwar years...The Heart is a distinctively intimate undertaking, which is no small feat considering its well-known cast of characters...an unconventional and deeply personal biography."

— WASHINGTON POST

"An intimate portrait of the artist and her time in the lively 1930s surrealist scene."

— NEW YORK TIMES BOOK REVIEW



A Remarkable Man

DR. SHUNTARO HIDA
FROM HIROSHIMA TO FUKUSHIMA

Marc Petitjean

TRANSLATED BY ADRIANA HUNTER

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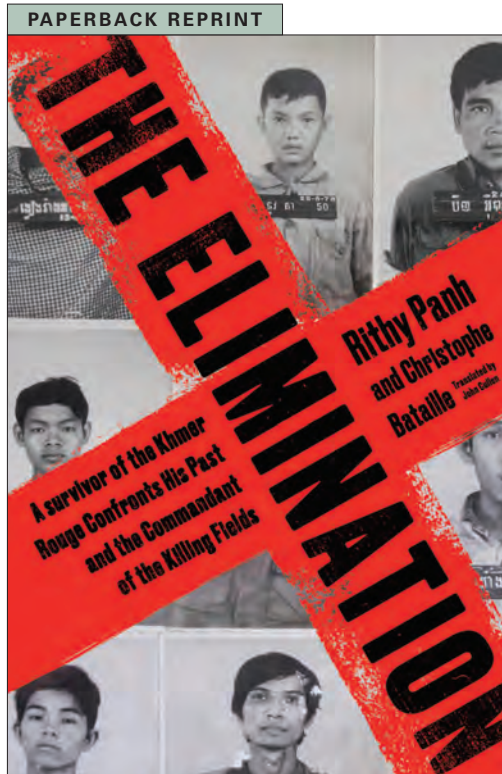
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THE ELIMINATION

A SURVIVOR OF THE KHMER ROUGE CONFRONTS HIS PAST AND THE COMMANDANT OF THE KILLING FIELDS



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Rithy Panh is an acclaimed documentary filmmaker best known for *S21: The Khmer Rouge Killing Machine*. His documentary *The Missing Picture*, which was inspired by *The Elimination*, won the Prix Un Certain Regard at the 2013 Cannes International Film Festival. The same year, Panh was named Asian Filmmaker of the Year at the Busan International Film Festival. His recent documentaries include *Graves Without a Name*, which was submitted as the Cambodian entry for the 2018 Oscars, and *Irradiated*, which competed for the Golden Bear at the 2020 Berlin International Film Festival.

From the internationally acclaimed director of *S-21: The Khmer Rouge Killing Machine*, a survivor's autobiography that confronts the evils of the Khmer Rouge dictatorship, now with a new introduction.

Rithy Panh was only thirteen years old when the Khmer Rouge expelled his family from Phnom Penh in 1975. In the months and years that followed, his entire family was executed, starved, or worked to death. Thirty years later, after having become a respected filmmaker, Panh decides to question one of the men principally responsible for the genocide, Comrade Duch, who's neither an ordinary person nor a demon—he's an educated organizer, a slaughterer who talks, forgets, lies, explains, and works on his legacy. This confrontation unfolds into an exceptional narrative of human history and an examination of the nature of evil.

The Elimination stands among the essential works that document the immense tragedies of the twentieth century, with Primo Levi's *If This Is a Man* and Elie Wiesel's *Night*.

PRAISE FOR *THE ELIMINATION*:

"A searing, firsthand account of the Cambodian genocide and as such an important contribution to the history of those years. It is also an examination of the nature of evil as told from the perspectives of a victim and a perpetrator."

— WALL STREET JOURNAL

"In this astounding work, Rithy Panh presents the atrocities of the Khmer Rouge regime as universal human history, intelligible to us all thanks to the extraordinary efforts of an individual."

— TIMOTHY SNYDER, bestselling author of *On Tyranny*

THE ARTIFICIAL SILK GIRL

A NOVEL

This enthralling tale of a “material girl” in 1930s Berlin is the masterpiece of a literary icon, rediscovered and restored to the same heights as such luminaries as Isherwood and Brecht.

In 1931 a young woman writer living in Germany penned her answer to Anita Loos's *Gentlemen Prefer Blondes* and the era of cinematic glamour: *The Artificial Silk Girl*. Though a Nazi censorship board banned Keun's work in 1933 and destroyed all existing copies, the novel survived, as fresh and relevant today as the day it was written.

The Artificial Silk Girl is the story of Doris, beautiful and striving, who vows to write down all that happens to her as the star of her own life story. But instead of scripting what she hopes will be a quick rise to fame and fortune as either an actress or the mistress/wife of a wealthy man, she describes a slow descent into near prostitution and homelessness. Prewar Berlin is not the dazzling and exciting city of promise it seems; Doris unwittingly reveals a bleak, seamy urban landscape.

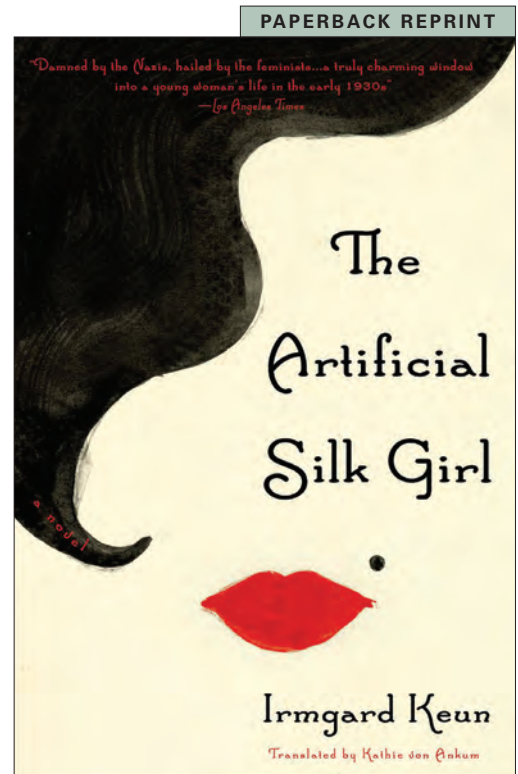
PRAISE FOR *THE ARTIFICIAL SILK GIRL*:

“A highly original, extremely stylish novel... The narrator is a young woman whose irreverent and funny voice you will not easily forget.”

— DANIEL KEHLMANN, *NEW YORK TIMES BOOK REVIEW*

“Damned by the Nazis, hailed by the feminists... a truly charming window into a young woman's life in the early 1930s.”

— LOS ANGELES TIMES



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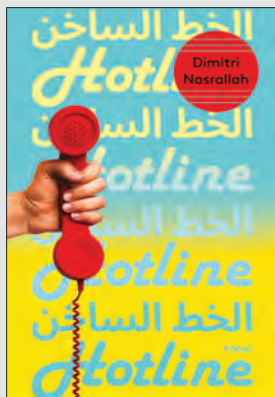
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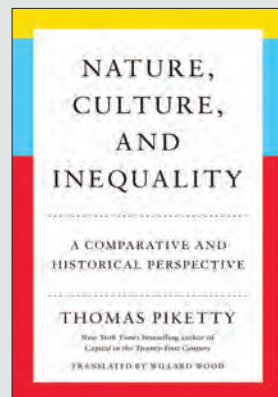
Irmgard Keun was born in Berlin in 1905. She published her first novel, *Gilgi, One of Us*, in 1931. Her second novel, *The Artificial Silk Girl*, became an instant bestseller in 1932, but was then blacklisted by the Nazis. Eventually sentenced to death, Keun fled the country and staged her own suicide before sneaking back into Germany, where she lived undercover for the duration of the war. She later resumed writing under the name of Charlotte Tralow, enjoying only modest success until her early works were rediscovered and reissued in the late 1970s. She died in Cologne in 1982.



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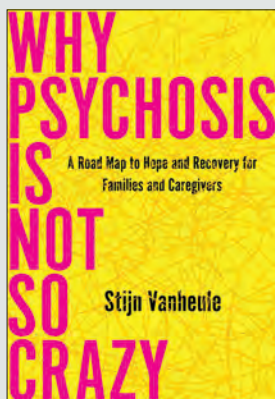
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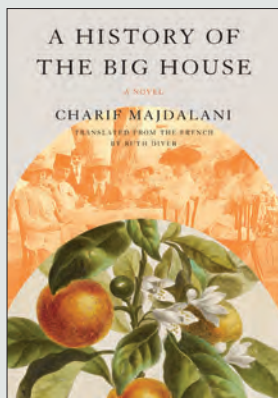
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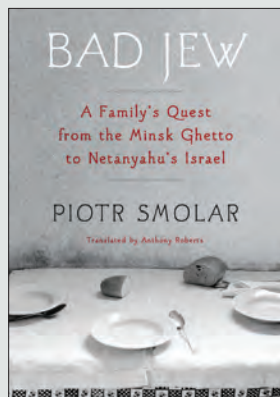
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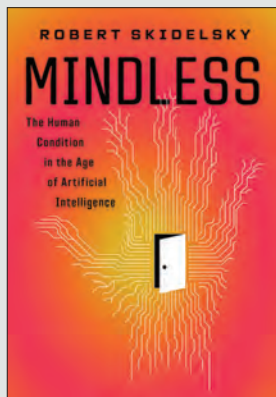
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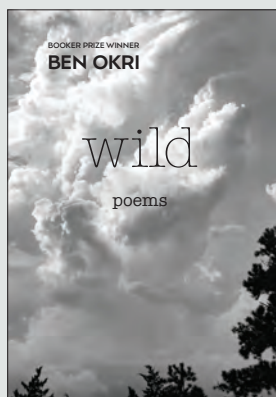
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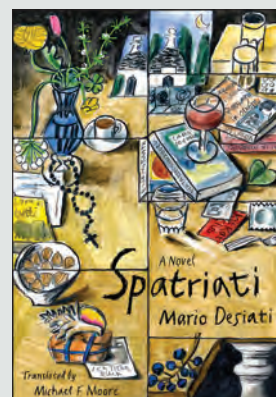
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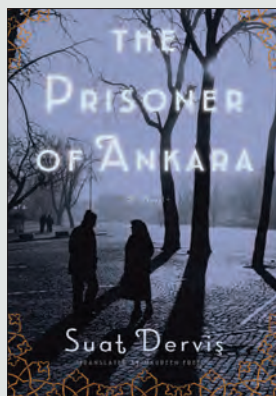
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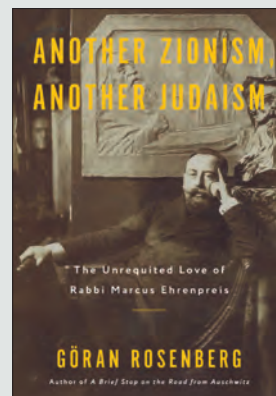
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Two children walking on a beach in Gaza, 1953
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