

Fitzcarraldo Editions

Autumn 2026
US Catalogue

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September

An Army of Lovers Cannot Fail by Hélène Giannecchini, tr. Anna Moschovakis

Fancy Work: Unpicking Past Lives by Alice Hattrick

November

Outsider Everywhere: Witold Gombrowicz in Argentina by Mercedes Halfon, tr. Rahul Bery

Mer de Glace by Małgorzata Lebda, tr. Mira Rosenthal

Cafés by Holly Pester

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The Tower by Thea Lenarduzzi

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Bricks and Mortar by Clemens Meyer, tr. Katy Derbyshire

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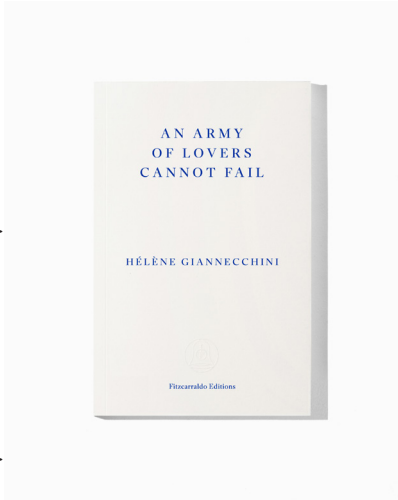
Discord by Jeremy Cooper

For more information and review copies,
please contact info@fitzcarraldoeditions.com

Fitzcarraldo Editions
133 Rye Lane, London, SE15 4ST, UK
fitzcarraldoeditions.com

An Army of Lovers Cannot Fail
Hélène Giannecchini
Translated by Anna Moschovakis

After she encounters a poem about love and friendship etched on the Homomonument in Amsterdam, Hélène Giannecchini is moved to attempt to do justice to a form of relation often subordinated to romance. A friendship is a filiation we choose, one that can reconfigure our understanding of co-existence. It holds love, laughter, dissent and solidarity; it can be a site of political struggle, of reinvention and rest. Thinking back to her own unconventional family formation, she sets out to piece together an alternative genealogy of lives excluded from normative discourses, whose traces may only remain in memory and archival fragments. In searching and sensitive prose, Giannecchini sifts the past to bring marginal existences into communion with each other, preserved through loving acts of witness and made full of meaning by friendship's generative force. Roving from Saint-Just's revolutionary ideal of amity to Donna Gottschalk's photography documenting radical lesbian organizing in 1960s and 1970s New York, interspersed with unpublished images acquired magpie-like through chance and circumstance, *An Army of Lovers Cannot Fail* forms a slantwise account of queer life in the twentieth century, and a moving testament to the liberatory power of friendship.



‘This book is a small revolution in contemporary French writing.’
— *Collateral*

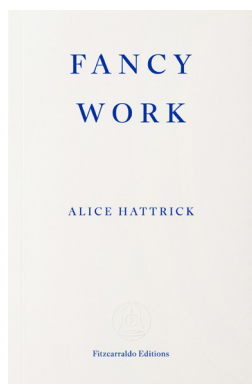
‘Hélène Giannecchini never gives the impression of appropriating the stories of others.... [T]he quality of the author's focus draws from the resources she mobilizes to write about friendship: her curiosity and sensitivity towards fragile lives are combined with an imagination that grants dignity to that which is forgotten by history, and allows us to talk about those ties that have no name.’
— *En Attendant Nadeau*

Hélène Giannecchini was born in 1987. She holds a PhD in literature and specializes in the relationship between text and image. She teaches contemporary art theory at the École européenne supérieure de l'image (EESI) in Poitiers-Angoulême. She was previously a resident at the Villa Médicis (2018–2019), and is the author of *Alix Cléo Roubaud: A Portrait in Fragments* (2014) and *Voir de ses propres yeux* [Seeing With Your Own Eyes] (2020).

Anna Moschovakis is a poet, novelist and translator. She is the author of the novels *An Earthquake Is a Shaking of the Surface of the Earth, Participation* and *Eleanor, or, The Rejection of the Progress of Love*. Her translation of David Diop's novel *At Night All Blood Is Black* won the 2021 International Booker Prize.

1 September 2026, 256 pages
16 black and white photographs
Essays (DNL),
LGBTQIA+ Studies (JBSJ)
Flapped paperback: \$19.95

World English
Print: 9781804272220



Fancy Work: Unpicking Past Lives
Alice Hatrick

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

Praise for *Ill Feelings*

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

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

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

— Marina Benjamin, author of *Insomnia*

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

22 September 2026, 240 pages
Memoirs (DNC), Essays (DNL)
Flapped paperback: \$19.95

World English
Print: 9781804272374

Outsider Everywhere: Witold Gombrowicz in Argentina
Mercedes Halfon
Translated by Rahul Bery

In August 1939, a ship flying the Polish flag docked in Buenos Aires. On board was a delegation of businessmen, diplomats and journalists. Days later, the captain received orders to return home with all crew and passengers in light of the imminent outbreak of the Second World War. But one man, fascinated by the city, chose to stay at the very last minute. Thus began the unexpected twenty-four-year Argentine exile of one of the twentieth century’s major writers: Witold Gombrowicz. Drawing on his writings and interviews with surviving disciples, writers and scholars, Mercedes Halfon’s *Outsider Everywhere* traces Gombrowicz’s Argentine years in elegant, pared-back prose, and composes a vivid account of mid-century bohemia in Buenos Aires. Brilliantly translated by Rahul Bery, Mercedes Halfon’s *Outsider Everywhere* is a gripping portrait of a literary figure on the margins who rose to prominence late in life to become ‘one of the greatest novelists of our century’ (Milan Kundera).

‘One of the most interesting voices in contemporary literature.’
— Pedro Mairal, author of *The Woman from Uruguay*

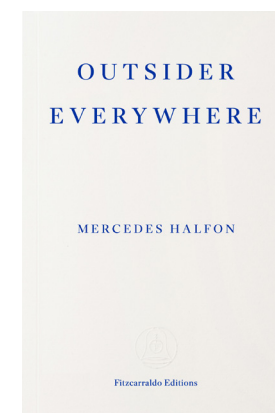
‘Some authors seem to work by following the ellipses of a previously established canon. And there are others who seem to be guided by a sort of intuition, a pulse that is a mix of desire, desperation and fearlessness of the unknown. Mercedes Halfon belongs to the second category.’
— Mauro Libertella

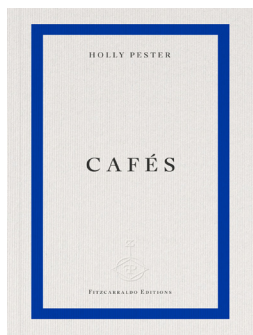
Mercedes Halfon was born in Buenos Aires. She has published three novels, six poetry collections and one work of non-fiction. With Laura Citarella, she directed the film *Las poetas visitan a Juana Bignozzi*, which won the Best Director Award at the Mar del Plata International Film Festival and the Silver Dove Award at the DOK Leipzig Festival. She curated the theatrical cycle ‘Invocaciones’, held at the Centro Cultural San Martín and the Teatro Nacional Cervantes. She teaches in the Writing Arts program at the Universidad Nacional de las Artes and writes for the Radar supplement of the newspaper *Página/12*, among other outlets. Her most recent work is the literary biography *Outsider Everywhere: Witold Gombrowicz in Argentina*, her first book to appear in English.

Rahul Bery is based in Cardiff, Wales and translates from Spanish and Portuguese to English. His published translations include novels by Vicente Luis Mora, Afonso Cruz, Simone Campos and David Trueba.

3 November 2026, 160 pages
Essays (DNL),
Biography: writers (DNBL)
Flapped paperback: \$18.95

World English
Print: 9781804272350





Cafés
Holly Pester

Welcome to *Cafés*! A dream scene to study in. A place to perform at an open mic. A limited paradise with overheads. Where we can eat sausage cassoulet and not think about work. Where we can meet friends and not think about love. Where we can meet lovers and be too nervous to eat.

In Holly Pester's unique lyric, the café space is rendered as a fantastical structure through which to explore pressurized subjectivities in the shape of a worker, a lover, a friend, an artist and a researcher.

At a time when conversations around the decline of the commons and third spaces are heightened, Pester's book is a stylish and political intervention and call for the necessity of a place for eccentrics, poets, employees and those taking steps towards the rest of their life.

Praise for *The Lodgers*

'Holly Pester is a genius and *The Lodgers* gets into everything that matters.'
— Kate Briggs, author of *The Long Form*

'There is no one better than Holly Pester at communicating the eerie, sometimes hilarious and often hallucinatory experience of modern precarity. This is a novel for the age and for generation rent: a captivating and unforgettable account of how economic circumstance can lead to a feeling of being only half alive.'
— Nathalie Olah, author of *Bad Taste*

'With tang and pith in every sentence, *The Lodgers* speaks to a generational epidemic of rootlessness and porous selfhood with vital wit and utter originality.'
— AK Blakemore, author of *The Glutton*

'A sad strange lyrical story of shame and displacement but whose strength will not let you go.'
— Sheena Patel, author of *I'm a Fan*

Holly Pester is a writer and Senior Lecturer in the Department of Literature, Film and Theatre, University of Essex. Her books and works include *Ecloques for Idle Workers* (BBC Radio and Distance No Object, 2018), *Comic Timing* (Granta, 2021), which was shortlisted for the Forward Prize, and *The Lodgers* (Granta, 2024).

29 October 2026, 112 pages
Poetry (DC)
Flapped paperback: \$18.95

World English
Print: 9781804272022

Mer de Glace
Małgorzata Lebda
Translated by Mira Rosenthal

In 2021, Małgorzata Lebda ran the entire length of the longest river in Poland, the Vistula, from its source in the Beskid Mountains to its mouth at the Baltic Sea. She set out to run as a poet, not as an athlete, to use the rhythms of her own body as a means of understanding and connecting to the rhythms of the river's body of water, under threat of environmental ruin. Her collection *Mer de Glace*, which won the Szyborska Prize, is the culmination of her remarkable journey, and a profound meditation on the porosity, reactivity and receptivity of both the body and the natural world, and of their influences on one another.

Praise for *Voracious*

'Life and death are beautifully balanced in Lebda's lyrical novel.'
— Olga Tokarczuk, author of *The Empusium*

'A dark, gorgeous and haunting book about bodies, attention and care'
— Sarah Moss, author of *Ghost Wall*

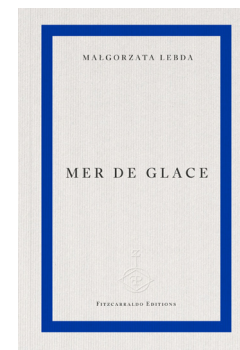
'*Voracious* is a visionary account of the lacework of inter-relationships between people and the earth. It has a hallucinatory quality – passionate, disturbing, memorable – like a dream sent to us by a druid. Antonia Lloyd-Jones has rendered this dream in a breathtaking English translation that seethes and flickers like the scenes it depicts.'
— Sasha Dugdale, author of *The Strongbox*

Małgorzata Lebda is a Polish poet, fiction writer, mountaineer, ultramarathon runner and photographer. She is the author of six poetry collections, including the award-winning volumes *Queen Cells* and *Dreams of the Uckermärkers*. Her debut novel, *Voracious*, was published in English in Antonia Lloyd-Jones's translation in 2025. *Mer de Glace*, her latest collection, received the prestigious Wisława Szymborska Prize. Lebda teaches in the creative writing department at Jagiellonian University in Kraków and lives in a small town in the Beskid mountains, where she grew up.

Mira Rosenthal is an American poet and translator of Polish-language writers such as Tomasz Różycki, Małgorzata Lebda and Krystyna Dąbrowska. She is the author of *Territorial*, a Pitt Poetry Series selection, and *The Local World*, winner of the Wick Poetry Prize. Her work has been nominated twice for the Griffin Poetry Prize as well as for the Derek Walcott Prize, the National Translation Award and the Oxford Weidenfeld Translation Prize. She is a professor of creative writing at Cal Poly.

3 November 2026, 52 pages
Poetry (DC)
Flapped paperback: \$18.95

World English
Print: 9781804272138
Ebook: 9781804272145



Spring 2026

The Tower
Thea Lenarduzzi

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

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

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

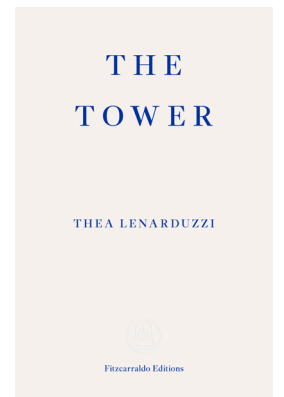
'Life, and writing, can expand from a detail: to which extent must this detail be personal? In this remarkable and surprising book, Thea Lenarduzzi wanders through the many paths of fiction-making, in a literary quest to find out if the girl in the tower is a romanticised symbol, an exhausted trope,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

— Claudia Durastanti, author of *Strangers I Know*

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

— Helen Charman, author of *Mother State*

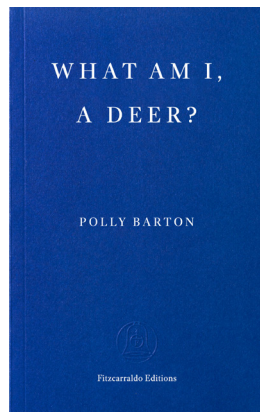
Thea Lenarduzzi is a writer, broadcaster and editor. Her debut, *Dandelions*, a family memoir and cultural history of migration between Italy and England, won the 2020 Fitzcarraldo Editions Essay Prize and was shortlisted for the Ackerley Prize for 'literary autobiography of outstanding merit'. *The Tower* is her second book.



3 March 2026, 248 pages
Memoirs (DNC), Essays (DNL)
Flapped Paperback: \$19.95

World English
Print: 9781804271797

What Am I, A Deer?
Polly Barton



What does it mean to lose yourself – and is that something you should be aiming for? A young woman with little interest in games takes up a job in Frankfurt at a famous gaming company, naively set on reinvention. On her morning commute, in the familiar clutches of tedium and self-loathing, she encounters a nice-eyed stranger who returns her forgotten umbrella and finds herself catapulted into a dizzying, year-long whirlwind of obsession – not just with this endlessly attractive spectre, but also with the feverish karaoke trips from which she draws the ultimate solace. With astonishing existential acuity, Polly Barton's formidable debut novel renders the paradoxes of modern life in all its complexity, in deliriously self-conscious prose that is at once propulsive, titillating and biting. Funny. Echoing with the sounds of Whitney Houston and The Cure, reaching for the sublime in dark, sweaty boxes, *What Am I, A Deer?* is an exhilarating exploration of authenticity, fantasy, romance and intoxication.

Praise for *Porn: An Oral History*

'I found my time with *Porn: An Oral History* unexpectedly moving. Barton's candid, generous style as an interlocutor allows her subjects to move fluidly between their sometimes contradictory instincts and intellectual approaches in a way which feels revelatory and totally honest and human. A pleasure to read, and a vital new work for anyone interested in sex and its representation.'
— Megan Nolan, author of *Ordinary Human Failings*

'I wasn't expecting nineteen conversations about porn to make me feel as I felt after reading this book: grateful and hopeful and wide-open. *Porn* is a generous, intimate commentary on how we relate to one another (or fail to) through the most unlikely of lenses.'
— Saba Sams, author of *Send Nudes*

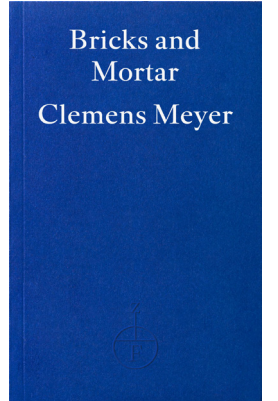
'*Porn* is a fascinating, timely and humane testament to the value of uninhibited conversation between grown-ups. Its candour and humanity is addictive and involving – I couldn't help but join in with the pillow talk! Reader, be prepared for your own store of buried secrets, stymied curiosities, submerged fantasies and shadowy memories to shamelessly awaken.'
— Claire-Louise Bennett, author of *Pond* and *Big Kiss, Bye-Bye*

Polly Barton is a writer and Japanese literary translator. Her translations include *Butter* by Asako Yuzuki, *Hunchback* by Saou Ichikawa, *Where the Wild Ladies Are* by Aoko Matsuda, and *There's No Such Thing as an Easy Job* by Kikuko Tsumura. She has published two works of non-fiction, *Fifty Sounds*, for which she won the 2019 Fitzcarraldo Editions Essay Prize, and *Porn: An Oral History*. *What Am I, A Deer?* is her debut novel.

3 March 2026, 248 pages
Contemporary fiction (FBA)
Flapped paperback: \$19.95

World English
Print: 9781804272176

Bricks and Mortar
Clemens Meyer
Translated by Katy Derbyshire



Bricks and Mortar is the story of the sex trade in a big city in the former GDR, from just before 1989 to the present day, charting the development of the industry from absolute prohibition to full legality in the twenty years following the reunification of Germany. The focus is on the rise and fall of one man from football hooligan to large-scale landlord and service-provider for prostitutes to, ultimately, a man persecuted by those he once trusted. But we also hear other voices: many different women who work in prostitution, their clients, small-time gangsters, an ex-jockey searching for his drug-addict daughter, a businessman from the West, a girl forced into child prostitution, a detective, a pirate radio presenter. In this ambitious novel, Clemens Meyer pays homage to modernist, East German and contemporary writers like Alfred Döblin, Wolfgang Hilbig and David Peace but uses his own style and almost hallucinatory techniques. Time shifts and stretches, people die and come to life again, and Meyer takes his characters seriously and challenges his readers in this dizzying eye-opening novel that also finds inspiration in the films of Russ Meyer, Takashi Miike, Gaspar Noé and David Lynch.

'This is a wonderfully insightful, frank, exciting and heartbreaking read. *Bricks and Mortar* is like diving into a Force 10 gale of reality, full of strange voices, terrible events and a vision of neoliberal capitalism that is chillingly accurate.'
— A. L. Kennedy, author of *Serious Sweet*

'The point of *Im Stein* [*Bricks and Mortar*] is that nothing's "in stone": Clemens Meyer's novel reads like a shifty, corrupted collocation of .docs, lifted off the laptop of a master genre-ist and self-reviser. It's required reading for fans of the Great Wolfgang (Hilbig and Koeppen), and anyone interested in casual gunplay, drug use, or sex.'
— Joshua Cohen, author of *The Netanyahu*

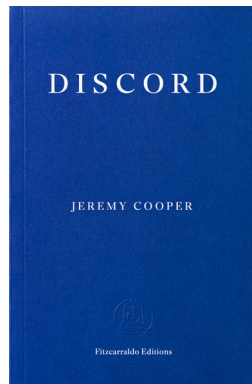
Clemens Meyer was born in 1977 in Halle and lives in Leipzig. *Bricks and Mortar*, his first novel to be published in English by Fitzcarraldo Editions, was shortlisted for the German Book Prize, awarded the Bremer Literaturpreis 2014, longlisted for the 2017 Man Booker International Prize, and shortlisted for the 2019 Best Translated Book Awards.

Katy Derbyshire, originally from London, has lived in Berlin for over twenty-five years. Her translation of Clemens Meyer's *Bricks and Mortar* was the winner of the 2018 Straelenener Übersetzerpreis (Straelen Prize for Translation). She occasionally teaches translation and also co-hosts a monthly translation lab and the bi-monthly Dead Ladies Show.

5 May 2026, 640 pages
Contemporary fiction (FBA)
Paperback: \$16.95

World English
Print: 9781804272107

Discord
Jeremy Cooper



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

Praise for *Brian*

'Easily the best novel I've read this decade.'
— Olivia Laing, *Guardian*

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

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

Jeremy Cooper is a writer and art historian, author of seven previous novels and several works of non-fiction, including the standard work on nineteenth-century furniture, studies of young British artists in the 1990s, and, in 2019, the British Museum's catalogue of artists' postcards. Early on he appeared in the first twenty-four episodes of BBC's *Antiques Roadshow* and, in 2018, won the first Fitzcarraldo Editions Novel Prize for *Ash before Oak*. *Discord* is his fourth novel to appear with Fitzcarraldo Editions.

16 June 2026, 240 pages
Contemporary fiction (FBA)
Flapped paperback: \$18.95

World English
Print: 9781804272268

Fitzcarraldo Editions US Backlist

Bushra al-Maqtari, tr. Sawad Hussain, *What Have You Left Behind?*, 2023, \$17.95, 9781804270011

Ed Atkins, *Flower*, 2025, \$18.95, 9781804271742

Ed Atkins, afterword by Joe Luna, *A Primer for Cadavers*, 2025, \$19.95, 9781910695210

Ed Atkins, *Old Food*, 2019, \$14.95, 9781910695937

Polly Barton, *Porn*, 2024, \$19.95, 9781804270400

Jose Henrique Bortoluci, tr. Rahul Bery, *What Is Mine*, 2024, \$19.95, 9781804270851

Kate Briggs, *This Little Art*, 2017, \$20.00, 9781910695456

Kate Briggs, *This Little Art*, 2024, \$55, 9781804271322

Marianne Brooker, *Intervals*, 2024, \$19.95, 9781804270837

Jeremy Cooper, *Asb before Oak*, 2019, \$17.95, 9781910695890

Jeremy Cooper, *Bolt from the Blue*, 2021, \$15.95, 9781913097462

Jeremy Cooper, *Brian*, 2023, \$17.95, 9781804270363

Peter Cornell, tr. Saskia Vogel, *The Ways of Paradise*, 2025, \$19.95, 9781804271063

Simon Critchley, *Notes on Suicide*, 2015, \$15.95, 9781910695067

Brian Dillon, foreword by Frances Wilson, *In the Dark Room*, 2018, \$17.95, 9781910695722

Agustín Fernández Mallo, tr. Thomas Bunstead, *The Book of All Loves*, 2024, \$19.95, 9781804270790

Agustín Fernández Mallo, tr. Thomas Bunstead, *The Things We've Seen*, 2021, \$21.95, 9781913097301

Jon Fosse, tr. Damion Searls, *Scenes from a Childhood*, 2018, \$15.95, 9781910695531

Charlie Fox, *This Young Monster*, 2017, \$20.00, 9781910695357

Dan Fox, *Limbo*, 2018, \$15.95, 9781910695807

Rainald Goetz, tr. Adrian Nathan West, *Insane*, 2017, \$20.00, 9781910695319

Rainald Goetz, tr. Adrian Nathan West, *Rave*, 2020, \$17.95, 9781913097196

Gregor Hens, tr. Jen Calleja, *The City and the World*, 2025, \$19.95, 9781804271698

Christina Hesselholdt, tr. Paul Russell Garrett, *Companions*, 2017, \$20.00, 9781910695333

Christina Hesselholdt, tr. Paul Russell Garrett, *Vivian*, 2019, \$17.95, 9781910695616

Daisy Hildyard, *The Second Body*, 2017, \$18.00, 9781910695470

Elfriede Jelinek, tr. Gitta Honegger, *Rein Gold*, 2020, \$17.95, 9781913097448

Patrick Langley, *Arkady*, 2018, \$16.95, 9781910695517

Thea Lenarduzzi, *Dandelions*, 2022, \$17.95, 9781913097974

Adam Mars-Jones, *Batlava Lake*, 2021, \$15.95, 9781913097622

Matthew McNaught, *Immanuel*, 2023, \$17.95, 9781910695678

Clemens Meyer, tr. Katy Derbyshire, *Bricks and Mortar*, 2016, \$25.00, 9781910695197

Clemens Meyer, tr. Katy Derbyshire, *Dark Satellites*, 2020, \$17.95, 9781913097134

Clemens Meyer, tr. Katy Derbyshire, *While We Were Dreaming*, 2023, \$20.00, 9781804270288

Ian Penman, *It Gets Me Home, This Curving Track*, 2023, \$12.00, 9781804270110

Ian Penman, *It Gets Me Home, This Curving Track*, 2019, \$17.95, 9781910695876

Ariel Saramandi, *Portrait of an Island on Fire*, 2025, \$19.95, 9781804271612

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