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FALL
WINTER
2019



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AXIOMATIC

Maria Tumarkin

Janet Malcolm meets *The Empathy Exams*, in a genre-bending work on how we understand the traumas we inherit.

SHORTLISTED FOR THE 2019 VICTORIAN PREMIER'S LITERARY AWARDS
SHORTLISTED FOR THE 2019 STELLA PRIZE

In five long sections, Maria Tumarkin's *Axiomatic* tells true and intimate stories of a community dealing with the extended aftermath of a suicide, a grandmother's quest to kidnap her grandson to keep him safe, one community lawyer's battle inside and against the justice system, the effects of multigenerational trauma, and the history of the author's longest friendship. In writing that is inventive, bold, and generous, *Axiomatic* introduces an unforgettable voice.

"NOBODY CAN WRITE LIKE MARIA TUMARKIN:

She charges headlong into the worst and best of us, with an iron refusal to soften or decorate; sentences bare of artifice, stripped back to the bone, to the nerve; fired by raging grief and love."

—**Helen Garner**, author of *The Children's Bach*

"Tumarkin is searching for words to give meaning—not reason—a starting place. If we know what some humans can do to others, how is it possible to be sanely human ourselves?"—*The Monthly*

"Her most vital, compressed and compelling book to date."

—*Sydney Review of Books*



MARIA TUMARKIN is a writer and cultural historian. She is the author of three previous books of ideas *Traumascapes*, *Courage*, and *Otherland*, all of which received critical acclaim in Australia, where she lives. Her most recent work, *Axiomatic*, won the 2018 Melbourne Prize for Literature's Best Writing Award. This is her first book to appear in the United States.



September 3, 2019

Nonfiction/Literary

5.25 x 8, 224 pages, \$16.95

Rights: North America

Agent: Brow Books

978-1-945492-29-7 (pb)

978-1-945492-31-0 (eb)

from
AXIOMATIC

What is the Court 8 clerk wearing today? Orange jacket, there you go, bold choice for the setting. And what is Court 8's loudest sound right now? My fine-liner pen making notes about courtroom silence. Big silence in a roomful of busy-looking people is jarring. Then the magistrate appears—once he's seated, that silence is gone—and to a man on the stand whose second drink-driving offence is the day's first matter he says, 'I cannot take your past away,' and it is like some subterranean conversation underneath the one everybody can hear is flowing about how to be alive is to be caught in one web or another. 'I know your first offence was twenty years ago but your past doesn't disappear. If police stop you, they'll test you.' The magistrate means it's your last chance, your cufflinks can't save you, the taxes you pay won't save you. He also means: nothing is more human than the experience of feeling trapped. And everything's a trap, your past, family, genes, addictions, loneliness, that feeling that pretty much everyone else is galloping gaily ahead while you are crawling backwards like a lobster or lopsided baby.

All morning I wait for something but nothing much happens.

After the man on drink-driving offence #2 comes a retail . . .

**"A WORK OF GREAT
POWER AND BEAUTY"**
PANKAJ MISHRA

SAUDADE

Suneeta Peres da Costa

My mother told me that the dead walk backward; she said, they try to walk forward but can only walk backward.

1960s Angola. A Goan immigrant family finds itself caught between their complicity in Portuguese rule and their own outsider status in the period leading up to independence. Looking back on her childhood, the narrator of Suneeta Peres da Costa's novel captures with intense lyricism the difficult relationship between her and her mother, and the ways in which their intimate world is shaken by domestic violence, the legacies of slavery, and the end of empire. Her story unfolds into a growing awareness of the lies of colonialism and the political ruptures that ultimately lead to their exile.

"*Saudade* is a lyrical, bold evocation of childhood, enlivened by unforced flourishes of magical realism, that plays intricately on layers of awareness and awakening, on the notion of homecoming, and on complicity in injustice."—**Sydney Morning Herald**

"The search, in non-lusophone literatures, for the word's elusive meaning finds an echo in the search for a lost place, which illuminates Suneeta Peres da Costa's lyrical new novel *Saudade*."—**Splice**

"Suneeta Peres da Costa's novel *Saudade* will leave you feeling lost and homesick for a place of your own."—**Books and Publishing**



SUNEETA PERES DA COSTA was born in Sydney, Australia, to parents of Goan origin. She has published and produced widely across the genres of fiction, nonfiction, playwriting, and poetry. Her bestselling novel *Homework* was published by Bloomsbury in 1999.



October 1, 2019

Fiction/Literary

5.25 x 8, 120 pages, \$15.95

Rights: North America

Agent: Giramondo

978-1-945492-28-0 (pb)

978-1-945492-32-7 (eb)

from
SAUDADE

My mother told me that the dead walk backward; she said, they try to walk forward but can only walk backward. When she told me that, I was sitting on the step that led from the kitchen to the compound, my hand cupped on her kneecap. A draught of shadows from the pink guava tree splayed on the concrete when the sunlight pierced the clouds overhead. That was our first house, the one in which I was born in Benguela, and I can still see it in my mind's eye, close and shimmering like a still life, although it probably has like so much else now gone... She had asked Caetano to fetch a papaya for our breakfast and while we waited for him we watched the guinea cock that my father had brought home as a gift from a client in Uíge: it did not crow, did not make a sound, only silently circled the compound, opening and shutting the tiny aperture of its beak, pecking uselessly for seed. When I clapped my hands, it did not scamper in fright, only bristled its red comb and lifted its tired wings. My mother said that if I dreamt of someone with their feet about-facing I should be sure to shout to wake myself up, because the nearer they seemed, the further they would have led me to their world, the world of the dead. I turned to face her: it was just then my favourite occupation simply to watch her. Her beautiful eyes, outlined with kohl . . .

INCLUDE ME OUT

María Sonia Cristoff

TRANSLATED FROM THE SPANISH BY

Katherine Silver

An interpreter takes a vow of silence in order to re-define the terms on which she lives.

Mara is a simultaneous interpreter who moves to a provincial town in Argentina in order to speak as little as possible for a year. Steeled with the ten rules of silence set out in her manual of rhetoric, she takes a job as a guard in the local museum. The advantages of her work are threatened when she's asked to assist in the re-embalming of the museum's pride and joy: two horses—of great national and historical significance—are disintegrating and must be saved. But her goal and her slippery grasp on sanity lead her to more anarchistic means to bolster her purpose. Bold, subversive, and threaded through with acerbic wit, *Include Me Out* is an exploration of the range and expression of female silence.

PRAISE FOR *FALSE CALM*:

“A BOLD, BEAUTIFUL BOOK.”—THE NEW YORK TIMES

“A marvelous chronicle.”—*Publishers Weekly*

“*False Calm* bears little relation to most travelogues . . . It's not exploration; it's portraiture.”—*NPR*

“*False Calm* is fascinating, informative, and ultimately a pleasure to read.”—*World Literature Today*

“Style is perfectly suited to subject; Cristoff travels in a land where real meets surreal and curses, superstition, myth, and mysticism are woven into the fabric of everyday life.”—*Kirkus Reviews*



© Gabriel Diaz

MARÍA SONIA CRISTOFF (Trelew, Patagonia, 1965) is the author of five works of fiction and nonfiction, including *False Calm* and *Include Me Out*, and lives in Buenos Aires. Her work has been translated into six languages.

KATHERINE SILVER is an award-winning literary translator. Her most recent and forthcoming translations include works by Daniel Sada, César Aira, Horacio Castellanos Moya, Julio Cortázar, among others.



February 4, 2020

Fiction/Literary

5.25 x 8, 140 pages, \$16.95

Rights: North America

Agent: Cassanovas and Lynch

978-1-945492-30-3 (pb)

9781945492-33-4 (eb)

**“CAPTIVATING,
INTELLIGENT,
WHERE THE SILENT
STRENGTH REACHES
BEYOND THE
REAL AT HAND.”
FRANKFURTER
ALLGEMEINE ZEITUNG**

from

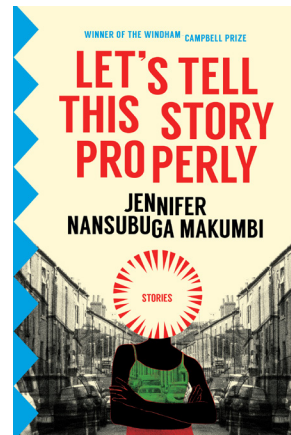
INCLUDE ME OUT

Muteness is also the art of a still body, so says her manual of rhetoric. To that end, she has come all the way here in order to be still. Still and mute. Or, not exactly: remaining silent is important as a paradoxical speech act, so also says her manual. Mara is just now beginning to perceive the eloquence implicit in this business of remaining silent, and she enjoys it doubly, out of revenge, rage, and vengeance; she enjoys it because she is something like a survivor of a camp, a hospice, a ward, a fire, a conglomeration, which in her case, took a discursive form, the form of the ritornello: an interpreter can never, for any reason, remain silent. In her booth, an interpreter can do anything; she can sneak a drink, pop pills, strip naked in front of the colleague she happens to be working with that day; she can plan an assault, a suicide, a brilliant heist that remains a mystery to the police for centuries; she can paint her nails or pull them out, say anything she wants, make mistakes, create a misunderstanding with fatal consequences, unleash a third world war, reveal an unspeakable secret; she can invent, mock, talk about what she dreamed the night before; she can shout, swear, facilitate an unexpected peace treaty, explode a distant bomb; she can make millions from that sentence they wrote down next to the number of a bank . . .

LET'S TELL THIS STORY PROPERLY

Jennifer Nansubuga Makumbi

How far does one have to travel to find home elsewhere? The stories in Jennifer Nansubuga Makumbi's collection attempt to measure that distance. Centered around the lives of Ugandans in Britain, her characters are both hyper-visible and unseen—they take on jobs at airport security, care for the elderly, and work in hospitals, while remaining excluded from white, British life. As they try to find their place, they drift from a home that feels further and further away. In an ambitious collection by the critically acclaimed author of *Kintu*, *Let's Tell This Story Properly* explores what happens to those who leave.



April 30, 2019

Fiction/Literary

5.25 x 8, 300 pages, \$16.95

Rights: North America

Agent: Antony Harwood

978-1-945492-22-8 (pb)

978-1-945492-25-9 (eb)

THE DINNER GUEST

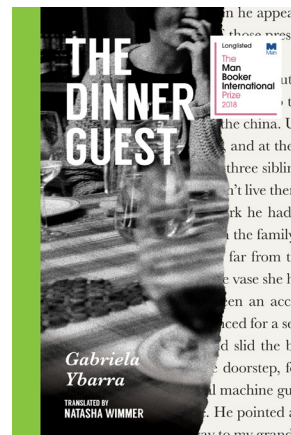
Gabriela Ybarra

TRANSLATED FROM THE SPANISH BY

Natasha Wimmer

In 1977, three terrorists broke into Gabriela Ybarra's grandfather's home, and pointed a gun at him in the shower. This was the last time his family saw him alive, and his kidnapping played out in the press, culminating in his murder.

The Dinner Guest is a novel with the feel of documentary nonfiction. It connects two life-changing events—the very public death of Ybarra's grandfather, and the more private pain as her mother dies from cancer and Gabriela cares for her. Devastating and luminous, the book is an investigation, marking the arrival of a talented new voice in international fiction.



May 28, 2019

Fiction/Literary

5.25 x 8, 160 pages, \$15.95

Rights: United States

Agent: Harvill Secker

978-1-945492-24-2 (pb)

978-1-945492-26-6 (eb)

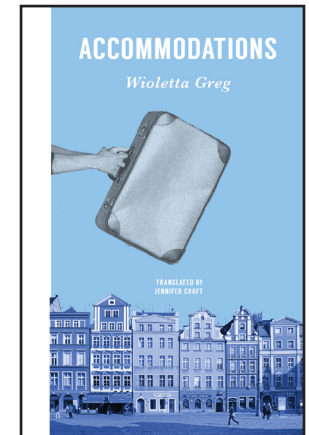
ACCOMMODATIONS

Wioletta Greg

TRANSLATED FROM THE POLISH BY

Jennifer Croft

Accommodations follows Wiola after she leaves her childhood village, a close-knit agricultural community in Poland where the Catholic calendar and local gossip punctuate daily life. Her new independence in the nearby city of Czestochowa is far from a fresh start, as she moves between a hostel and a convent brimming with secrets, taking in the stories of those around her. In the same striking prose that drew readers to her critically acclaimed debut, *Accommodations* navigates Wiola's winding path to self-discovery.



July 9, 2019

Fiction/Literary

5.25 x 8, 120 pages, \$15.95

Rights: North America

Agent: Barbara J Zitwer

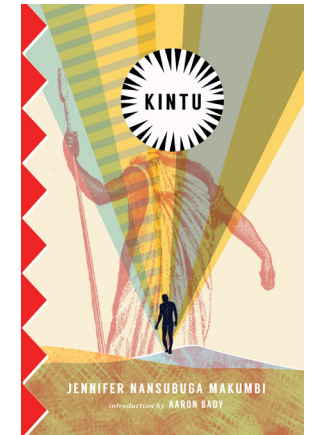
978-1-945492-23-5 (pb)

978-1-945492-27-3 (eb)

KINTU

Jennifer Nansubuga Makumbi

First published in Kenya in 2014 to critical and popular acclaim, *Kintu* is a modern classic, a multilayered narrative that reimagines the history of Uganda through the cursed bloodline of the Kintu clan. Divided into six sections, the novel begins in 1750, when Kintu Kidde sets out for the capital to pledge allegiance to the new leader of the kingdom of Buganda. Along the way, he unleashes a curse that will plague his family for generations. In an ambitious tale of a clan and a nation, Makumbi weaves together the stories of Kintu's descendants as they seek to break from the burden of their shared past and reconcile the inheritance of tradition and the modern world that is their future.



May 16, 2017

Fiction/Literary

5.25 x 8, 446 pages, \$16.95

Rights: North America

Agent: Antony Harwood

978-1-945492-01-3 (pb)

978-1-945492-03-7 (eb)

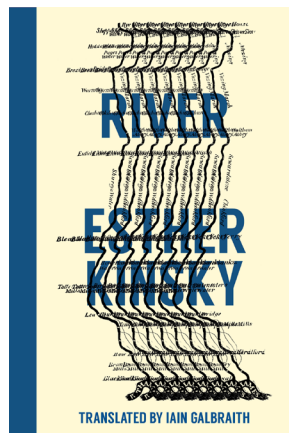
RIVER

Esther Kinsky

TRANSLATED FROM THE GERMAN BY

Iain Galbraith

A woman moves to a London suburb near the River Lea, without knowing quite why or for how long. Over a series of long, solitary walks she reminisces about the rivers she has encountered during her life, from the Rhine, her childhood river, to the Saint Lawrence, and a stream in Tel Aviv. Filled with poignancy and poetic observation, *River* is an ode to nature, edgelands, and the transience of all things human.



September 4, 2018

Fiction/Literary
5.25 x 8, 364 pages, \$16.95
Rights: North America
Agent: Fitzcarraldo
978-1-945492-17-4 (pb)
978-1-945492-19-8 (eb)

FALSE CALM

A JOURNEY THROUGH THE GHOST
TOWNS OF PATAGONIA

María Sonia Cristoff

TRANSLATED FROM THE SPANISH BY

Katherine Silver

Part reportage, part personal essay, part travelogue, *False Calm* is the breakout work by Argentinian author María Sonia Cristoff. Writing against romantic portrayals of Patagonia, Cristoff returns home to chronicle the ghost towns left behind by the oil boom. In prose that showcases her sharp powers of observation, Cristoff explores Patagonia's complicated legacy through the lost stories of its people and the desolate places they inhabit.



October 3, 2018

Nonfiction/Literary
5.25 x 8, 208 pages, \$16.95
Rights: North America
Agent: Cassanovas and Lynch
978-1-945492-14-3 (pb)
978-1-945492-21-1 (eb)

ALL MY GOODBYES

Mariana Dimópulos

TRANSLATED FROM THE SPANISH BY

Alice Whitmore

A young Argentinian woman feels her identity is in pieces. Diffident, self-critical, wary of commitment, she is condemned, or condemns herself, to repeated acts of departure, from places, parents, and lovers. Then, arriving in the southernmost region of Patagonia, she convinces herself she has found happiness, until she's caught up in the horrific murders that haunt her story.



February 5, 2019

Fiction/Literary
5.25 x 8, 160 pages, \$15.95
Rights: North America
Agent: Giramondo
978-1-945492-15-0 (pb)
978-1-945492-20-4 (eb)

BLUE SELF- PORTRAIT

Noémi Lefebvre

TRANSLATED FROM THE FRENCH BY

Sophie Lewis

On a flight from Berlin to Paris, a woman haunted by Austrian composer Arnold Schoenberg's self-portrait reflects on her romantic encounter with a German-American pianist-composer. Obsessive, darkly comic, and full of angst, *Blue Self-Portrait* unfolds among Berlin's cultural institutions, but is located in the mid-air flux between contrary impulses, with repetitions and variations that explore the possibilities and limitations of art, history, and connection.



April 3, 2018

Fiction/Literary
5.25 x 8, 160 pages, \$15.95
Rights: North America
Agent: Gallimard
978-1-945492-10-5 (pb)
978-1-945492-12-9 (eb)

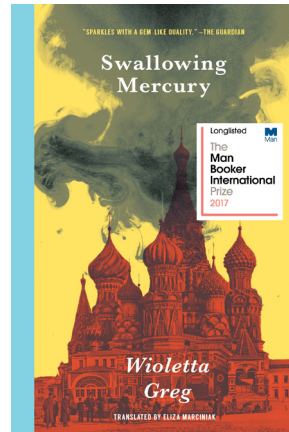
SWALLOWING MERCURY

Wioletta Greg

TRANSLATED FROM THE POLISH BY

Eliza Marciniak

In this celebrated debut from prize-winning poet Wioletta Greg, *Wiola* looks back on her youth in a close-knit, agricultural community in 1980s Poland. Her memories are precise, intense, distinctive, sensual: a playfulness and whimsy rise up in the gossip of the village women, rumored visits from the Pope, and the locked room in the dressmaker's house, while political unrest and predatory men cast shadows across this bright portrait. In prose that sparkles with a poet's touch, Wioletta Greg's debut animates the strange wonders of growing up.



September 12, 2017

Fiction/Literary

5.25 x 8, 160 pages,

\$15.95

Rights: US

Agent: Portobello

978-1-945492-04-4 (pb)

978-1-945492-07-5 (eb)

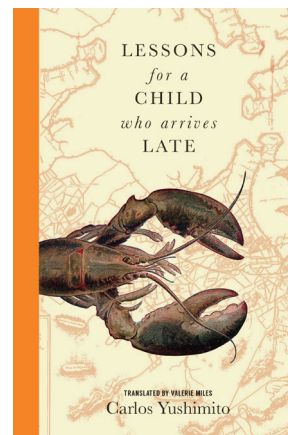
LESSONS FOR A CHILD WHO ARRIVES LATE

Carlos Yushimito

TRANSLATED FROM THE SPANISH BY

Valerie Miles

A tin man ponders the mysteries of death as a heart starts to take charge of his limbs, while in a place not so far away a boy tries to play the piano like Margarita, the teacher's cruel and beautiful niece. In stories filled with violence and tenderness, love and disconnection, Carlos Yushimito's long-anticipated debut explores the subtle space of estrangement.



November 14, 2017

Fiction/Literary

5.25 x 8, 264 pages, \$15.95

Rights: World English

Agent: Schavelzon Graham

978-1-945492-05-1 (pb)

978-1-945492-08-2 (eb)

SUCH SMALL HANDS

Andrés Barba

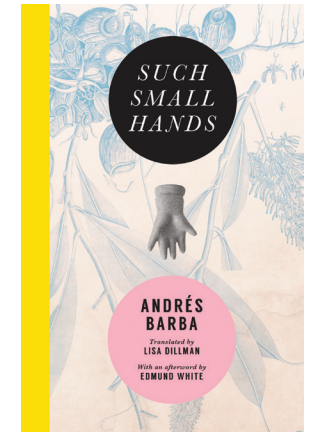
TRANSLATED FROM THE SPANISH BY

Lisa Dillman

AFTERWORD BY

Edmund White

Life changes at the orphanage the day seven-year-old Marina shows up. She is different from the other girls: at once an outcast and object of fascination. As Marina struggles to find her place, she invents a game whose rules are dictated by a haunting violence. Written in hypnotic, lyrical prose, alternating between Marina's perspective and the choral we of the other girls, *Such Small Hands* evokes the pain of loss and the hunger for acceptance.



April 11, 2017

Fiction/Literary

5.25 x 8, 108 pages, \$15.95

Rights: North America

Agent: Cassanovas & Lynch

978-1-945492-00-6 (pb)

978-1-945492-02-0 (eb)

THE RIGHT INTENTION

Andrés Barba

TRANSLATED FROM THE SPANISH BY

Lisa Dillman

Nothing is simple for the men and women in Andrés Barba's stories. As they go about their lives, they are each tested by a single, destructive obsession. A runner puts his marriage at risk while training for a marathon; a teenager can no longer stand the sight of meat following her parents' divorce; a man suddenly fixates on the age difference between him and his younger male lover. In four tightly wound novellas, Andrés Barba establishes himself as a master of the form.



February 13, 2018

Fiction/Literary

5.25 x 8, 292 pages, \$15.95

Rights: World English

Agent: Cassanovas & Lynch

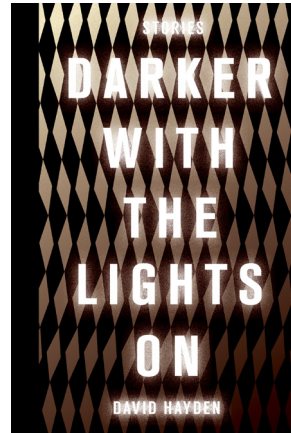
978-1-945492-06-6 (pb)

978-1-945492-09-9 (eb)

DARKER WITH THE LIGHTS ON

David Hayden

Driven hypnotically forward by a powerful, deeply felt narrative force, the stories in this debut collection pull off that rare trick of captivating the reader, while twisting the form into truly new shapes. With an imagist's flair for photographic observation and unsettling, often startling, emotional landscapes, *Darker With the Lights On* introduces a mesmeric new literary talent with seismic potential.



May 15, 2018

Fiction/Literary

5.25 x 8, 208 pages, \$15.95

Rights: North America

Agent: Little Island Press

978-1-945492-11-2 (pb)

9781945492-13-6 (eb)

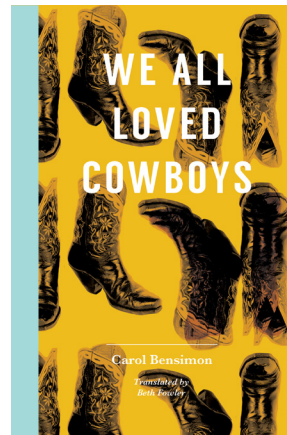
WE ALL LOVED COWBOYS

Carol Bensimon

TRANSLATED FROM THE PORTUGUESE BY

Beth Fowler

After a falling out, Cora and Julia reunite for a long-planned road trip through Brazil. As they drive from town to town, the complications of their friendship resurface. By the end of the trip, they must decide what the future holds, in a queer, coming-of-age debut novel that has been celebrated in Brazil.



November 6, 2018

Fiction/Literary

5.25 x 8, 160 pages, \$15.95

Rights: World English

Agent: Agencia Riff

978-1-945492-16-7 (pb)

978-1-945492-18-1 (eb)

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