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Bolsas de basura (Bin Bags)
Two veterinary students, Miguel and Brenda, have brought their relationship to a painful end. They are united - and were eventually separated - by the pursuit of an elusive plan: the realization of an ideal of ‘extreme beauty’. This quest takes Brenda to obsessively dedicate herself to collecting the carcasses of dead dogs. She teaches herself taxidermy in order to return them to a lifelike state. Meanwhile Miguel spends a year working on boats and herding goats until he is wrongly accused of the murder of a transvestite he has sex with. These are two characters fascinated by finding beauty in what is generally ignored, reviled or neglected. And yet it may just be that this compulsive quest is misguided, that the ideal of ‘extreme beauty’ had already been attained, that it was there from the very beginning.

With echoes of Onetti and Clarice Lispector in literature, and cinematic atmospheres close to David Lynch, Carlos Reygadas and above all Cronenberg’s “Crash” with its fetishist abundance of bent metals and broken bodies, Winter structures the novel in short fragments: a narrative that incorporates a variety of registers, from poetic vignettes to legal documentation, email transcriptions, and direct testimony. – 185 pages

“I think that this is the key, that it’s a novel that we’re going to be reading for a long time, because it’s deceptively easy to read and, at the same time, it dramatises many of the tensions of the contemporary world, many problems that we have not resolved and that it doesn’t seem like we’ll be able to resolve without difficulty.”

“Dead end passages. A refusal to explain. Temporal leaps and chronologies turned inside out. Frayed stories, atmospheric weaving, and a narrative perspective insistently focussed on waste products. In this way, this novel invents its own way of narrating uneven, arbitrary, open lives.”
– Lina Meruane, author of Seeing Red (Deep Vellum 2016)

ENRIQUE WINTER (Santiago, Chile, 1982) is author of Atar las naves (winner of Víctor Jara Arts Festival), Rascacielos (available in English as Skyscrapers), Guía de despacho (winner of the National Young Poet Competition), Lengua de señas (Pablo de Rokha Poetry Prize; available in English as Sign Tongue: Goodmorning Menagerie Chapbook-in-Translation Prize) and co-author of the LP Agua en polvo, collected in several anthologies and languages. He is also the translator of books by Charles Bernstein and Philip Larkin. Winter holds an MFA in Creative Writing from New York University and directs the Creative Writing diploma at Pontificia Universidad Católica de Valparaíso. He used to be an attorney.

ORIGINAL LANGUAGE
Spanish (Alquímia, Santiago de Chile, 2015)
El libro rojo de la Historia de Chile
A finalist in the ‘Premio Herralde de Novela 2015’ of Editorial Anagrama, The Red Book of the History of Chile narrates of a country whose before and after pivotal event remains the September 11, 1973 coup d’etat that brought down the government of Salvador Allende. The recent past, the present and the near future of Chile are traversed through five chronologically distinct sections that swing wildly between lyricism and violent reality.
In a 1976 icy, white Moscow, a young Chilean couple in exile take leave from their dreams of ever returning while recalling passages from Chekov’s The Seagull. The ghost of Lenin hovers over a National Stadium filled with political prisoners but hurriedly cleared to make space for the famous World Cup qualification match where Chile kicks off the ball against a Soviet Union team which refused to attend in protest.
The grandson of a Cossack captain in his senile decline evokes one of his moments of glory as an exterminator of communist conspirators, exultant in victory before the bleeding widow of his worst enemy.
In Leonart’s fifth novel victims and perpetrators, poetical descriptions and brutal images of violence, the international political context and the psychological motivations of a group of young idealists, all converge in a historical work of sensual bluntness. – 170 pages

ORIGINAL LANGUAGE
Spanish (Tajamar Editores, Santiago, 2016)
**NONA FERNÁNDEZ** (Santiago, 1971) is a playwright and writer. She has published three other novels and a short stories collection. Fernández was selected in 2011 as one of the ‘best kept secrets of Latin American literature’ by the Guadalajara book fair.

**Chilean Electric (2015)** and **Space Invaders (2013)** are Fernandez’s latest works of short fiction. In **Chilean Electric** (100 pages) the narrator’s grandmother recalls the grandiose event of the ceremony that brought artificial light to Chile, she was there she said. But she wasn’t yet born... From this false memory, Fernandez explores family history, but also that of a country marred by political unrest. In **Space Invaders** (88 pages) we are in Santiago in the ‘80s: a group of teenage classmates cannot forget a fellow student who has not been seen in class for a while. She was the daughter of a police detective who has been accused of committing several atrocities during the years of the dictatorship. In short hypnotic and rarefied chapters, Fernandez builds a story that sits between dream and reality and questions which is which. The space invaders are the aliens from the adult world advancing towards the children via the dissemination of death and destruction and forcing them to question the nature of experience.

**Fuenzalida (2012)**

“Fuenzalida is a dark and powerful story where the political intersects with the sentimental and the macabre. A book that places Nona Fernandez as one of the strongest writers of today.” – **Patricia Espinosa**

“Retrieving the personal to shed light on a collective past conveniently forgotten, Fuenzalida rears recent history, brick by brick, to be the home of a still possible present.” – **Lina Meruane**

– 254 pages

**Av. 10 de Julio Huamachuco (2007)**

“Av. 10 July Huamachuco confronts us with a giant, all swallowing, hole: children victims of traffic accidents, playing high schoolers...homes and neighborhoods demolished by cranes and excavation. On the surface, on the same street, parents are looking for at least parts of the original that was destroyed. A spare is always an alternative to what was lost: the symbol of unresolved grief, a desperate gesture.” – **Andrea Jeftanovic**

**Mapocho (2002)**

“Mapocho boldly disassembles our national mythology. Nona Fernandez presents a grotesque and tender Santiago, where get stuck all the stories and the victims that the dirty river does not manage to shift. With amazing dexterity, the narrative tries to put things in place.” – **Lina Meruane**

“The first novel by Nona Fernandez is an intense and risky text, a story of surreal dreamlike shades, in which the protagonist and other characters wander astray from the consciousness of life and death, truth and falsehood.” – **Javier Edwards**

**RIGHTS SOLD**

**Space Invaders:** German (Septime Verlag, 2016), Italian (Edicola, 2015), French (Zinnia Editions)

**Chilean Electric:** German (Septime Verlag, 2016), Italian (Edicola, 2015)

**Fuenzalida:** German (Septime Verlag, 2016), French (Zinnia Editions, 2014)

**Mapocho:** Italian (Gran Vía, 2016)

**ORIGINAL LANGUAGE**

**Chilean Electric & Space Invaders:** Spanish (Alquímia, Santiago de Chile)

**Fuenzalida:** Spanish (Random House Mondadori)

**Mapocho & Av. 10 de Julio Huamachuco:** Spanish (Planeta 2002, Uqbar 2008)
JUAN EMAR was the pen name of Álvaro Yáñez Bianchi (1893-1964). The son of an influential politician and diplomat, he lived intermittently between Santiago and Paris. While in Paris he was associated with the surrealist groups of the day. It was during this period that he chose to acquire the pen name of Juan Emar because of its connection to the French phrase “J’en ai marre” (I’m fed up). Between 1935-1937 he published four books: Miltín, Un año, Ayer and Diez. Only in recent years his work is being re-evaluated in his native Chile as well as internationally. Emar is now thought of as one of the most important 20th century Chilean and South American fiction writers, and seen as a precursor to writers like Julio Cortázar and Juan Rulfo. In a break from realism, Emar’s prose adopts a fragmentary style and allegorical tone. Black humour, eroticism and the subconscious are themes that pepper his works. In it we can observe links to the A new works that have come to light thanks to the efforts of the Juan Emar Foundation. They were published for the first time in Chile in 2014/5. Both texts show a young author who begins his quest and whose writing is taking shape. Amor is a novel about artistic creation; in it a young intellectual takes up the task of teaching to his great love all he knows about art so that they both will be able to cerebrally enjoy life. – 177 pages

Cavilaciones is also a reflection on creation and art; it makes explicit the thinking of Emar and illuminates the rest of his published work. – 113 pages

Un Año - a novel, 1935 – 81 pages
Diez - short stories, 1937 – 189 pages
Miltín 1934 - a novel, 1935 – 240 pages
Ayer - a novel, 1935 – 109 pages

Rights Sold

Un Año - a novel: Brazil (Editora Rocco).
Ayer: Italy (Del Vecchio Editore)

Original Language
Spanish

For more information visit the National Library of Chile website: www.memoriachilena.cl
**PABLO CASACUBERTA** is a writer, visual artist and a movie director born in Montevideo in 1969. His books have been so far published widely in South America and his movies distributed in several countries. Selected for the Bogotá39 group – highlighting the best authors from Latin America under 40 – he has published seven works, the last three of which have recently been acquired for translation in French.

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**Escipión**

Aníbal Brener, the son of a prestigious historian, a specialist on the History of the Roman Empire, has always had a troubled relationship with his father. Two years after the death of his father - whose funeral he missed - he receives news that the will leaves him with much of his father’s property, provided that certain conditions are met. Narrated by Aníbal, the novel is a gripping investigation of the tensions present in a father-son relationship. This is a tale of discovery and of healing: the discovery of the father’s fragility and of the narrator’s own identity.

*Escipión* tackles a universal theme of strong classic resonances with elegance, irony and of humour that elevates his sharp depiction of psychological dynamics. – 304 pages

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**Aquí y ahora**

A top class employee for a world-class hotel. The Samarcanda hotel is recruiting. Máximo, seventeen years, three-hair beard puts himself forward. A lonely teenager, he is convinced that this experience will be his real entry into the adult world.

As it often happens however, nothing is in line with expectations, and that is not necessarily a bad thing. Pablo Casacuberta depicts with insight the loneliness of adolescence, the terror of never being taken seriously and the delicate art of growing.

*“Pablo Casacuberta at the top of its narrative maturity: spare style, simplicity of story, edgy emotion. The good reader will retain this brief novel as a happy personal experience.”* – Mario Levrero

– 180 pages

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**El mar**

Lazarus works in a museum. He photographs desiccated insects, which he then carefully places in prepared scenarios simulating certain vitality.

The train on which he is travelling with destination unknown, enters an absolutely black tunnel. Why does the train stop? And who is the mysterious woman that appears to Lazarus in a lens store?

*“With El Mar (The Sea) Pablo Casacuberta continues opening the doors of perception, shaping the invisible through an almost magical use of language.”* – Mario Levrero

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**RIGHTS SOLD**

- *Espición*: French (Metailié), Croatian (Bozicevic), Spanish (451 Editores).
- *Aquí y ahora*: French (Métailié), Spanish (Ediciones Era, Mexico)
- *El mar*: French (Métailié)

**ORIGINAL LANGUAGE**

A retired diplomat is summoned by the current head of Foreign Affairs to recall how, together with the relentless CIA spy Malko Linge, he fought the Sendero Luminoso terrorist networks in 1985, the year in which the United States began to worry about a country run by a newly elected, young and messianic leader. Gradually, through salsa sessions, calculated trysts and tragicomic adventures from Washington to New York, from Accamarca to Rome, Malko Linge appears as an ever more ambiguous hero. With the CIA shadow behind some of the period bloodiest historical events, staged to derail the presidency of the unruly Alan García, we are in the midst of a country where nothing is what it seems and where even spies turn sentimental. Witty, humorous but full of acute political and historical insights, with CIA Perú, 1985. La espía sentimental Alejandro Neyra returns to investigate the Peruvian reality of the mid-eighties. A country that, despite its seemingly peripheral geopolitical role, did not escape the CIA doctrine of interference in Latin America. – 144 pages

In the first instalment of the CIA Peru cycle, the spy Malko Linge arrives at Lima International Airport. He finds a country that celebrates the arrival of the New Year amid a fierce economic crisis and the relentless escalation of the terrorist group Sendero Luminoso. The CIA has entrusted Linge to protect the Pope during his visit to Peru, to encircle the terrorist leader Abimael Guzman and to prevent the victory of the left leaning party Izquierda Unida at the forthcoming presidential elections. Fast paced and full of humour, CIA Perú, 1985 succeeds in the high task of mixing some of the classic motifs of the spy novel with the Peruvian reality of the eighties. In a concise, playful work Neyra packs a confident, witty hero surrounded by beautiful women and the tragic vision of a society under attack. – 102 pages

Winner of the IV PREMIO DE NOVELA BREVE 2012 OF THE PERUVIAN BOOK CHAMBER

ORIGINAL LANGUAGE
Spanish (Editorial Estruendomudo, 2015)
ROBERT PERISIC Croatian award-winning writer, freelance journalist and screenwriter. His books are considered authentic portrayals of a society in transformation and of its (anti)heroes. Our Man in Iraq, his debut novel, became a bestseller in Croatia and was translated in 13 languages.

No Signal Area
In No-Signal Area, two foreigners arrive in N-town eager to re-open the long shuttered factory in order to make turbines that are seemingly obsolete. Once the wary locals realize that Oleg and Nikola have brought with them a serious and well-funded proposition, N-town rallies around the resurrected factory, believing they can resurrect its past splendour. This is a story about people from socialism and capitalism, a story about a strange little town between the East and the West, a story about passion for the free market that crosses borders even when it is prohibited. A best-seller in Croatia, and lauded as one of the best books of 2015 to emerge out of the countries that comprise the former Yugoslavia, what comes into clear focus is how the past for these characters was as much an illusion as the future might be. With deft humor and remarkable empathy, Perišić demonstrates the dissonance between history and memory. The novel — spanning a dictator’s whims, local gangs’ indulgences, shell-shocked veterans, estranged daughters, and artists’ commitments to their visions, no matter how skewed — speaks directly to the inexorable entanglements of the globalized world. — 355 pages

Our Man in Iraq
As Croatia lurches from socialism into globalized capitalism, Toni, a cocky journalist in Zagreb, struggles to balance his fragile career, pushy family, and hot-headed girlfriend. But in a moment of vulnerability he makes a mistake: volunteering his unhinged Arabic speaking cousin Boris to report on the Iraq War. — 260 pages

“What’s most compelling about Perisic’s novel are the relentlessly insightful one-liners, offering poignant commentary on the unsettled day-to-day of a society trying to find its footing after devastating violence and in the throes of nascent capitalism… this smart, cutting book powerfully illustrates the horrible hangover of war.” — Publisher’s Weekly

“In this raucous and funny novel about an entire country’s post-traumatic stress syndrome, Toni discovers that you can’t entirely escape your past no matter how must you try to live your life in fast forward.” — Huffington Post

“Robert Perisic is a light bright with intelligence and twinkling with irony, flashing us the news that postwar Croatia not only endures but matters.” — Jonathan Franzen (blurb, US edition)

RIGHTS SOLD
No Signal Area: France (Galaade), Bulgaria (Janet45), Slovenia (Beletrina), Serbia (LOM), Macedonia (Goten)
Our Man in Iraq: France (Galaade), Slovenia (Studentska založba), Serbia (Profil), Macedonia (Makedonska rec), Bulgaria (Damyan Yakov), Czech Republic (Art Libri), Italy (Zandonai), Austria (Leykam), UK (Istros Books), USA (Black Baloon), Sweden (Gavrilo), Turkey (FinalYayincilik Reclamlilik Sanayi Ticaret), Egypt (Ibn Roshd).

ORIGINAL LANGUAGE
No Signal Area: Croat (Sandorf, 2015)
Our Man in Iraq: Croat (Profil 2011)
DIMITRIS SOTAKIS was born in Athens in 1973. He has published seven novels and one collection of short stories. The Green Door (2002) was nominated for an award by the “Diavazo” literary magazine, while his next novel Dissonance (2005) was translated and published in Holland by VanGennup editions. The Corn Man was nominated for the Readers’ Prize by the National Book Centre in 2007 as well as for the “Diavazo” award. His novel The Miracle of Breathing (2009) won the award for Best Novel at the Athens Prize for Literature and was nominated for the European Prize for Literature 2011.

The Story of a Supermarket (2016)
Robert Man is a journalist from Hamilton, New Zealand, in his late thirties. He leads a mediocre life without surprises. When he is sent by the management of the magazine he works for to Papua New Guinea, the boat in which he embarks sinks. He is shipwrecked and finds himself all alone on a desert island. There, isolated from the rest of the world, after only some days enjoying his newfound freedom and the pleasure of a simple life he decides to... open a Supermarket. A vast cave by the beach is the site chosen, which he starts decorating and stocking with the island animals he shoots, quarters and whose meat he preserves. When later on a boat patrol investigating his disappearance disembarks on the island, Robert is eager to finally take his first customers to the Supermarket, a now grotesque space filled by the stench of rotten cuts of meat.
A kafkian existential comedy about the ambitions and desires that are part of human life. A book about loneliness, vanity, and the illusions we’re after. – 200 pages

The Resurrection of Michael Jackson (2014)
A man with a dead-end job and on the verge of suicide is visited on a summer night by Michael Jackson. Without any rational explanation for the unexpected event, he welcomes his guest in his house. A strange journey begins into madness and farce as we observe the two organizing a back-garden concert that nobody attends, going out for dinners and generally behaving as flat mates.
In the bold juxtaposition of a dull and a glittery life, real and imaginary, tragic and comic, Sotakis builds an absurdist, postmodern, unsmiling comedy about lives lost to the ruling ideals of conformity.
– 256 pages

The Miracle of Breathing (2010)
A young man seeks employment. Desperate, he visits the offices of a company he’s never heard of where he is offered a strange job: the only thing he has to do is to allow the company to use his house as a storage space, primarily for furniture. Over the next few days furniture is delivered, big and small items. Slowly though, as he makes plans for a brighter future, space starts to become a problem: there is so much furniture that it is difficult to move about in the house. By the end, he is confined to a tiny spot in the apartment, unable to move, buried under items of furniture and barely able to breathe. A surreal story with Kaska-esque references, depicting in asthmatic fashion our modern society’s absurd idea of happiness. – 200 pages

ATHENS PRIZE FOR LITERATURE 2010

RIGHTS SOLD
The Story of a Supermarket: French (Intervalles), Turkish (Tudem), Serbian (Clio)
The Miracle of Breathing: French (Intervalles), Turkish (Tudem), Italian (Del Vecchio), Serbian (Clio), Taiwan (Solo), FYROM (Magor), Korea (Ligem Publishing).

ORIGINAL LANGUAGE
Greek (Kedros Publishers)
ANDREJ NIKOLAIDIS is a contemporary writer from one of Europe’s newest and smallest states: Montenegro. Born in 1974 to a mixed Montenegrin-Greek family and raised in Sarajevo, Bosnia-Herzegovina, Nikolaidis was an ardent supporter of Montenegrin independence, an anti-war activist and promoter of human rights. Nikolaidis initially became known for his political views and public feuds, appearing on local television and on newspapers with his razor-sharp political commentaries. He has written three novels and was awarded the European Prize for Literature 2011. He lives in the Mediterranean town of Ulcinj.

Till Kingdom Come (Devet, 2014)
A cynical local reporter must tackle his most important story: to find out the true identity of the grandmother who brought him up and the mother who supposedly died giving birth to him. Suspecting that his entire childhood was the result of a carefully orchestrated plan of the Yugoslav secret service, our hero’s journey will take him to the site of wartime atrocities and on the trail of fake suicides across Europe. Mixing humor, a detective plot, apocalyptic weather, Christian mystics, family abandonments and mittel-european references, Nikolaidis takes us into a world of criminal intrigue and existential dilemmas. – 160 pages

“Till Kingdom Come is a compulsively readable mixture of humour and dark fate, Nikolaidis bitterly explodes all Balkan post-Communist myths. After reading it, you will hate life, but in an immensely happy way!” – Slavoj Žižek

The Coming (Dolazak, 2010)
In a small town on the Adriatic coast, a local detective is content to sacrifice truth for the sake of telling his clients the stories they want to hear. The Coming reads at first like a traditional detective novel, then suddenly changes form with the advent of snow in mid-summer. With excursions into history and tales of the lives of Fra Dolcino, a medieval heretic and of Sabbatai Zevi, a Renaissance cabalist, we dive into a world of unsolved mysteries of both past and present. Firmly set in an atmosphere of impending apocalypse (floods, a snow storm) where aspects of Christianity collide with otherworldly presences, The Coming is a portrait of a love-less landscape delivered with a polemical, sensuous language and heaps of dark humour. – 110 pages

The Son (Sin, 2006)
The Son follows one night in the life of a hero with no name, a writer whose life is on the verge of falling apart. One fateful afternoon, his wife leaves him and his long-term conflict with his father comes to a head. Incapable of finding inner calm he steps into the warm Mediterranean night that has fallen in the city of Ulcinj, itself a multilayered mixture of European dimensions, African influences and the communist past. The first work in Nikolaidis’s ‘doomed generation’ trilogy (a metaphor for the lost generation of the Yugoslav war), mitel-European in feel, influenced by Camus’s The Stranger, Nikolaidis explores the themes of family connections and abandonment. – 160 pages

The Son was awarded the EUROPEAN LITERATURE PRIZE in 2011

RIGHTS SOLD
The Son: Polish (RM Wydawnictwo), German (Voland & Quist), English (Istros Books), Slovak (Slovart), Hungarian (Gondolat), Turkish (Versus Kitap), Finnish (Mansarda), Bulgarian (Balkani 93), Macedonian (Ikona), Italian.
The Coming: German (Voland & Quist), English (Istros Books), Slovak (Slovart), Hungarian (Gondolat), Turkish (Versus Kitap), Albanian (Om Publishing), Serbian (Levo Krilo).
Till Kingdom Come: German (Voland & Quist), Albanian (Om Publishing), English (Istros Books), Hungarian (Gondolat).

ORIGINAL LANGUAGE
Bosnian
Telepathy (Taqs, 2014)
A Sudanese writer begins to suspect that one of his most idiosyncratic characters from a recent novel resembles - in an uncanny, terrifying way - a real person he has never met. Since he condemned this character to an untimely death in the novel, should he attempt to save this real man from a similar fate?
Set in both sides of Khartoum - the bustling capital city and the neglected, poverty-stricken underbelly - this is a novel of unreliable narrators, of insane asylums and of the dubious relationship between imagination and reality. – 160 pages

Ebola ’76 (‘Iibula ‘76)
Ebola ’76 follows the story of Louis, a simple blue-collar worker who unwittingly transports the deadly disease back to his home country, with disastrous consequences for his family, friends and colleagues alike. In a series of bizarre and comical human encounters, the disease takes a firm hold of the city of Anzara. Blind guitar players, comely barbers, tyrannical factory owners and spurned wives all soon find themselves desperately fighting for their lives in the “Time of Ebola”. – 144 pages

The Grub Hunter (Sa’id al-Yaraqat ,2011)
Abdallah Harfash, a former secret service agent, is determined to become a writer after an accident costs him his leg and his job. This quest takes him on a curious and often comic journey. He starts to visit a café frequented by intellectuals, only to find himself the subject of police scrutiny. Amir Tag Elsir’s novel is filled with strange situations and even stranger characters such as the renowned author A.T. who becomes an unlikely mentor to Harfash. This sharply original novel explores notions on identity and writing with wit and humour.
– 166 pages

Shortlisted for the ARABIC BOOKER / International Prize for Arabic Fiction (IPAF), 2012

Original Language
Arabic (Dar Al Saqi, Lebanon and Bloomsbury Qatar Foundation Publishing, Qatar)

Translations
Telepathy: English (Bloomsbury Qatar Foundation Publishing, 2015)
The Grub Hunter: English (Heinemann, 2012); Italian (Nottetempo, 2013); Polish (Claroscuro, 2015)
Ebola ’76: French (Balland Editions, 2016), English (Darf Publishers, 2015)
**Gazmend Kapllani** was born in Albania in 1967. In January 1991, he crossed the Greek border along with a convoy of people. Kapllani currently teaches European History and Creative Writing at Emerson College in Boston. His works explore how totalitarianism, immigration, borders, and Balkan and European history have shaped private lives and narratives.

*A Short Border Handbook* interweaves the story of Kapllani’s experience as an immigrant into Greece with meditations upon ‘border syndrome’ - a mental state, as much as a geographical experience - to create a brilliantly observed, ironic and perceptive debut. – **160 pages**. In *My Name is Europe* the nameless hero of the book returns to Albania in the year 2041. A relatively rich country now, filled with unauthorized buildings, luxurious cars, air pollution. – **343 pages**.

**The Last Page** - Spring 1943. The city of Thessaloniki is under Nazi Occupation. Three members of a Greek Jewish family change their names and identities in order to escape prosecution and flee to neighbouring Albania. Tirana 2011. Returned to bury his father Melsi discovers a past of hidden Jewish identities and a love for books and language in his family history. – **192 pages**.

**Rights Sold** *A Short Border Handbook*: English World excl. USA (Portobello Books), USA (New Europe Books), Italy (Del Vecchio), France (Intervalles), Poland (Czarne), Danish (Pressto); *My Name is Europe*: France (Intervalles); *The Last Page*: French (Intervalles). **Original Language** Greek (Livanis Publishing)

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Born in 1979, **Ivan Sršen** has been involved with publishing since working in a bookstore during college. In 2007 he started the Zagreb-based independent publisher Sandorf. He is also an editor, translator, writer, and literary agent. *Harmatan* Uhunoma’s only crime was entering Europe without the proper papers; her incarceration in a German prison brings her into close contact with a multitude of souls looking for salvation in a soulless environment. Harmattan tells a story that is becoming all too universal as borders the world over become more porous and less defined, both literally and figuratively. – **175 pages**

**Rights Sold** Greece (Kastaniotis, 2016), Slovenia (Apokalipsa, 2015). **Original Language** Croat (Durieux, 2014)

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**Damir Karakas** is one of the most important contemporary Croatian authors. He worked as a journalist and a war reporter from war fronts in Croatia, Bosnia and Kosovo. In 2001 he moved to Bordeaux, and a year later to Paris, where he stayed for the next five years, making his living by playing the accordion. He published short story collections, the docu-novel *How I Entered Europe* and four novels. *Perfect Place for Misery* is the story of today’s vast European population living in big cities without any legal status: mostly illegal immigrants from other continents or Eastern Europe. – **280 pages** *Blue Moon* follows a young rockabilly fanatic at the end of the Eighties. Ostracized by colourful family and friends, facing a society storing up on hatred and preparing for suffering and pain, our protagonist is permanently (comically) on the run. Unable to fit in, his outsider status provides him with an understanding of the futility of the national, social and mental divisions about to become the sparkle of the Balkan tragedy of the early ‘90s. – **135 pages**

**Rights Sold** *Perfect Place for Misery*: German, Czech, Arabic, Macedonian. *Blue Moon*: Serbia (L.O.M., 2014) **Original Language** Croat
Olja Savicevic is one of the best Croatian contemporary authors and a representative of the so-called ‘lost generation’. Her writing, books, poetry and essays have been translated into German, Czech, Italian, Spanish, Slovenian, French, English, Slovak, Macedonian, Polish, Bulgarian, Hungarian, Rumanian, Ukrainian, Lithuanian, Albanian and Zulu language. *Farewell, Cowboy* follows Dada who returns to her home town, in Mediterranean Dalmatia, where her brother Daniijel committed suicide four years earlier. Looking for clues to her brother death, taking care of her mother, Dada meets a series of colourful characters, falls in love and faces the harsh reality of a broken society.

**Rights Sold** USA (McSweeney’s), Germany (Voland & Quist), Slovenia (Littera Picta), UK (Istros Books), Netherlands (Banana Fish), Spain (Baile del Sol), Serbia (B92), Sweden (Gavrilo), Italy (L’Asino D’Oro, 2016).

**Original Language** Croatian (Algoritam)

Selvedin Avdić works as the editor in chief of the online magazine Žurnal and edits his own radio show, Free Fight, on BH Radio. *Seven Terrors* was his first novel. It was long-listed for the Dublin Impac Literary Award 2014. He is currently working on a sequel to *Seven Terrors entitled Drop of Happiness*. *Seven Terrors* (Sedam strahova, 2009) A psychological horror story set in the aftermath of the Balkan conflict, Selvedin’s debut novel tells the story of a man’s search for an old friend who seems to have disappeared into the mythical underworld. The traces his friend leaves, lead him in contact with another kind of underworld and two deftly drawn villains of mythological origins – the Pegasus brothers – lovers of death from childhood and ghostly white from head to toe. While the visions in this story conspire to blur the line between reality and nightmares, one is left to ponder about what might be lurking in the shadows, both literally and metaphorically. Creepy, disturbing and wryly humorous, Seven Terrors is a thrillingly nightmarish vision of the evil that waits just below the surface. – 152 pages

**Rights Sold** First published 2009 by Algoritam (Croatia) and Algoritam (Serbia); also published in 2010 by Vrijeme (Bosnia-Herzegovina). **Original Language** Bosnian. **Translations** Danish (Dalgaard, 2016), English (Istros Books, 2012), Macedonian (Makedonska reč, 2012), Arabic (Al-Arabi Publishing, Cairo, 2012), Turkish (Dedalus Kitap)

Laura Di Falco became a successful writer with her first book, Fear of the day (Mondadori, 1954), which was a huge success with audiences and critics. Courted by major Italian publishers was a finalist of the prestigious Strega Prize in 1976 with *The Railing* (L’inferriata) and with *An Available Woman* (Una donna disponibile, 1959). All her 8 novels are being reissued in Italy: *Three Wives* (Tre mogli, 1967) was re-published at the end of last year. Still very contemporary in its depiction of Italy, where families and political machinations are concerned, Di Falco’s works portray a society resisting change. Subtle humour, historical insights and the centrality of the female psyche are the hallmarks of this rediscovered author.

**Original Language** Italian (Verba Volant Edizioni)
**Putu Wijaya** was born in Tabanan, Bali in 1944. He is considered by many to be one of Indonesia's most prominent literary figures. His published works include more than thirty novels, forty dramas, short stories, screenplays and television dramas. His writing has been translated into Japanese, Arabic and Thai as well as English. *Telegram* was published in 1973 and has been heralded as a milestone in Indonesian fiction and as a trendsetter in its synthesis of reality and fantasy. Its first-person narrator is a Balinese journalist living in Jakarta with his adopted daughter. Early on he receives a telegram passing on word that his mother is seriously ill. But nothing is as it seems in Telegram. Unapologetically psychological and disorienting, the text also offers a compelling portrait of Jakarta in the early 1970s and of a Bali in the grips of significant social change. — *120 pages*

**Rights Sold** German (Angkor Verlag)

**Original Language** Bahasa Indonesia (Lontar English language translation: 2011)

**Shandana Minhas** has written and produced short films and documentaries. Her novella Rafina is being adapted into an international feature film. *Tunnel Vision* is her first novel. Shandana lives in Karachi. *Tunnel Vision* Ayesha Siddiqi, 31 and independent, has just proposed to the man she loves. His silence makes her crash through the windshield of her car. In her comatose state, Ayesha floats between Time Past and Time Present. The narrative humorously meanders through Ayesha’s life, throwing up startling facts about her immediate family, relatives and friends. The story is set against the backdrop of Karachi - a city where the past, present and future battle it out on billboards, TV and the backs of rickshaws.

**Rights Sold** Italian (La Linea).

**Original Language** English (India Ink Delhi, 2012)

**Mochtar Lubis** (1922-2004) was an Indonesian journalist and novelist. His novel *Senja di Jakarta* (*Twilight in Jakarta* in English) was the first Indonesian novel to be translated into English. In 1949, Lubis cofounded Indonesia Raya, later serving as the daily’s chief editor. His work with Indonesia Raya led to him being imprisoned numerous times for his critical writing. Lubis was outspoken about the need for freedom of the press in Indonesia and gained a reputation as an honest, no-nonsense reporter. He is the author of six novels and two short stories collections. *Twilight in Jakarta* Half a century ago when Mochtar Lubis’ *Twilight in Jakarta* was secreted out of Indonesia and published in London, it was the first Indonesian novel ever to be published in English translation. The novel, a depiction of social and political events in the capital during the run up to a national election, contains a grim cast of characters: corrupt politicians, impotent intellectuals, unprincipled journalists, manipulative Leftists, and impetuous Muslims to name but a few.

**Rights Sold** English (Darf Publishers UK, 2016), German (Unionsverlag).

**Original Language** Bahasa Indonesia. Lontar Foundation English language translation available