



Cossee International Agency

Spring Highlights

2023

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FICTION

Heks! Heks! Heks! Jente Posthuma



UITGEVERIJ PLUIM

ANANDA SERNÉ

Night Bloomers

224 pages, 38.000 words
published by Cossee Publishers in 2022

‘Ananda Serné is utterly convincing with this novel set in the twilight zone between sleeping and being awake.’ – *De Morgen*

Some keep a sleeping journal, others swear by sleep drops. Insomnia keeps a large part of humanity busy. Eliza lives in Norway and works for the Institute of Insomnia on an investigation about the relation between insomnia and partner choice. After her boyfriend breaks up with her, we follow Eliza in her sleepless stupor through Norway, Taiwan and the Netherlands, in search of a safe haven. As her nights get shorter, the boundaries between her life and the investigation begin to fade.

In this enchanting debut novel, Ananda Serné brings her readers into a dreamlike state; what is reality and where does it end? *Night Bloomers* is a fascinating meditation on the connection between nature and humanity, between sleeping and dreaming, between anchoring and freedom.

‘*Night Bloomers* is a novel that thoroughly transcends the particularity of a young female insomniac. It is an exploration of the sleeping world through art and literature and architecture. At the same time it’s a critique of the hectic lives we collectively fall victim to and are having trouble withdrawing from.’ – *De lage landen*



Ananda Serné (1988) is a Dutch visual artist and writer. She spent her childhood on her parents' cargo ship on the waterways of Europe. She currently lives in Norway. Her short stories have been published in magazines *De Fusie* and *De Internet Gids*.

Nominations

Libris Literatuurprijs

Material

English sample available, part of the 2023 '10 Books Highlights' by the Dutch Foundation for Literature

NADIA DE VRIES

The Teenager

160 pages, 33.000 words
published by Pluim Publishers in 2022

‘In *The Teenager* Nadia de Vries is continuously exceptional. With a flawless sense of rhythm and humor, viciously vulnerable, she writes about attempts to be seen.’ – *Het Parool*

Exactly twenty years ago Distel’s father passed away. As a 13-year-old girl she experienced death as an outsider, now as a 33-year-old woman, feelings of grief are catching up with her. The city is turning against her, her upstairs neighbours are up to no good and her apartment furniture is starting to speak to her. According to Distel there’s only one solution for the chaos: she must become a teenager again. With the aid of a set of childhood photos and a shady website, Distel calls to life her former self. On the internet, however, she quickly loses control of her images.

The Teenager is a novel about innocence and transgression, about the aftermath of hidden pain and about the significance of the image of a girl today.

‘De Vries explores her themes with energy, originality, and an exceptional main character. Distel’s internal monologue is bizarre, dirty, crazy, inhuman: nymphic and demonic.’

– *De Groene Amsterdammer*

Material

English sample available



Nadia de Vries (1991) is a writer and a scholar. She is the author of the novel *The Teenager* (2022, see fiction titles) and two English poetry collections, *Dark Hour* (2018) and *I Failed to Swoon* (2021), both published by British publisher Dostoyevsky Wannabe. In 2020, she received her doctorate from the University of Amsterdam. In the same year she was proclaimed one of the ‘10 literary talents of the new decade’ by NRC. Her poetry is translated to Russian, Polish, Latvian and Romanian.

Rights sold

World English (Menard Press)

Nominations

Libris Literatuurprijs,
Boekenbon Literatuurprijs

JENTE POSTHUMA

Witch! Witch! Witch!

128 pages, 21.500 words
published by Pluim Publishers in 2023

Who are the women who populate our folktales? In three clever stories Posthuma retells familiar stories throwing clichéd depictions of female characters over board.

Who are the women who populate our folktales? They are often the ugly, old witches who have orgies with the devil, or the fragile young virgins with a pretty face. By telling these stories repeatedly these stereotypes have become embedded in our collective memory and have left deep marks in our society. We can only get rid of them by countering them with other stories.

In an idiosyncratic and often witty way, Posthuma shows who the women of the sagas really were: not monsters or saints, but sexual beings – of age – with a will of their own, a rich internal life and contradictory qualities. Just like real people.

‘Witch! Witch! Witch!’ by Jente Posthuma wittily exposes who the women out of folktales really were: not monsters or saints, but sexual beings - in their old age - with a will of their own, a rich inner life and contradictory traits. In other words, like real people.’ – *Leesbeest.nl*



Jente Posthuma (1974) debuted in 2016 with *People Without Charisma*. The novel was selected for the shortlist of the *Dioraphte Literatour Prijs*, the longlist of the *ANV Debutantenprijs* and was nominated for the *Hebbaan Debuut Prijs*. Posthuma studied literary studies. She began her career as a journalist, doing extensive interviews for *De Groene Amsterdammer*, *nrc.next*, and *de Volkskrant*. Her short stories appeared, among others, in *De Revisor*, *Das Magazin*, *Hollands Maandblad*, and *De Gids*.

Material

English sample available

JENTE POSTHUMA

What I'd Rather not Think About

240 pages, 55.000 words
published by Pluim Publishers in 2020

'A unique story of a twin brother and sister, wryly funny and heartbreakingly sad. Her characters desperately try to make sense of our ever more complex world. This is a rare book. And Jente Posthuma is a treasure and a hell of a writer.'
— Herman Koch, internationally bestselling author of *The dinner*

When you try to do your best and think: I will remember this for the rest of my life, then you will remember it. But this doesn't work with people. Thankfully, our main character has a twin brother, the only person she's absolutely sure about, meaning she'll never truly be alone. At least that's what she thinks.

She collects jumpers. He has two cats. They both love New York and will, no matter what, move there together at twenty-eight. But suddenly he wants to spend some time alone. In a deceptively nonchalant yet astute manner, *What I'd Rather not Think About* tells the story of what happens when the person whom you've relied on your entire life, suddenly disappears.



Uitgeverij Pluim



**Waar ik liever
niet aan denk**

JENTE POSTHUMA

Rights sold

World English (Scribe), Spanish (Bunker Books), Bulgarian (Colibri)

Nominations

Shortlisted European Union Prize for Literature 2021

Material

Full English, Spanish and Bulgarian translation available, and part of the 2020 '10 Books Highlights' by the Dutch Foundation for Literature

YVES PETRY

People Are Everywhere. A Murder Fantasy

256 pages, 57.500 words
published by Das Mag Publisher in 2022

‘Yves Petry does not present us with simple or unambiguous answers: a novel is first and foremost an inner adventure - the events are drivers of the spiritual life of his characters.’ – Trouw

Humankind is everywhere. The human has nestled itself into every corner of the planet, in every pore of the biosphere. No piece of moss, no drop of the sea, no sample of soil or eternal snow without containing millions of molecules of man. Sapiens can no longer go anywhere. He is already everywhere.

As custodian of the Mirandel forest Kasper Kind takes the planet's lackluster state highly seriously. No less serious is his plan to assassinate public intellectual Max De Man, with whom he has a shared past. But things don't go quite as planned. Because between dreams and their execution there are obstacles, and laws blocking the way, and most of all people, always people.

‘Doom books can quickly become whiny, subversive thinking in itself a cliché. But the way Petry elevates doom thinking into a coherent argument, a coherent ideology, makes it a rock solid novel of ideas.’ – NRC



Yves Petry (1967) is one of the most important writers of Flanders. For his oeuvre he has received amongst others the Libris Literatuurprijs, the BNG Prijs, the Inktap and the Tzum award for best literary sentence of the year.

Nominations

shortlisted for the Libris Literatuurprijs, Hans Vervoort Prijs

Material

English sample available, part of the 2023 '10 Books Highlights' by Flanders Literature

TOBIAS WALS

Kiev on the Bottom of a Glass

256 pages, 68.000 words
published by Van Oorschot Publishers in 2022

‘The power of this book lies in the smaller stories. The tales in *Kiev on the Bottom of a Glass* feel intimate like personal travelogues, due to Wals’ superb storytelling.’ – *De Groene Amsterdammer*

In *Kiev on the Bottom of a Glass* Tobias Wals introduces us to the unique collection of residents of the Borscht Hostel in Kiev: a conspiracy theorist on the run, some alcoholics, newcomers and long-term residents, and a girl who walks around in a bear suit the entire day. While partying and drinking they live life with the unavoidable ups and downs of friendship and love, arguments and regret. Wals knows how to sketch characters vividly and shows us Kiev as a lively European capital, struggling with its past and future. It reminds us of the Berlin of the nineties, but with much more vodka.

‘The narrator is funny, observant, and despite his jokes, always empathetic: whether he finds himself in an orthodox synagogue or in a Nigerian hair salon in a student flat, everything is described with equal attention and warmth.’
– *De Groene Amsterdammer*

‘Despite Wals’ distinctly clear narrative style, *Kiev on the Bottom of a Glass* puts you in a pleasantly intoxicated state. Fumes of alcohol curl up from every page.’ – *De Morgen*



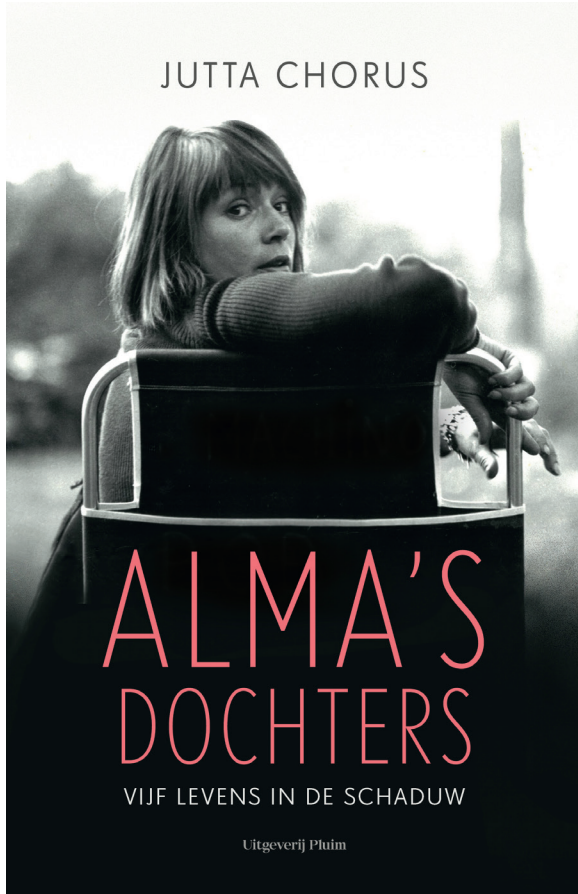
Tobias Wals (1993) studied Russian and East European Studies in Amsterdam and Slavistics in Leuven. He became fluent in Ukrainian after having spent nine months in Kiev, where he accidentally ended up on his way to Russia. Wals works as a journalist for a number of Dutch news outlets and is currently a doctoral student at the Institut für Zeitgeschichte in Munich, where he researches the effects of the Holocaust on the Ukrainian city Shytomyr. He furthermore translates Ukrainian literature into Dutch. *Kiev on the Bottom of a Glass* is his fiction debut.

Material

German sample available

NON-FICTION

JUTTA CHORUS



JUTTA CHORUS

Alma's Daughters

336 pages, 86.000 words
published by Pluim Publishers in 2022

'An immersive and intimate family history. The book testifies to the importance of female role models. Their dreams are infectious.'
— NRC

In her new home on the edge of an Italian valley, Lili finally finds her Air-France suitcase. Out fall the lives of her foremothers: Alma, Elly and Sylvia. Women who, like herself, were pioneers in different fields: literature, journalism, film. Why is it that their names are barely mentioned in history? They lived alongside the women that were at the forefront of the feminist cause in the Netherlands, such as Aletta Jacobs and Marga Klompé. However, in the lives of Alma and her daughters, much revolved around men. The women could be grateful that at least they were their satellites.

In *Alma's Daughters* Jutta Chorus positions five extraordinary women at the forefront, by way of letters, diaries, photos and conversations. Five dazzling and desperate lives in one captivating family history.



The Brandts Buys sisters after the divorce of their parents, in Bandung. Around 1920.



Jutta Chorus (1976) is an author and journalist working for NRC. She writes about prominent political and societal figures from up close such as her portraits on Pim Fortuyn and queen Beatrix. From within the Afrikaanderwijk in Rotterdam she wrote the chronicle *Afri. Living in a migrant neighbourhood*, which was nominated both for the *M.J. Bruseprijs* for the best journalistic work and the award for the best book from Rotterdam.

Material

English sample available, part of the 2023 '10 Books Highlights' by the Dutch Foundation for Literature

NADIA DE VRIES

Hypochondriac

144 pages, 20,100 words
published by Pluim Publishers in 2019

‘A writer who knows how to formulate the ‘relentless chaos’ in her head so stylishly and courageously.’ – *de Volkskrant*

When Nadia de Vries was still a girl, she was told she might never grow up. After endless hospital visits and an equally long stay, it turned out she had systemic mastocytosis, a rare disease that sometimes develops into an aggressive form of leukaemia, fatal in almost all cases. She took a step back from the world. Until, as an adolescent she heard that she had been declared cured, learning she’d live after all. But how you should go about living, that she had never learned.

Years later, De Vries receives another diagnosis: that of severe depression. But why are illnesses of the body taken more seriously and treated differently than illnesses of the head? Drawing on personal interest and experience as a seriously ill would-be suicidal person, scientist, writer and poet, Nadia de Vries explores what illness means for one’s identity. More than just a personal story, the book is also an exploration of how society treats those that don’t conform.

‘I do not believe in catharsis. Set your house on fire or shave your head bald, but the past is inside you. No therapist will beat it out. This is not cynicism. This is the ordinary realization that fiction will not save you. This book is not fiction, nor does it serve as consolation. I no longer want consolation because consolation has a time and a place, and I want to take a place that is unconditional.’ – excerpt *Hypochondriac*



Nadia de Vries (1991) is a writer and a scholar. She is the author of the novel *The Teenager* (2022, see fiction titles) and two English poetry collections, *Dark Hour* (2018) and *I Failed to Swoon* (2021), both published by British publisher Dostoyevsky Wannabe. In 2020, she received her doctorate from the University of Amsterdam. In the same year she was proclaimed one of the ‘10 literary talents of the new decade’ by NRC. Her poetry is translated to Russian, Polish, Latvian and Romanian.

Material

English sample available, part of the 2020 ‘10 Books Highlights’ by the Dutch Foundation for Literature

BENJAMIN ROUS

The Veil of Time: The Hidden Life of Art

368 pages, 99.600 words

published by Van Oorschot Publishers in 2022

‘In recent years, researchers have used various techniques to gain more insight into the biographies of works of art. That Rous has succeeded in translating this complex subject matter into an accessible and engaging book on the lives of famous paintings is an outstanding achievement.’
— *Trouw*

How did Vermeer paint his iconic *Girl with a Pearl Earring*? What metamorphoses did Rembrandt’s *Susanna and the Elders* undergo? Has the restoration of the Sistine Chapel brought us closer to Michelangelo? And is the most expensive painting ever auctioned really by Da Vinci? In *The Veil of Time*, Benjamin Rous tells us what secrets lie beneath the surface of known and lesser-known works of art.

Time conceals what we know about works of art. How can we lift that veil? This richly illustrated book takes the reader on a fascinating journey of discovery. It shows how artists form, realize, change, erase and cover up their ideas using state-of-the-art research techniques. The reader gets a glimpse into the many ways there are to reconstruct the lives of works of art and to revive bygone eras.



Benjamin Rous (1979) studied Mediterranean Archaeology at the University of Amsterdam. He currently coordinates research programs at the Netherlands Institute for Conservation Art Science that bring together scholars from different disciplines. Leading heritage experts work there on innovative ways to study, present and preserve art. In 2019, van Oorschot also published his work *Opera. A History in 27 Key Works*.

Material

English sample available

GEERTJAN DE VUGT

On Fingerprints

296 pages, 65.000 words
published by Van Oorschot Publishers in 2022

‘*On Fingerprints* provides a dazzling look into the many ways in which science, art, politics and social ideas influence each other.’ – NRC

The fingerprint is the place where personal identity is determined, as unique and enigmatic as its concentric circles. The history of the fingerprint is a dreamy parade of magicians, detectives, geniuses, charlatans, scientists, hand readers, artists and bureaucrats.

In *On Fingerprints* Geertjan de Vugt unravels the societal, philosophical, art historical and existential themes concerning fingerprints and thus finds himself on the border between fiction and non-fiction. It is true that mankind is driven by the desire to be different, but there is also an opposite force at play. Is it possible for someone to completely disappear? Does the ultimate disappearing act still exist? *On Fingerprints* is a swirling search through history with astonishing finds, a rich, erudite and playful book about the obsession with visibility and invisibility.

Material

English sample available, part of the 2022 ‘10 Books Highlights’ by the Dutch Foundation for Literature



Geertjan de Vugt (1985)

currently works as science and art coordinator at the Dutch Royal Academy of Arts and Sciences. He also writes about poetry for a number of Dutch newspapers and magazines. As a literary researcher he has worked with the University of Wisconsin-Madison, Princeton University and Internationales Forschungszentrum in Vienna. In 2018, Palgrave Macmillan published his PhD dissertation *Political Dandyism in Literature and Art: Genealogy of a Paradigm*. *On Fingerprints* is his creative non-fiction debut.

Rights sold

German (Zsolnay/Hanser)

EVA MEIJER

Political Silences

128 pages, 22.000 words
published by Cossee Publishers in 2022

‘Eva Meijer is one of the very best essayists the Netherlands has to offer.’ – *De Revisor*

Language is central in politics. In the parliament, on social media and in the public debate, people argue with words. Who is able to speak, however, is never fixed: in Black Lives Matter, #MeToo and the climate marches, people who originally were silenced demand a voice. Silence can also oppress: sometimes people’s (and other animals’) languages are excluded, sometimes they just aren’t heard.

In her philosophical essay, Eva Meijer maps the different kinds of political silences and shines a new light on discussions about political voice. But silence is also a form of rebellion, or can be a shelter. Listening and being silent are part of every good conversation.

Rights sold

Spanish (Katz Editores) **And earlier work sold to:** German (Matthes & Seitz), World English (John Murray), French (Presses de la Cité), Polish (Marginesy), Arabic (Dar Oktob), Turkish (Kaplumbaa Books), Finnish (Art House), Korean (Kachi Publishing), Swedish (Weyler Forlag), Complex Chinese (Yeren Publishing House), Czech (Grada), Simplified Chinese (New World Press), Japanese (Kashiwa Shobo), Italian (Nottetempo), Spanish (Random House Spain), Norwegian (Flux Forlag), Greek (Kastaniotis)



Eva Meijer (1980) is a writer and philosopher. She is the author of an extensive oeuvre, which has been translated into eighteen languages. *Political Silences* is her sixth non-fiction publication. Her work often deals with questions of language and politics, also in relation to other animals and the natural world. She currently works as a postdoctoral researcher at the University of Amsterdam and writes essays and columns for Dutch newspapers.

Material

English sample available

CLASSICS

Gerrit Kouwenaar

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GERRIT KOUWENAAR

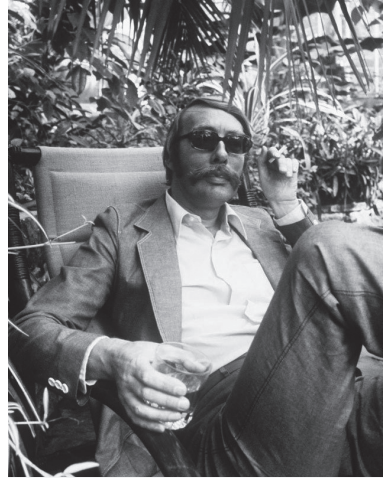
Fall, Bomb

120 pages, 45.000 words
original edition 1956, published by Cossee Publishers in 2023

Reminiscent of the famous Dutch all-time classic *The Evenings* by Gerard Reve, Kouwenaar movingly tells the outbreak of WWII from the perspective of a teenager.

Gerrit Kouwenaar is one of the most famous and well-read Dutch poets of the last century, with translations in many languages. But also regular Kouwenaar-readers will be surprised to discover him as the writer of a masterful piece of fiction: the novella *Fall, Bomb*. He published the book in the beginning of the fifties, before he made the decision to continue with poetry.

Fall, Bomb is the story of the seventeen-year-old student Karel Ruis in the maydays of 1940, when the Germans just had invaded the Netherlands. His protected private life is ripped apart when the war breaks out. He completes a secret mission (the delivery of a letter to his uncle's Jewish mistress) and experiences a crush (on the woman's daughter), after which the future seems to hold only loss and loneliness. *Fall, Bomb* captures the disillusion of the young protagonist in a moving and convincing way. In interviews Kouwenaar later expressed that the book was very close to his experience and reflects the distress he felt at the outbreak of WWII. The book is written with empathy, sensitivity, and intelligence and strongly reminds us of famous Dutch all-time classic *The Evenings* by Gerard Reve.



Gerrit Kouwenaar was one of the most praised Dutch writers of the second half of the twentieth century. With his last big collection, *Totaal witte kamer* (2002), he completed his oeuvre. On the 9th of August 2023 it will be a hundred years ago since Gerrit Kouwenaar (Amsterdam, 1923-2014) was born.

Material

English sample available, part of the 2023 '10 Books Highlights' by the Dutch Foundation for Literature

Gerbrand Bakker, *The Hairdresser's Son*: French (Grasset), Spanish/Catalan (Rayo Verde), US (Archipelago), Commonwealth/UK (Scribe), Turkish (Metis), German (Suhrkamp), Italian (Iperborea), Hungarian (Libri Kiado)

Sander Kollaard, *A Dog's Day*: German (Kanon), French (Héloïse d'Ormesson), Shinchosha (Japanese), Next Wave Media Corporation (Korean)

Michel Krielaars, *The Sound of Utopia*: Spanish (Galaxia Gutenberg), World English (Pushkin Press), Azerbaijani (Alatoran)

J.M. Coetzee, *Photographs from Boyhood*: Italian (Contrasto Books), World English (Protea), Spanish (PRH Spain), Japanese (Hakusui-sha), Simplified Chinese (Youth Press)

Dola de Jong, *The Tree and the Vine*: Swedish (Nilsson), Czech (Pistorius & Olsanská), Spanish (Siruela), World English (Transit Books), Italian (La Nuova Frontiera), French (Les Éditions du Typhon), Polish (ArtRage)

Tobi Lakmaker, *The History of my Sexuality*: German (Piper), World English (Granta), Italian (Mondadori), Norwegian (Aschehoug), Swedish (it-lit), Bulgarian (Janet 45), Serbian (Treći trg), French (La Peuplade), Slovakian (Okraj Publishing) and film rights under option

Eva Meijer, *Animal Languages*: German (Matthes & Seitz), World English (John Murray), French (Presses de la Cité), Polish (Marginesy), Arabic (Dar Oktob), Turkish (Kaplumbaa Books), Finnish (Art House), Korean (Kachi Publishing), Swedish (Weyler Förlag), Complex Chinese (Yeren Publishing House), Czech (Grada), Simplified Chinese (New World Press), Japanese (Kashiwa Shobo), Italian (Nottetempo), Spanish (Random House Spain), Norwegian (Flux Forlag), Greek (Kastaniotis)

Eva Meijer, *Bird Cottage*: Turkish (Nebula), German (btb), French (Presses de la Cité), World English (Pushkin Press), Arabic (Kotob Khan), Polish (Marginesy), Swedish (Weyler Förlag), Simplified Chinese (New World Press), Czech (Host), Croatian (Naklada Ljevak), Italian (Nottetempo), Spanish (Ático de los Libros)

Lize Spit, *The Melting*: World English (MacMillan), German (S. Fischer), Spanish (Seix Barral), French (Actes Sud), Italian (E/O), Norwegian (Cappelen Damm), Danish (Rosinante), Czech (Host), Polish (Marginesy), Arabic (Madarek), Catalan (Ara Llibres), Bulgarian (Janet 45), Hebrew (Tchelet Books), Greek (Metaixmio), Croatian (HenaCom), Hungarian (Jelenkor), Swedish (it-lit) and film rights (Savage Film, BE)

Toine Heijmans, *Oxygen Debt*: Italian (SEM), German (Mairisch), French (Belfond), Spanish (Acanalado)

Simone de Beauvoir – *Les Inséparables* (Éditions de L'Herne, Paris)

Kristine Bilkau – *Die Glücklichen, Eine Liebe, in Gedanken, Nebenan* (Michael Gaeb, Berlin)

Christophe Boltanski – *La Cache, Le Guetteur, Les vies de Jacob* (Éditions Stock, Paris)

Giulia Caminito – *L'acqua del lago non è mai dolce* (MalaTesta, Milan)

J.M. Coetzee – *Moral Tales, The Death of Jesus, The Pole* (Peter Lampack, New York City)

David Diop – *Frère d'Âme, La porte du voyage sans retour* (So Far So Good Agency, Pau)

Alba Donati – *La libreria sulla collina* (The Italian Literary Agency, Milan)

Lisa Fittko – *Mein Weg über die Pyrenäen* (Carl Hanser Verlag, München)

Milena Michiko Flasar – *Oben Erde, unten Himmel* (Verlag Klaus Wagenbach, Berlin)

Jane Gardam – *Old Filth Trilogy, Crusoe's Daughter, God on the Rocks, The Long Way from Verona, The Queen of the Tambourine* (David Higham, London)

Ayelet Gundar-Goshen – *The Liar* (The Israeli Institute for Hebrew Literature, Tel Aviv), *Relocation* (Kein & Aber, Zürich)

Heike B. Görtemaker – *Eva Braun, Hitlers Hofstaat* (C.H.Beck, Munich)

David Grossman – *The Smile of the Lamb, Nina Knows, Every Ripple Tells a Story, Lion's Honey, There's Never a Moment Without a Cat* (Deborah Harris Agency, Jerusalem)

Michael Ignatieff – *On Consolation* (Westwood Creative Artists, Toronto)

Karen Jennings – *An Island* (Agence Deborah Druba, Paris)

Navid Kermani – *Jeder soll van da, wo er ist, einen Schritt näher kommen* (C.H. Beck, München)

Margaret Laurence – *The Stone Angel* (New End, London)

Carmen Maria Machado – *In the Dream House* (Neon Literary, Arlington)

Emilienne Malfatto – *Le colonel ne dort pas* (2 Seas Agency, Ojai)

Stefano Mancuso – *Brilliant Green, Plant Revolution, Travelling Green, The Nation of Plants, The Plan(t) of the World* (Giunti, Florence & Laterza, Rome)

Yoko Ogawa – *The Memory Police, Mina's March* (Curtis Brown, London)

Kathy Page – *Dear Evelyn, Alphabet* (Biblioasis, Ottawa)

Erich Maria Remarque – *Die Nacht von Lissabon, Arc de Triomphe, Liebe deinen Nächsten* (Mohrbooks, Zürich)

Fran Ross – *Oreo* (New Directions, New York City)

Mithu Sanyal – *Identitti* (Hanser Verlag, München)

Bernhard Schlink – *Olga, Abschiedsfarben, Die Enkelin* (Diogenes, Zürich)

Joachim Schnerf – *Le cabaret des mémoires* (Grasset, Paris)

Olive Schreiner & J.M. Coetzee – *From Man to Man or Perhaps Only* (adaptation rights, Peter Lampack, New York City)

Lore Segal – *Her First American, Other People's Houses* (Cynthia Cannell Literary Agency, New York)

Nadia Terranova – *Addio fantasmi, Trema la notte* (Malatesta/ILA)

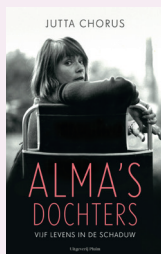
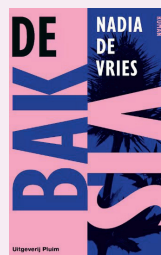
Miriam Toews – *Women Talking, All my Puny Sorrows, Fight Night* (Wylie Agency, London)

Dorothy West – *The Wedding* (The Knopf Doubleday Group, New York)

Uwe Wittstock – *Februar 33. Der Winter der Literatur* (C.H. Beck, München)

Oksana Zabuzhko – *Najdovshe vidriadzhennia, Sestro, sestro sdsd* (Beata Stasińska Literary Agency, Warsaw)

Arnold Zweig – *De Vriendt kehrt heim, Das Beil von Wandsbek* (Aufbau Verlag, Berlin)



Stella Rieck, foreign rights
rieck@cossee.com

Eva Cossée, publisher
cossee@cossee.com

Elaine Michon, foreign rights
michon@cossee.com



Christoph Buchwald, publisher
buchwald@cossee.com

Jonas Bal, rights assistant
assistent@cossee.com

Martin van der Heide, editor
vanderheide@cossee.com

Uitgeverij Cossee
Kerkstraat 361
1017 HW Amsterdam
www.cossee.com/foreignrights

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