



Cohen & Shiloh Literary Agency

Spring 2026 Complete List

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F i c t i o n



Shimon Adaf

A poet, writer, and part-time musician, Shimon Adaf was born in Sderot in 1972 to Jewish parents of Moroccan heritage. Adaf has published four collections of poetry, twelve novels, and a book of essays; his literary plaudits include the Ministry of Education Award for debut book, the Yehuda Amichai Prize for Poetry, the Sapir Prize, and the Newman Award for Hebrew Literature. Aside from being shortlisted for the Sapir Prize, Adaf's novel *Take up and Read* (2017) was selected by the Israeli Public Broadcasting Corp as the outstanding novel of the year.

The *Lost Detective* trilogy highlights Adaf's musical leanings, featuring lyrics that he penned for Dalia Shusan, the Sderot-born singer-songwriter he created for the fiction. In 2019, Adaf and composer Haim Rachmani, collaborating under the moniker ReQamot, recorded the album *An Entire Mythology Beneath the Fingernails*—a companion piece to the *Lost Detective* trilogy, featuring “covers” of Shusan's songs recorded with leading Israeli rock musicians.

The Lost Detective Trilogy

Critical Praise

SHIMON ADAF'S *Lost Detective Trilogy* embodies many worlds, attitudes, genres, and voices. Like Walt Whitman and Bob Dylan, it contains multitudes. Philosophy, literary theory, immunology, temporal rifts, and religious texts mingle together in this trilogy to produce a work that attempts to mimic what Adaf believes is a deep truth: that people are not closed systems but nodes in a network of relationships...

...the tragedy of the Holocaust, with its barbarism and depravity, came over to Israel with the refugees of eastern Europe. It hangs over their descendants, seeping into the life of every Israeli and keeping the many social and political hostilities at a constant simmer. And yet, as Adaf has declared in the form of the *Lost Detective Trilogy*, we are all connected across time and space. Other realities might and likely do exist, technology will only force us to understand ourselves more, and the true detective is one who follows an investigation wherever the clues may lead.

World Literature Today

Shimon Adaf's voice is one of the most interesting and original in contemporary Israeli literature. Both as a poet and as a novelist he excels in rich, fascinating imagination, in lyrical qualities, and in [presenting] a unique concept of reality. I consider Adaf an excellent poet and writer.

Amos Oz

Shimon Adaf is my literary hero, a fearless explorer with the endless curiosity of a child and the skill of an Old Master, combined to unleash strange and wonderful masterpieces on the world. In his *Lost Detective Trilogy*, what begins as conventional mystery becomes by degrees a brilliant deconstruction not just of genre but of our own search for meaning. Both profound and compulsively readable, these books demand to be devoured.

Lavie Tidhar, author of By Force Alone

The superlatives have all been deployed already to describe the fiction writer and poet Shimon Adaf [...] once again he proves himself worthy of them. It is hard not to be impressed by his magnificent command of the many layers of the Hebrew language, and by his remarkable ability to deconstruct and then reassemble language,

creating along the way an alchemical, ingenious, exciting reality in words.

Ynet

It's hard to say when last, if ever, we experienced Hebrew prose that welds beauty and speech; or any other contemporary Israeli writer confronting us with questions of exile, epiphany, and history.

Haaretz



One Mile and Two Days Before Sunset (The Lost Detective Trilogy, Book 1) *Novel*

Publisher: Keter; Kinneret, Zmorah-Bitan, Dvir | **Year:** 2004; 2015 | 325 pp.

Translation rights: World excluding English

Audio visual rights: World

Book published in translation: Picador, NY, 2022

At age 30, Elisha Ben Zaken has opted out of the rat race, choosing the challenge of authenticity over the compromises of fame. Once an influential rock music critic, disillusionment with the commercialized priorities of the music world has forced on to a different track. He now works with a detective agency as “a clerk of small human things,” tracking down missing cars and wayward husbands.

His equanimity is disturbed when he is asked—by the police, no less—to investigate the suicide of Yehuda Menuhin, an infamous professor of philosophy. Something seems off to Elish. Why investigate what seems like an open-and-shut case? Why not the police? Indeed, why him? The intrigue thickens when he discovers in the case file an unexpected note—a reference to the singer Dalia Shusan. Shusan was a young rock artist whose talent Elish had been one of the first to champion—a potential cut short by her murder two months before.

To make sense of the unexpected connection between the two deaths, Elish must return to the past. And when violence forcefully inserts itself into the investigation, Elish knows that to resolve the mystery he must first unpick a dangerous secret—and resolve a trauma that he thought he had left far behind.

Adaf's Elish Ben Zaken is an enigmatic yet unforgettable protagonist. In Tel Aviv, self-proclaimed “city that never sleeps,” Elish is the quintessential outsider: a thinker, a second-generation immigrant, a man with his heart still attached to Israel's marginalised social peripheries. *One Kilometre and Two Days Before Sunset* is a detective novel without precedent: a clear-eyed portrait of a man and a city, leavened with disappointment, longing, and the oft-thwarted wish to truly know another.

Critical Praise

Emotional insights and flashbacks to Elish's youth are sinuously written and movingly translated in lyrical prose, and Adaf ably ties up the plot's tangled complications. More than a mystery, this is a dark and yearning portrayal of Tel Aviv and the southern cities. Readers will eagerly turn to the next two installments.

Publishers Weekly

This is a courageous novel, in its suggesting an encompassing fictional alternative to popular clichés about the detective and his motives ... there is no doubt that *One Mile and Two Days before Sunset* is an exception in our [literary] landscape—and an exception for the good.

Ynet

A Detective's Complaint (The Lost Detective Trilogy, Book 2) *Novel*

Publisher: Kinneret, Zmorah-Bitan, Dvir | Year: 2015 | 319 pp.

Translation rights: World excluding English

Audio visual rights: World

Rights sold: (English) Picador, NY, 2022

At the beginning of the sequel to *One Kilometre and Two Days Before Sunset*, Elish Ben Zaken has shrugged off the existential questions that had long preoccupied him. He now writes detective fiction, mystery novels based on real-life cold cases. But the ordinariness of his present notwithstanding—literary festivals, meetings with his agent—the past still hovers just out of sight. The questions from another time rush back into sharp focus when his teenage niece Tahel asks him for help in unpicking a strange tale. A young woman boarded the inter-city bus in Beer Sheva on a Thursday evening for an hour-long journey to Sderot—and arrived three days later. Of the journey and the intervening days, she remembered nothing.

Elish returns to Sderot to help Tahel—and, he tells himself, to research his new novel. He finds there another riddle, closer to home. Yaffa, his sister, on returning to Sderot from Tel Aviv, had moved into a surprisingly affordable new lakeside apartment in their hometown. Despite the ambience, the development stands half empty; there are whispers that the developer has fled the country. Tahel, his niece is worried about her mother. Several times, she has found her staring out onto the lake in the dead of night. She is being watched, Yaffa believes...

The perpetual background of the Israel-Palestine conflict forces its way center-stage when the 2014 Israel-Gaza War erupts. In Sderot, close to the Gaza border, sirens and missile strikes intrude into the everyday reality of the city—as do violent clashes between protestors on both sides of the sudden and brutal war. Within the tense moment, Elish is confronted by the deep open wounds of history, personal and political, and by an urgent need for answers in a world that has none to offer.

Critical Praise

In the moving and perceptive second volume of Adaf's Lost Detective Trilogy (after *One Mile and Two Days Before Sunset*) ... Adaf provides charming descriptions of scrappy, headstrong Tahel and dreamy Oshri as they aid Elish and Manny in the case. The author also has a keen ear for the cacophonous region, which Greenspan conveys in a flavorful translation. This series continues to delight.

Publishers Weekly

A Detective's Complaint presents [Adaf] at the heights of his powers as he tackles his subjects—when he writes about the individual submerged in the routines of war, or about familial relationships going awry. In this sense, he leaves the readers with one sensation, a remarkable sensation for any notable literary trilogy: the urge to read the next installment.

Haaretz

Take Up and Read (The Lost Detective Trilogy, Book 3) *Novel*

Publisher: Kinneret, Zmorah-Bitan, Dvir | Year: 2017 | 608 pp.

Translation rights: World excluding English

Audio visual rights: World

Book published in translation: Picador, NY, 2022

At the height of the 2014 Israel-Gaza war, Elish Ben Zaken had a brief encounter with Nahum Farkash, a poet and librarian. The meeting may have uncovered an important clue in the mystery of the woman who lost three days of her life—the mystery at the heart of *A Detective's Complaint*—but at the time Elish did not pick it up.

Fourteen years on, *Take Up and Read*, the concluding part of Shimon Adaf's The Lost Detective trilogy, returns to Nahum Farkash. Defending the legacy of Dalia Shusan, the singer whose murder is the anchor in *One Kilometre and Two Days Before Sunset*, Nahum tries to stop the production of a documentary about the singer's life. The campaign, both principled and personal, takes him back in time and to his childhood as a young observant Jew in Sderot.

In this Israel of the near future, rent asunder by catastrophic war, Tahel and Oshri, Elish's niece and nephew are also looking back to the past; to the failed investigation of fourteen years earlier, and the tragedy that struck their family in its wake. Seeking out a truth that has eluded them for so long, the brother and sister find themselves drawn into the heart of a conspiracy almost beyond comprehension...

In this masterful book, Shimon Adaf pulls together futuristic biotechnology, parallel universes, and Jewish mysticism in a piercing interrogation of our fragile grasp on the boundaries of the self, and the arbitrary connections between the body, consciousness, and perception.

Critical Praise

Adaf (*The Detective's Complaint*) concludes his epic Lost Detective Trilogy with an extraordinary blend of science fiction, crime, and high fantasy... As with the previous installments, Adaf's rich characterizations are complemented by the clever prose. The result is an instant classic.

Starred Review, Publishers Weekly

Extended sections of Shimon Adaf's prose in *Take Up and Read* rank among the best of his literary generation, the 1970s generation [...] presenting an extraordinary amalgam of vivid and rich expressiveness, and a detailed and precise capability of perceiving reality [...] resulting in a unique totality, repeatedly calling to mind the great American writer Thomas Wolfe.

Yediot Aharonot



Noga Albalach

Noga Albalach is an Israeli author and editor living in Tel Aviv. In 2005 she left a successful career as an equity analyst to focus on literature. After working as an editor for several years, she is now the CEO and co-editor of Hakibbutz Hameuchad Publishing House.

Albalach has written novels, novellas, short stories, and children's books. She has been awarded the Ministry of Culture Prize for Debut Fiction (2011), the Prime Minister's Prize (2016), and the Brenner Prize for her memoir *The Old Man* (2018).

Eden *Novellas*

Publisher: Hakibbutz Hameuchad | **Year:** 2025 | 270 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English translation available

Three women stand at the heart of *Eden*, a novel by Noga Albalach. Noa, who has been living alone for a while, suddenly vanishes. When her family tries to track her down, they begin to see her in a whole new light – and through their accounts, we slowly discover what happened to her on the fateful morning of October 7th. Roni is a senior official in a government office. As she searches for a new relationship and wrestles with the new management position she's landed, she finds herself needing to reflect, eavesdrop on strangers' conversations, and take aimless walks – one of which ends with her inviting an unexpected tenant into her home. And Dana is a young woman who decides, despite having zero experience, to open a neighborhood café. She ropes in Regev, an awkward music lover she met by chance, as her partner. All three women search for comfort, for a home, in a country undergoing upheaval and thrown into the chaos of war.

Eden is a story of relationships forming and unraveling, a story where the concept of “home” is built up and torn down over and over again. Roni, Dana, and Noa – each in her own brave and deeply human way – lead themselves and those around them to reflect on ideas such as responsibility, friendship, regret, and hope. Each of them is trying to carve out their own small island of freedom, independent thought, and human kindness – right in the middle of Israeli reality, until reality comes crashing down on them.

Their stories unfold separately but are intertwined, merging into a novel in three parts where Albalach's storytelling and distinctive voice offer a compelling literary vision, dealing with painfully relevant issues. On the surface, *Eden* is a novel where not much seems to happen, and yet somehow everything happens, because it's so closely attuned to the emotional lives of its characters. Its insight, humor, compassion, and sharpness, along with Albalach's sideways view of the world, make *Eden* a moving, thought-provoking read.

Critical Praise

In the book's third part, “Noa Has Disappeared”, a character who had previously appeared only as a footnote – a customer at the café – steps into center stage of the story. In the shadow of the burning days of October 2023 lies a small, seemingly insignificant tragedy, one almost too embarrassing to report to the police: an adult woman, organized and overly responsible, vanishes without explanation. On the surface, this is a familiar motif in Israeli fiction, but Albalach gives it a sharp, painful contemporary twist. She composes a portrait of a competent, high-functioning woman whose very functionality covers unbearable pain, the novel's quietly brilliant response to the events of October 7. The aesthetic principle of restraint is once again charged with something raw and brave. The short sentences, the fragmented narrative, are used effectively,

capturing that blend of collapse and the attempt to piece together the broken shards. Not to replace the pain with something else, but to try to soften it...

The most powerful and revealing moment I encountered as I opened *Eden*, Noga Albalach's new novel, appears right at the start, in what seems like a dedication or a motto: "Stay with me, I need you." A simple, unadorned sentence that feels less like a literary statement and more like a direct appeal to the reader. It is a request for closeness, for patience. Not intellectual understanding, not admiration. Just staying together. That appeal, like a whispered message from a stage to the audience, became for me a guiding thread throughout the reading of her novel... Albalach tests how minimal a story can be yet still touch you. How much she can strip away – drama, literary flourishes, excess – without losing the ability to connect, to arouse empathy, to generate emotional movement... And yet, Albalach already stands out for her poetics of fragmentation, detachment, clinging to the stem. It seems to me that in this book, a silent war is being waged in the spirit of bonsai. Beneath the spare prose, something pulses that longs not to be pruned. "Stay with me, I need you" ...

The two competing threads running through the novel – the stripped-down realism and the undercurrent of fantasy, myth, and symbolism; the yearning and the mourning – all ultimately merge. But that revelation builds slowly as the book unfolds, growing out of Albalach's principled, prosaic stance, which, to my mind, is her most mature and daring work to date. Moments like these keep circling back to the book's motto, echoing something deep and essential at the heart of the ongoing crisis.

Yoni Livne, Haaretz

Despite their differences, the stories of Roni, Dana, and Noa share certain similarities: at one point or another, each of them disappears for a few days. Roni vanishes into the desert, Dana holes up in her parents' house on the very day she's supposed to open the café, and Noa flees to Caesarea. Their internal conflicts also echo one another: all three women long for love – they are the ones who initiate connections with others, actively crafting their own "plotlines" – but they also long for solitude and aloneness. In their individual ways, each one wrestles with the question of how to live her life, how to find a balance between personal freedom and independence on the one hand, and social existence and meaningful human contact on the other. All three are in search of a home in the world – but they also question and wonder what "home" even actually means...

There's something deceptive about reading this book. At first glance – especially when reading the first two stories – it seems as if we're encountering three separate narratives. Each one constructs its own self-contained world, with a clear central character driving the plot... But the third story, which appears at first to be the least story-like of the three – lacking an obvious narrative arc, composed of a short introduction and a series of accounts – is the one that pulls everything into focus: it reveals that we are in fact reading a novel, and that the three stories merge into a cohesive whole. This becomes clear when Noa – a mysterious, fairly minor character from the second story – disappears in the third. Her disappearance transforms her into a central figure, and more than that, her story repositions the entire book as a novel taking place around a single day in October.

The novel's structure is both fascinating and surprising: it starts with what feels like a bubble-like existence – an introspective space, questioning life from a "privileged" perspective, one that lives largely within itself, wondering whether and how to live in a consumer-driven society that alienates the individual from "natural authenticity." Yet the book that begins in this kind of bubble ends with a life-altering event... Throughout her writing, Noga Albalach has excelled at transposing "big" and "small" events – often as a literary device that asks: what is the story's central? Her novel *Eden*, which is both heart-stirring and thought-provoking, takes this strategy to its peak.

Tamar Mishmar, Ynet

Gradually, characters from one story begin to seep into another, and scenes we encountered just a few pages back are now retold from a different perspective. Out of these overlaps, a cohesive narrative begins to emerge – one that can be read as a novel, though it doesn't conform to the classic expectations of the genre.

Albalach doesn't place a single clear protagonist at the center, nor does she guide her characters from one defined point to another through conventional confrontations with crisis. There are crises in Eden, and internal struggles, moments of despair and moments of sudden, surprising strength – but more than serving as dramatic turning points in the characters' lives, they offer readers a chance to observe different slices of life in contemporary Israel through lives that seem to exist in separate bubbles – at least until reality, that same unbearable reality we all know firsthand, breaks in.

At the heart of the novel are women, each one wondering how and why she ended up where she is, what brings her comfort, what frustrates her, and what she needs to do now to avoid sinking into numbing grayness. The steps they take aren't grand. They're small, sometimes odd, and mostly, they require courage – because behind them lies the effort to carve out a real home for themselves in the world... Noa's disappearance, in the book's final chapter, ruptures the sense of ease that seemed to float over the story until that point – even in its heavier moments. Up until this chapter, Albalach writes in a very restrained tone, one that allows her to describe people, actions, and social situations in meticulous detail without overwhelming the reader with too many words. She does so with a blend of dry, almost imperceptible but endearing humor, and a kind of unflinching candor when writing about sex, which gives the women in the novel a simple, grounded realism. This ability of Albalach's – to create emotionally layered characters and subtle, intricate situations under the guise of quiet prose – is something we've seen in her earlier work too... In *Eden*, Albalach frequently moves between different points of view: some parts are told by the women themselves, others by an omniscient narrator, and at times she addresses the reader directly. In the first two parts of the book, this shifting perspective feels fresh and engaging, giving us access to the bubbles the characters – especially the younger ones – seem trapped inside. In the third and final part, these shifts, some of which take the form of police testimonies from people in Noa's life, pierce the heart and are at times chilling, as it becomes clear just how little these people really know about the woman who lived with and alongside them... It's worth noting that even though Albalach doesn't bring the story to a neat, definitive close – the shock, fear, and sense of collapse that accompany the real-life events referenced in the book cast a new light on everything that came before, raising questions about safety, home, belonging, stability, and trust. Even if these questions aren't asked outright in the text, they're hard to shake off once the reading is over.

Dafna Levi, Israel Hayom



Sealand *Novel*

Publisher: Am Oved | Year: 2015 | 166 pp.

Translation Rights: World

Audiovisual Rights: World

Translations: Partial English translation available

Like in the microcosm of the Island principality of *Sealand*, the protagonists of this eponymous novel all live in the same small building: she's a young teacher, and he's a retired bank clerk. Their small, quiet world is turned upside down when a foreign worker from Bulgaria, on the run from his employer, is found sleeping in the building's basement shelter. He won't be sleeping there for long, and not because he's going to be deported. Another man appears – a young man with some very unconventional ideas – and he, too, disrupts the familiar routine.

As these four characters cross paths, the boundaries of home, personal space, and the law begin to crack and shift. Everything is open for reexamination, with boldness and a refusal to play by the rules. In a space shaped by vast economic forces, the four protagonists of *Sealand* move cautiously, trying to carve out their own independent, human path. And it turns out that sometimes, a single small act – generous and brave – is enough to create a private haven of grace.

This is the clear-eyed debut novel, laced with quiet humor, written by Noga Albalach who has already been widely praised for her short stories. The novel received the Ministry of Culture's Prize for Debut Books (2015).

Critical Praise

Noga Albalach is a daring writer whose originality and love of literature are evident in all her short stories and in this novel. She is full of contradictions: her concise language is splendid, her irony is refined...Her writing is original and full of vitality, opening the eyes and the heart, helping her readers see the world we live in and understand it a little better. A little differently. Her novel *Sealand* deserves a special mention... It is filled with fine and sharp observations replete with restrained humor, and is brilliantly arranged through abundant variations around the central theme: The desperate attempt to break through the thick skin of existence and persevere that which is extreme, unique, mysterious, anarchic and ultimately human.

The Prime Minister's Prize Committee, December 2015

In this wonderful novel, Albalach uses a narrative method quite distinct from what we are used to in Israeli literature - very few details of the past are known, while the future is obscure.

Yotam Shwimmer, Ynet

Albalach injects into Kenaz's heritage a surprising and non-manipulative warmth that strengthens the impact of her writing.

Arik Glasner, Yedioth Ahronoth

Albalach's style is distinctive: clear and restrained, with very little decoration. But as *Sealand's* protagonists proceed on their journey, everything becomes freer and more open: the protagonists' gestures to each other, the writing itself... Even the supporting characters are described with sensitivity and enrich the story's setting.

Neta Halperin, Israel Hayom

Sealand, Albalach's first novel, adds even greater depth to her unique voice. She creates sensitive, clear and touching insights from ordinary daily materials, even news items...With delicate irony and compassion, she leads her quiet protagonists along a daringly subversive path.

Hadassa Wollman, Haaretz

The characters emerge from their apartments and their solitude, brought to life through writing that is both refined and restrained, allowing the reader to get to know them gradually and deeply. Here is Galia, a schoolteacher by day – not just an educator who carefully hides her fears from her students, but also a passionate, sensual woman. Here is Nathan, a lover of classical music who lives off the charity of his sister-in-law – yet he's also a revolutionary, someone willing to break the law in order to feel he's making the world a better place. And there is Peter, a foreign worker with no language and no marketable skills in his new surroundings – yet he is also a man of culture, whose dreams do not align with the status assigned to him.

All of these characters inspire empathy and warmth, while the world around them looms vast, frightening, and drenched in violence.

Meital Sharon, MAKO

The Old Man *Novella*

Publisher: Hakibbutz Hameuchad | Year: 2018 | 118 pp.

Translation rights: World (excluding French and Danish)

Audio visual rights: World

Translation: Complete English translation by Daniella Zamir

Rights sold to France (Edition Do, Bordeaux), Denmark (Forlaget Vandkunsten, Copenhagen), Bulgaria (Janet 45, Plovdiv)

In her lucid and lyrical prose, Noga Albalach creates a vivid portrait of her father, examining the textures of their relationship, their family, and the changing society around them. With one hundred and thirteen fragments of memory and routine, tragicomic moments, she describes a brave but modest man, a noble and optimistic person. His life and death help her shed light on her own story and lead her to profound insights.

Translated into French and Danish and published to rave reviews, this is the story of an adult daughter caring for her father in the last months of his life. She witnesses his mind grow faint and tries to conserve his personality, which seems to be fading away. The more he forgets, the more she remembers; the further he retreats into his world, the more profoundly she feels their new intimacy; the weaker his grasp of life becomes, the more vivid is its meaning to her.

Critical Praise

Israel

This book is, to my mind, a masterpiece.

Dror Burstein

It is difficult for me to express in words how much generosity and beauty and moral honesty there is in this book.

Orna Coussin

A beautiful and minimalist distillation of the existential absurdity of human life, which chokes the throat as it is read.

Yoana Gonen, Haaretz

France

This book made me cry.

Eric Vuillard, winner of the 2018 Prix Goncourt

It is made of one hundred and thirteen brief or very brief texts (only one exceeds a page) which are like arrows: each must touch, each aims at the heart.

Mathieu Lindon, Liberation Livre

Albalach draws a string of moving snapshots of a life which are anonymous and at the same time unique.

Le Monde

I came away simply overwhelmed by the love it contains. Illness and death are difficult subjects that scratch at our lives, and literature is also there to talk about them. Noga Albalach does so in a beautiful way . . . A book that touched my heart, revealing a sensitive and delicate author with a sense of humor despite the seriousness of the subject.

Les miscellanées d'Usva Blog

Denmark

If this reviewer has read something harder, something more boiled over about dementia and grief and death, he can no longer remember it. A lot has been written and filmed, *Still Alice*, *The Father* and more, but in none of these can such intense and concentrated descriptions be found, as in the case of the Israeli author Noga Albalach. . . Writing about a person who disappears is an art, and the Israeli Noga Albalach masters it better than most.

Kristian Jensen, Demensen



Dana Amir

A poet and literature scholar, Dana Amir is also a distinguished clinical psychologist and psychoanalyst, and heads the interdisciplinary doctoral program in Psychoanalysis at Haifa University in Israel. Amir is the author of six poetry books, two prose memoirs, and four non-fiction books exploring various aspects of the practice of psychoanalysis. Her poems have been published in many journals and collections in Hebrew, as well as in French and in Spanish.

Amir has been awarded numerous accolades across her career, including the Adler National Poetry Prize (1993) and the Nathan Alterman Poetry Prize (2013). Awards for her academic work include the Bahat Prize (2006), the Frances Tustin Memorial Prize (2011), the IPA Sacerdoti Prize (2013), the

IFPE Distinguished Psychoanalytic Educators Award (2017), and the IPA Hayman Prize for the Study of the Holocaust and Genocide (2017).

Millstones *Novella*

Publisher: Afik | **Year:** 2021 | 59 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabriel Levin

In this poetic and powerful memoir, Dana Amir casts a searching gaze on what it is that makes people a family, and on what makes humans adults. On adopting a child, what is the defining moment that turns a person into a parent? How does one extract the emotional skein of parenthood from the legal fabric of adoption? How does the new parent find themselves within the child—and does it matter?

Based on personal experience, Amir's honest and poignant text does not propose answers to these questions. Rather, by voicing the unsaid, she sets out to create a dialogue between lived experience and the ineffable nature of the human soul.

The focus shifts in the second and third parts of the memoir, turning the gaze from the relationship between parent and adopted child to the broader family dynamic: four siblings that are trapped in their childhood home. As time passes, they grow, mature, become parents themselves. But the memories have preserved them much the same. Everyone experiences a lot across one's life; how then can one identify those defining moments?

Dana Amir has been praised for her bold and evocative writing, reaching across genres. Her last book, *Kaddish on Darkness and Light* was described as "unique and extraordinary poetic writing, in its style, technique and aesthetic charge."

Critical Praise

A portentous introduction that identifies precisely what is missing in the experience of motherhood... [The novella] is proof of the ability to return safely to the worlds of childhood, adolescence and early motherhood, and to tell their stories.

Haaretz

Recommended as one of the "Ten Books to Read During the Holidays" by Israel Hayom (2021)



Hila Amit

The award-winning author and educator Hila Amit was born in Israel in 1985 to a Jewish family with Iranian-Syrian roots. After studying creative writing at Tel Aviv University, Amit took a PhD in the field of Gender Studies at SOAS, University of London. Hila Amit's fiction has been published in a range of literary journals, including *Lilith*, *Jalta*, *Emrys Journal*, *Lalitamba*, *The Sycamore Review*, and *The Washington Square Review*.

Amit's story "The Kinneret" was recently selected for the Sue Lile Inman Fiction Prize. She has been awarded fellowships from The Vermont Studio Center and the McDowell Colony. Her short story collection, *Moving On From Bliss* (Tel-Aviv: Am Oved, 2016), a recipient of the Israeli Ministry of Culture Prize for Debut Authors, was recently selected as one of the 10

best literary works in Hebrew for the years 2010-2020. Her non-fiction book, *A Queer Way Out: The Politics of Queer Emigration from Israel* (Albany: SUNY, 2018) was awarded the AMEWS (Association of Middle East Women's Studies) Book Award.

In 2014, Amit established the International Hebrew School, a vehicle for advancing Hebrew learning by way of a queer, feministic, and pluralistic approach. Her Hebrew learning book, *Hebrew For All (ת)* was published in English and German. She is the co-founder of "Anu نحن אנא: Jews and Arabs Writing in Berlin", and curates literary events bringing together Jews and non-Jews with a shared Middle Eastern heritage.

The Lower City *Novel*

Publisher: Am Oved | **Year:** 2022 | **220 pp.**

Translation rights: World

Audio visual rights: World

Translations: Partial English and German translations and long synopsis

In this debut full length novel (TK) by Hila Amit, the lives of Eliad, Ibrahim, and Miriam are inexorably drawn together by two forceful but opposing powers— passion and societal limitations. Eliad, a Jew from suburbia, drifts from one job to another, full of angst and unresolved anger with parents—as a youth, they first denied, then rejected, his sexual orientation. Years have passed, but the pain and its consequences still cast a pall over his life.

Ibrahim, born into a wealthy and supportive Arab family, must leave Haifa to fulfil his musical talent—and give his homosexuality free rein. Despite their love for him, his parents will not—cannot—allow for this. The Arab community of Haifa's Lower City are not yet ready for this.

And then there is Miriam, a social worker also from the Lower City, who must hide her sexual desire and preferences, from her mother, her sister, and everyone close to her. In this world of deception, she gives birth to a daughter and lives the life of—as it seems from the outside—a normal family.

Across the years, a strong bond emerges between the three protagonists of this daring novel, a friendship and mutual appreciation that surpasses the limiting influence of gender, religion, and society. It's a ground-breaking bond; but it is also one that can only exist in secret—as though nourished in a different city, an invisible one. There's no way of knowing if their friendship can ever see the light of day, whether it will endure or disintegrate.

Literary critic Nissim Calderon cited *Moving on from Bliss* Amit's previous collection of short stories, as one of the ten best books published in Israel in the last decade; with her new book, she creates a unique and unorthodox novel.

Critical Praise

An original and daring novel, its exceptionality evoking emotion and thought...

The novel underlines a simple truth: cleaving to a romantic choice is not always the glorious victory of the “I”. Sometimes, when this is given in a traditional social structure, the price of romantic autonomy can be high...

Amit sets this complexity at the intersection of sexual orientation and ethnicity...

The bustling drama, contrasting the romantic expectations of a Jew and an Arab, unfolds in a novel steeped in tension. There is never a dull moment in it.

Omri Herzog, Haaretz

The Lower City, Hila Amit’s second novel...is faithful to the truth. She depicts with honesty the difficulties experienced by gays and lesbians in Israel’s Arab sector—and not just there. Amit crafts a full portrait of her three principal characters (Ibrahim, Mariam, and Elad). The reader feels her love for each of them, and the compassion that she believes they deserve .

Maya Levin, L’Isha



Michal Ben-Naftali

A renowned awarded writer, outstanding scholar, translator, essayist, and literary editor, Michal Ben-Naftali was born in Tel Aviv in 1963. She studied history and philosophy at the Hebrew University of Jerusalem, and received her PhD in contemporary French philosophy from the University of Oxford.

Between 2006 and 2014, Ben-Naftali edited “The French” series for Hakibbutz Hameuchad publishing house, and presently edits a contemporary Israeli literature series for Afik Publishing. She also teaches literature and creative writing, at Tel Aviv University and Ben-Gurion University.

Ben-Naftali has published novella collections, memoirs, a novel, short stories, and collections of literary essays, as well as numerous articles on literature, philosophy, and art for publications in Israel and abroad. She lived in Paris for several years; her translations from French to Hebrew include works by Jacques Derrida, André Breton, Marina Tsvetaeva, Maurice Blanchot, Julia Kristeva, Esther Orner, Annie Ernaux, Didier Eribon and Michelle Debords. In 2008, Ben-Naftali was awarded a scholarship for translators from the French Ministry of Culture, and in 2013 was writer-in-residence at the Helsinki Collegium for Advanced Studies. Prizes for her literary work include the *Haaretz* prize for Best Literary Essay of the Year (2008). Her novel, *The Teacher*, won the 2016 Sapir Prize, and the 2019 Adei Wizo Prize in Italy. In 2018, she was appointed Chevalier des Arts et des Lettres by France’s Minister of Culture, for her contribution to the enrichment of the French cultural inheritance. Her book, *A Dress of Fire*, published in French by Actes Sud, Arles and Open Letter, Rochester, USA and was shortlisted for the 2019 Sapir Prize.

The Anarchists *Novel*

Publisher: Pardes | **Year:** 2023 | **210 pp.**

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabriel Levin available

After teaching as an adjunct at Tel Aviv University for twenty years, Yael loses her job. Lonely and unemployed, she decides to organize a reading group unlike any other. The six women in her group begin engaging in secret anarchist activity inspired by Tzipora Perlman, the mysterious right-hand woman of Jewish-American anarchist Emma Goldman, whose journal came into Yael’s possession under suspicious circumstances.

The Anarchists moves across different periods in Yael’s life in a pendulum swing of times and perspectives, depicting each milestone with astounding clarity—milestones that are also existential crossroads of the Israeli experience: her military service in the far north, studying at a seminary for the newly religious in Jerusalem, and her academic life in Tel Aviv. Yael’s captivating story is weaved throughout with versatile and fascinating portraits of the reading group participants and historical figures, each mirroring Yael’s experiences.

The novel falls like a ripe fruit into the circumstances of our present time. Questions of identity and the comforts of belonging become more urgent than ever, until at times the book seems to suggest that the only means of authentic survival is literature itself, or in the words of a poet Yael invites to speak at her military base: “an open flower whose petals never close.”

Critical Praise

Michal Ben-Naftali masterfully weaves an intricate plot that contains mystery and suspense, a little bit of humor, and a lot of beauty.

Tamar Mishmar, Yedioth Aharonoth

In its fierce perspective, tender language, parting from familiar paradigms, and refusal to please, *The Anarchists* follows its protagonists' resistance performance: a public aesthetic action that does not submit to rational and utilitarian edicts, resists interpretation and leaves its witnesses to wonder at its meaning.

Yoana Gonen, Haaretz

The Anarchists is an elusive book that requires patience and does not coddle idle readers—it has long and restless paragraphs, twists and coincidences weaved with the charmed and threatening elements of fairy tale, and reflective musings that seem to repeat themselves in a spiral movement insisting on accuracy, on touching the wild root, on exposing the raw wound—and it is a worthwhile effort, even if it does not lead to salvation. It is a poignant, breathless creation.

Jacob Goldberg, Mako

As in her previous books, Ben-Naftali offers us not the dramatic rebellion, but the minor one. Her anarchism is a desire for undoing that is not the already-doomed desire to undo the social order, but to undo the integrity of the spirit, of temporal progression, of the stable boundaries between one woman and another, of the presumption to clearly know the soul.

Orit Neumeier Potashnik, HaMussach Literary Magazine

An enigmatic, fascinating, reluctant leader in which everything comes together—feminism, queer culture, and anarchy. Michal Ben-Naftali once more created an iconic character of a mentor for life, and perhaps even beyond.

Editor's Choice, E-vrit



The Teacher *Novel*

Publisher: Keter | Year: 2015 | 185 pp.

Translation rights: World, excluding English, French, Italian, Arabic, Russian

Audio visual rights: World

Book published in translation: English: New York, Open Letter Press, 2020 /

Italian: Milan, Mondadori, 2018 / French: Arles, Actes Sud, 2019/ Russian: Moscow, Knizhniki, 2021 /

Arabic: Haifa, Kul Shee, 2019

No one knew the story of Elsa Weiss's life. A respected English teacher at a Tel Aviv high school, she kept herself aloof and distant from the school community. She taught her students well, but refused to educate them, influence their futures, or shape their consciences and consciousness. Her life outside the school was a mystery. Elsa Weiss was a riddle, but still the students sensed that they were all she had. When Elsa killed herself by jumping off the roof of her apartment building, she remained as unknown as she had been during her life.

Thirty years later, the narrator of the novel, one of her students, decides to solve the riddle of Elsa Weiss. In retrospect, she realizes that she had learned a fateful lesson from her, a lesson for life. But what was the lesson? What had her teacher taught her? This is the starting point of the dizzying journey at the heart of Ben-Naftali's novel. Interweaving explosive historical material with flights of imagination, the novel traces

the footprints of a Holocaust survivor who did her utmost to erase the footprints of her past. The lesson she taught is revealed to be an intricate code; by gradually deciphering it, the narrator comes to some of the most tumultuous junctions in the history of the twentieth century.

Based on very few concrete details, the narrator invents a biography for Elsa: a childhood in Hungary, her journey to Paris, marriage; life after Germany's occupation of Hungary, then her journey on the controversial "rescue train," to the Bergen-Belsen concentration camp and then to Switzerland; her decision to remain silent and to leave no trace of who she had been. Having heard her teacher's wordless scream, the narrator sets out to create a life for her. Writing it down is a way to rescue her from oblivion.

Critical Praise

With a sure hand [Ben-Naftali] transforms her sad story into an exciting adventure, similar to the discovery of a new continent. Ben-Naftali handles her heroine, a survivor devoid of heroism, with reverence... Ben-Naftali touches in her book upon one of the open sores of Israeli society, without hitting her readers on the head with the hammer of victimhood and accusation.

The Sapir Prize Committee

A poignant memorial to someone whom no one remembers... absorbing and well crafted. The Teacher suggests that Elsa's loneliness was her greatest lesson, showing us how the Holocaust could break even those who survived it.

New York Times

A vivid, meticulously crafted look at trauma's legacy.

Guardian

This prize-winning novel's tale of a student piecing together the hidden life of her teacher, a Holocaust survivor who killed herself, is haunting.

Austin Chronicle

An unusual novel... Ben-Naftali achieves the impossible by choosing to give words to an ineffable reality, that of the Holocaust. She devises a non-language that goes right to the body and the soul, and combines with amusement, severe and slow scrutiny, tenderness and hardship, and intellect alongside a delicacy that is beyond words. Those who follow her path can grasp the immensity of the task she has undertaken and the miracle of its implementation... Writing, from Ben-Naftali's point of view, is a gradual act of redeeming the other.

Haaretz

This is a lovely, moving novel... Lovely and moving in a way that occurs as a profound change is taking place in the reader's mind... There comes a moment, anticipated but sudden, at which the plot -- or the writer's insights into it -- seizes the reader by the throat and brings them closer to themselves and to the other.

Yedioth Aharonoth

An intriguing crisscross of harsh and lacerating facts and fictional byways which connects critical historical events and a lone woman who was, and remains, an enigma... The author's attempt to provide a testament to her life produces many chords.

Israel Hayom

With a discerning and empathetic eye Ben-Naftali builds a character and a story which are at their core a philosophical problem... The essay in the form of a novel by the essayist and psychoanalyst leaves her literature-reading audience a map of allusions and symbols. And much material to ponder.

Makor Rishon

This is not a classical Holocaust novel, but rather one that actually tries to shed light on the marginal corners of the period. An important and interesting novel that dares to take on subjects that are liable to be forgotten.
Arutz 7



A Dress of Fire *Two Novellas*

Publisher: Keter | Year: 2019 | 176 pp.

Translation rights: World

Audio visual rights: World

French rights sold (Actes Sud, Arles; English rights sold to Open Letter, Rochester, NY)

Translation: Complete English translation by Gabriel Levin

Shortlisted for the 2019 Sapir Prize

A Jerusalem student hired to read aloud to a charismatic woman losing her eyesight begins to fall under her spell. The murky intimacy between the two draws the person sharing her own vision with another into the depths of a darkness she may never escape.

In the second novella, a woman hospitalizes herself and her demented mother voluntarily, taking her mother's seclusion upon herself. Gradually, her sense of self dissolves into the oblivion that was always an aspect of its essence.

The two novellas that constitute this stirring book by Michal Ben Naftali are about love between women. Like the characters that unfold within them, the two novellas navigate themes of light and darkness, power and secrets, the two borrowing freely from each other. Each describe a departure from one story, suffocatingly depicted, and of a surreptitious entry into someone else's narrative.

Critical Praise

Israeli author Michal Ben-Naftali reaffirms her art of digging beneath the surface of a seemingly banal character to bring her complexity to light. Who is really this woman without profession, a bourgeoisie engaged in left-wing protest movements? What is the weight and the influence of her family environment on the discomfort that she expresses? The skill of the novelist consists of avoiding any psychologizing brush strokes, highlighting the art of dissimulation of a protagonist who hides from anyone who wants to know her. She also poses the parallels it establishes between Ana's thesis subject (the figure of the witch at the time of the Inquisition) and this disquieting woman. Which of the two bewitches the other, and to what point of no return? This disturbing novel, told entirely in ellipses, portrays the intimate explosions born from a unexpected passion.

Ariane Singer, Le Monde des Livres

Constant tension, rare power of concentration: the novel by Michal Ben-Naftali is a masterpiece of gravity and density... (Ana) finds the only words which are worthy, the only language called upon by this story, which is both indecipherable and blindingly obvious: a language that spares the shadow, the bizarre, the fleeting perspectives and unresolved while striving, without affectation whatsoever, to force out the most secret of its relationships... It is one of Michal Ben-Naftali's greatest talents: thus digging out fleeting moments of strangeness, leaving meaning undecided and full of a hundred possibilities... The text is thus woven with piercing shards, the sense discreetly but irrevocably dislocated... little by little, and independent of analytical faculties of the reader, in this zone of the mind where the intellect gives way to other modalities of thought, the nature of the destruction becomes clearer.

Transfuge

As in her previous book, a Sapir Prize winner, in her new book Michal Ben-Naftali also focuses on marginal women, giving them a place in the world... Her restrained prose is actually the boldest of deeds. She immerses herself in the depths of her knowledge, and from this creates an authentic world

Haaretz

The two novellas in Michal Ben-Naftali's new book were written from a position of celibacy. Their heroines turn their backs on life, language and literature; it is only thus that they can tap into the abyss of pain, while simultaneously inspiring beauty.

Israel Hayom

An intelligent writer, who subtly weaves symbolism in her work with thin and delicate thread—and precisely because of this, they leave a strong impression on the reader.

Makor Rishon

The reader is trapped within the spell, within the tangle of inextricable women, within the words—but at the same time beneath the words and beyond them, deep down in a place from which there is no return.

HaMussach Literary Magazine



The Group *Novellas*

Publisher: Keter | Year: 2021 | 130 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabriel Levin

A girl, her mother, and her grandmother go on vacation to a spa town in the Alps, accompanied by a lost relative who pops up unexpectedly. Surrounded by the stilted etiquette and opulence of a bygone age, the girl comes to understand that effective revolt against her mother will come not from confrontation but rather extreme compliance. On their return home after the vacation, the girl will stop eating.

Elsewhere, in another time, a young woman joins a therapy group for sufferers of eating disorders. A cruel sentence, uttered to the hairdresser of another woman in the group sets up a wall of disgust and resentment; the hairdresser begins to ask herself, again and again, if she wants to die, a spell that she is unable to break.

The two novellas explore the emergence of vigilance in young women in a deceptive adult world; about femininity, physicality, and the Hobbesian choice imposed on women—to be either rough and wild, or controlled and restrained. In cool, restrained prose, *The Group* considers the wounds inflicted on the social body in contemporary Israel, the language of the personal and the social body, and the economies of contempt and dirt, head-to-head against the clean and spiritual.

Critical Praise

In my mind's eye, I can see in vivid detail much of the rich descriptions which [Michal Ben-Naftali] captures in the novella "Summer", the first part of her book. The second part, "The Group" is ...depicted with beauty.

Haaretz

Ben-Naftali's writing reveals a taut precision, with many details serving as metonymies for a range of contexts... it testifies to the ability to re-examine the worlds of childhood, adolescence and early motherhood safely, and to tell their stories.

Haaretz

Once again, Ben Naftali proves her rare ability to match form and content..."The Group" is an impressive display of head-spinning writing...Ben Naftali is of the first rank of writers in Israel, and I remain devoted to her.

Ran Bin-Nun, *Critic*



The Student - Study Room

A Novella and Memoir

Publisher: Yediot Books, Heksherim, Yezira E-vrit | Year: 2025 | 128 pp.

Translation rights: World

Audio visual rights: World

Translations: English translation in progress

The routine daily rhythm of Amira and Elisha – an elderly childless couple, sheltered in an illusion of tranquillity – is disrupted one night when Gideon, a young student from the Philosophy department where Elisha teaches, bursts into their world and into their home. Decisions that had seemed final – choosing not to have children, choosing one another, their stubborn preference for literature over life – are revisited and re-examined.

In a narrative that shifts between the walls of the house and the contours of memory, the figure of an adolescent daughter emerges, living in her father's study. Her familial love is tangled and tumultuous; she buckles under its weight while simultaneously slipping away from it, seeking to become a separate, autonomous being.

In prose whose delicate weave binds body, memory, and thought, Michal Ben-Naftali once again positions fictional creation alongside memoir – a choice that is not merely stylistic, but one that allows for the examination of concepts such as truth and invention, intimacy and detachment, law and freedom, parenthood and birth - not as polar opposites but as axes in constant motion that exist side by side. Here, literature presents and retains tension that seeks no resolution: "In this family, the children give themselves their own name." Fiction moves within the boundaries of the self, but also transgresses them, resurrecting what was believed to be lost. -Lee Maman

This is Michal Ben-Naftali's twelfth book. Her novel *HaMora* (Keter, 2015) won her the Sapir Prize and the Italian WIZO Prize, and was translated into English, French, Arabic, Italian, and Russian.

Critical Praise

In *The Student. Study Room*, Ben-Naftali grapples with a subject that has occupied her for many years – parenthood, non-parenthood, symbolic parenthood... 'At certain moments in life, and perhaps this continues throughout life, you search for a figure who will educate you, a kind of symbolic parent. Sometimes this is connected to something that concrete parents cannot give, and then you find yourself idealizing that figure.

Shiri Lev-Ari, *Calcalist*

Michal Ben-Naftali's *The Student* is an intellectually challenging work that continues to resonate with readers and accompany them onward. This is a unique and special intellectual journey.

Rachel Faran, *Cheli and the Books*

This is not horizontal literature, which will never change the level of awareness of its readers, and will not release them from the shackles of their perception, but will only comfort, strengthen and protect them. This is vertical literature, which works to create weight and depth. This is why it is intended for everyone.

Navit Barel, Ynet

It seems that Ben-Naftali's writing, taken as a whole, is precisely...what she calls in her first book a "chronicle of separation." The tension inherent in this phrase becomes a constant starting point for both writing and existence...Writing as a sustained farewell, perpetually unfolding as a movement of life, possessed of a rare fullness of wisdom and beauty. A language of exile, both voluntary and involuntary, where everything summons its opposite. Primeval and elusive.

Einat Yakir, HaMussach

More than a memoir, *Study Room* is an exceptionally elevated discussion of parenthood and creation, and a psychoanalytic examination of the real father versus the imagined father. Abraham and Isaac are absent here, but Patrick Süskind, Virginia Woolf, Marguerite Yourcenar, Derrida and Sartre—these are very much present. And finally, when it arrives at love itself and its debasement in our times...it becomes, in fact, a manifesto of loneliness.

Ran Ben-Noon, E-Vrit



Daniella Carmi

Daniella Carmi, an Israeli author, translator and screenwriter, was born in Tel Aviv. Her books have been translated into 18 languages, and have won many prizes. *Samir and Yonatan*, a book for young adults, received an Honorable Mention from UNESCO for Children and Young People's Literature in the Service of Tolerance (1997); the Berlin Prize for Best Children's Book in Translation and the Silver Quill Award (both Germany, 1997); the Batchelder Award for Best Translated Book by the American Library Association (US; 2001), and the Italian WIZO Prize (2003). *Artane*, a play, won first prize at The Akko Festival (1998); and her book *Where Do Grandpas Fly?* (2015) won the Ramat Gan Prize. Carmi has also been awarded the ACUM Prize (2002), and was nominated for the Astrid Lindgren Prize in 2015. Carmi's work is anchored by her unflinching belief in the values of

tolerance and equality. She is an active participant in social initiatives promoting peace and coexistence.

Summer Honey *Novel*

Publisher: Am Oved | Year: 2004 | 241 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English by Dalia Bilu

The lives of the four women hospitalized in Room 7 of a psychiatric institution are radically changed when charismatic Zohara, admitted to the facility after a failed suicide attempt, joins them. Until now, their nights had been dull; but Zohara almost like a sorceress with her daring and ingenuity, teaches them all kind of tricks with which to lure men from the nearby prison into spending wild and delightful nights with them. Are the men who Zohara brings to Room 7 real or figments of their imagination? Does it really matter when five total women are given the chance to express their sexuality, each one in her own way; to live out their fantasies in the most blunt, direct and free manner possible, in a way they could never have done in the real world?

Summer Honey is not just a story about a unique friendship between women. It is about how the power of imagination, hallucination, and humor can give flavor to life, even in a place as bleak and futile as a psychiatric institution. The erotic hallucination focused on the inmates of the nearby prison turns into a sublimation of their craving for freedom, particularly when they dig a tunnel to escape prison; but also of the women inmates too, who enjoy some of that feeling of freedom by identifying themselves with the men.

Critical Praise

In a direct manner that does not shy away from complicated truths, Carmi addresses the fundamental questions of the Israeli social order. Gently and wisely, she addresses the intricate connections between the feminine place and the Palestinian place... 'Summer Honey' is undoubtedly a one-of-a-kind book.

Uri S. Cohen, Eretz Aheret

The charm of the novel lies in its renunciation of background and 'psychology'... There is an acute sense of reality in Carmi's alternative universe... Carmi has a rare ability to create a world in a sentence, in a fragment of a phrase, in single words... How is it that madness sounds so balanced? It seems that compassion and humor—like the yin and yang—do the trick.

Galia Oz, Yediot Aharonot

Daniella Carmi describes a rare female fraternity, a real, strong, and triumphant sisterhood, a world in which men appear mainly in the form of fantasy... Yes, *Summer Honey* can be very funny and very provocative when needed, but the first conclusion from it is that the imagination is liberating. Even if you happen to be in the most terrible place in the world, imagination will save you, fantasy will give you wings. Try it sometime.

Ran Bin Nun, Ma'ariv

Daniella Carmi has the special ability—rare, even—to create, with the help of words, a world that the reader can enter; a world to explore in depth and—more important—get to know its inhabitants and empathize with them. This ability makes *Summer Honey*, at its best, an extraordinary literary text, beyond being a moving, touching, and beautiful human document.

Hagit Mahala, Zaman Hasharon

Carmi describes the stories of the patients, and the touching relationships that are woven between them, in rich, colorful, and amusing language—but also touching in the main, and devoid of ridicule.

Dafna Levy, Time Out

Carmi has written an amusing novel, using picturesque language... Reading it is enjoyable and does not cause in the reader even the slightest sense of reluctance or alienation from the different world in which it is set.

Yoram Meltzer, Weekend Supplement, Ma'ariv



The Golden Olive of the Zionist Idea *Short Stories*

Publisher: Pardes | Year: 2020 | 198 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial French

Women are the heroes of this collection of short stories: women trying to change their lives, and those of others, amidst the troubled reality of the Middle East. In “Dental Care,” we meet a Palestinian woman trying to coax her husband into going for his dental check-up. The dentist lives beyond the Separation Wall, however, and her husband is scared. Not of the Israeli soldiers, or of the danger—but of the pain that awaits.

In *The Golden Olive of the Zionist Idea*, the title story of the collection, a young French woman moves to Israel after falling in love with an arms dealer—but finds herself caring for a wounded ex-soldier whom she had loved, once. In another story, a woman tries to rescue her former life partner, a Holocaust survivor, from himself – with no luck.

Sometimes, the heroes of Carmi's stories are trying to rescue themselves from their harsh reality—like the homeless woman of “Amputated Leg,” searching for someone to help her part with her healthy leg. They all are searching for ways to make things better, without quite figuring out how. Her stories present a portrait of a fractured society, scarred by wars, apathy and fear. The only way to survive is by finding a way to care for each other, to take care of each other. And, from this, to find redemption.



Orly Castel-Bloom

One of the leading voices in contemporary Israeli writing, Orly Castel-Bloom is a celebrated Israeli novelist, feted for her unique post-modern prose. After studying Film at the Beit Zvi Institute and Tel Aviv University, Castel-Bloom published her first collection of stories in 1987 to critical acclaim and has been a leading voice in Hebrew literature ever since. Castel-Bloom's work has been translated into 14 languages, her creative output encompassing novels, short story collections, and a children's book. Her numerous awards and accolades include the Tel Aviv Foundation Prize (1990), the Alterman Prize for Innovation (1993), The Neuman Prize (2003), the French WIZO Prize (2005), the Lea Goldberg Prize (2007), and the Rishon Le Zion Prize for Creativity in the Hebrew Language (2016). *An Egyptian Novel* was awarded the Sapir Prize—Israel's

premier prize for fiction—in 2015. The jury's citation noted that “in this story, [Castel-Bloom] broadens the canvas of Hebrew literature, in a unique manner setting out a decidedly Israeli story, one which has never been told before.” *Biotope*, her most recent novel, has been shortlisted for the 2024 Sapir Prize. Castel-Bloom has taught at Harvard, UCLA, UC Berkeley, NYU, Oxford, and Cambridge. Presently, she teaches creative writing at the Bezalel Academy of Arts and Design.

Two unforgettable masterpieces by the groundbreaking author Orly Castel-Bloom: From the futuristic, fantastical Tel Aviv in *Dolly City* to meticulous realistic descriptions of the city in *Biotope*!

Biotope *Novel*

Publisher: Hakibbutz Hameuchad/Siman Kriah | **Year:** 2022 | 233 pp.

Translation rights: World

Audio visual rights: World

Translations available: Complete French translation by Rosie Pinhas Delpuech;

Partial English by Jessica Cohen (International Man Booker winner); Complete Spanish translation by Margalit Mendelson.

Rights sold: French, Actes Sud, 2025; Italian, Salani, forthcoming.

Joseph Schimmel ought to have been a world-class expert in gastronomy in the work of Honoré de Balzac. But after failing to complete his doctoral dissertation, and being fired from his position in the Department of French Studies at Tel Aviv University, he finds himself almost destitute in his sooty Tel Aviv apartment. He makes a meager living from translations for new immigrants from France—clients of Sophie Ha-Ezrachi, a shrewd albino lawyer who built an empire on the backs of Jewish families seeking to settle in the Holy Land. Sophie, who only works at night to protect her skin from the cruel rays of the sun, sends Joseph in her place to meet her clients.

But the cruel rays of the sun are not the only risk for Joseph. One day, once again waiting at the airport for one of Sophie's families, Joseph meets a charming but shady businessman, who turns his world upside down. Joseph Schimmel follows the man—who lost his entire family in the Park Hotel terrorist attack—into an unavoidable collapse.

Biotope is an eco-urban novel that wends its way through the streets of a central Tel Aviv neighborhood. With sharp observations and the precision of a surgeon's scalpel, Castel-Blum analyses the lives of the homeless, the drug addicts, and the permanent residents populating the neighbourhood. The soot of the buses, the unfinished road works, and the daily bustle take on an original and new dimension in her prose.

Orly Castel-Bloom, one of Israel's leading writers, has already taken her place of honor in the canon of Hebrew literature, and is highly regarded around the world. Once again, she demonstrates her mastery of the Hebrew language with her unique inventive style, in a sweeping and brilliant novel that raises topical issues of loneliness, bereavement and morality. The novel has been shortlisted for the 2024 Sapir Prize, and its French translation won the 2024 Prix Transfuge for the best Israeli novel.

Critical Praise

This vision without concession yet funny of Israeli daily life could suggest a warning to those who wish to settle there. A sort of anti-hero, Joseph Shimel, the narrator and protagonist of Orly Castel Bloom's novel, wanders the streets of Tel Aviv, lost in his contradicting identities (he is Jewish on his father's side, Norman on his mother's). The French part is duped by a crook, Dvir. A very successful dystopia that reality not only demonstrated but surpassed.

Nicolas Weill, Le Monde - summer 2025 "Nos Coups de Coeur pour L'été"

Our narrator meticulously chronicles a narrow, constrained life that he accepts without bitterness. He describes what happens outside his window in the polluted hyper-center of Tel Aviv. A bus station where 12 lines intersect (his kitchen window is so noisy that he waits until night or Shabbat to cook). And a methadone distribution center around which addicts struggle to survive. One of his greatest pleasures is watching *Des chiffres et des lettres* on a French channel, just as he used to at his grandmother's house. For a while, it's unclear where all of this is leading. But in the meantime, the observation of this man's mortally boring life—this mortally boring man himself—is incredibly captivating.

His seemingly neutral tone (as if to say, it's not so bad, even while recounting his bleak life and that of his miserable, homeless, drug-addicted neighbors) is surprisingly addictive... The story is punctuated with varied twists that keep the reader engaged, much like a psychological thriller—but without the anxiety. At one point, Shimel hits rock bottom, and then, as if in a fairy tale, he inherits a house in Arromanches from his French grandmother. Without delay, he moves to Normandy and rediscovers a childhood paradise... During his stay, the novel touches on the fire at Notre-Dame, the Eurovision contest in Tel Aviv, and a series of fortunate and unfortunate events that the reader follows with fascination—because despite everything, it's impossible not to feel compassion, even sympathy, for this rather mediocre man.

Not only does he hold no grudge against the former university colleagues who humiliated him or the unscrupulous settlers who defrauded him, but he also has the strength (or is it weakness?) to take both good and bad events with a certain equanimity. *Biotope* is Orly Castel-Bloom's eighth novel, and it contains her usual anxious depth, her sharp and extremely humorous perspective on her country, as well as on France—a country with which she has a relationship as strong as it is complex... But above all, in this book (finished in 2021), there is a new tone, a different kind of humor—less absurd. More joyful? In addition to absolute mastery, there is something like a newfound serenity. You can tell she was happy while writing it.

Natalie Levisalles, Libération

A French-speaking writer who writes in Hebrew, Orly Castel-Bloom is celebrated in Israel for pointing out the ambiguities and flaws of her country. She does this without flourishes or dramatic tension, in a manner that matches the deadpan narration and disillusioned observations of Joseph Shimel about his environment.

Isabelle Spaak, Le Figaro

Orly Castel-Bloom, one of the leading figures of contemporary Israeli literature, is back with a Kafkaesque novel that is as funny as it is unsettling. The protagonist of this book could be described as a hybrid between a character from Michel Houellebecq, Jonathan Franzen, and Franz Kafka, living in the apartment of Daniel Auteuil's character in the film *La Personne aux deux personnes*... With this new postmodern tragicomic novel, Castel Bloom delivers a scathing satire that is as hilarious as it is disturbing and disorienting. As we follow the misfortunes of poor Joseph Shimel—ultra-precarious, a true misfit antihero entangled in absurd and chaotic situations—we are never quite sure whether his mental health is deteriorating, if he is trapped in a nightmare, or if this fractured, deranged society is just as mad as it seems.

With creativity and boldness, Orly Castel-Bloom chooses to laugh at the struggles of modern life, mocking pettiness, conspiracy theories, the ultra-rich with their pools plagued by microalgae, extremists, the hell of WhatsApp groups, pseudo-humanitarian paternalistic initiatives, the arrogance of students, and even the somewhat lost French immigrants arriving in Israel.

Jacques Besnard, Artes Libres

From his balcony in Tel Aviv, Joseph Shimel plays with a remote control to raise and lower the parking gate, making drivers believe that God is personally opening the gate for them. Here, condensed into a short passage, is part of what makes Orly Castel-Bloom's work so distinctive: the constant interplay of contrasts (between the prosaic and the mystical, wealth and poverty, seriousness and frivolity), whose collision is most often hilarious and sometimes touching. This distinctive taste the Israeli writer sprinkles generously into

“*Biotope*”, marking the return of a rare author, now 64 years old. Emerging in the 1990s with her cult novels “*Dolly City*” (Actes Sud, 1993) and “*Where I Am*” (Actes Sud, 1995), Orly Castel-Bloom returns nine years after “*An Egyptian Novel*”, moving from the Mediterranean to the English Channel for a highly Francophile book, partially written during a writing residency in Calvados.

The reason? Joseph Shimel was born in 1969 in Bayeux to a mother who later moved to a kibbutz. This ancestry provides a providential lifeline to the otherwise mediocre destiny of this narrator, whose details you are left to discover. An only child, a single adult, a researcher who has yet to finish his thesis on gastronomy in Balzac, scraping by with odd jobs after failing to secure a permanent position at the university—this is the modest existence of a man who endures life rather than acts upon it. His life mirrors a novel that captures our times more through observation than action. This doesn’t prevent it from being brilliant, however, as Joseph, adhering to the sole doctrine of “submitting to reality,” offers us a hallucinatory distillation of an era. It’s a time when cryogenics allows one to dream of immortality, global warming is cooled by denial, and misery ultimately drives all the homeless mad.

Youness Bousenna, *Télérama*

In the work of Orly Castel Bloom, the fantastic of yesterday has been overtaken by reality. But her realism today has something reassuring for the future... A tragicomedy of mismanaged guilt, *Biotope*, named after a biology assignment imposed on the author in high school, captivates by the psychological subtlety of the characters as much as by its descriptions. A passive hero, Shimel lets himself be tossed about in spite of himself by an existence full of storms, in which one can end up convincing oneself there is nothing desirable.

Nicolas Weill, *Le Monde*

I read this book a few days after the recent Israel elections, and *Biotope* is a commentary on the outcome. The novel is about owning a home, exploring what it means to “own a home”—a central issue for the Right-wing parties during the election campaign. At the current time, at least, the book takes on an acutely political, even urgent character.

But this is still Orly Castel-Bloom, defiantly rejecting the didactic role of political or social commentator. One shouldn’t expect ordered analysis or feigned seriousness from her. Her writing is unruly, precise in its perspective—and also very funny. She wilfully muddles the subjects being addressed, until it becomes impossible to distinguish one from the other. In essence, one cannot mistake her rhetoric...

As we know, a biotope is a space possessing distinct ecological conditions. Because it is limited, it can also be explored... The eponymous biotope of this novel is a specific area—and domain—in the center of Tel Aviv... a tiny, fascinating ecosphere...

Without quite meaning to do so, Castel-Bloom has written an extremely political novel...but *Biotope* is not a melancholic story; it is steeped in empathy, with kindness and humor. It engages with the Israeli obsession with real estate (and real estate prices). In our political climate, it’s better to think about this phenomenon through Castel-Bloom’s words than through the politicians’ speeches or angry op-eds. Her brilliant new novel offers deeper insights than either of them.

Omri Herzog, *Haaretz*



Dolly City *Novel*

Publisher: The New Library | Year: 2007 | 123 pp.

The novel was published in translation in 9 languages

Translations: English, French, German, Italian translations

and more are available. For details please contact us

Russian: Moscow, Knizhniki, forthcoming

Dolly City is one of the greatest novels in modern Hebrew Literature. A bright, witty novel, which mercilessly deconstructs clichés of motherhood and Israeli culture. The Israeli mother, the Jewish mother, and the relationship with the Land of Israel are all molded together into an empowering, funny, and hauntingly pervasive image.

Dolly, an Israeli doctor trained in Katmandu who lives in the dystopian Dolly City, finds an abandoned baby lying injured in a trash bag as she goes to bury her dog. Tending to his wounds and taking him into her home, she embarks on a deranged, anxiety-ridden journey of motherhood, as she constantly tries to repair and pre-

vent invisible ailments and defects in her son's body.

First published in 1992, *Dolly City* quickly became a landmark of Israeli literature. The novel has been included in the UNESCO Collection of Representative Works; it was nominated in 2007 as one of the ten most important books published since the creation of the State of Israel, and in 2013 was named by Tablet magazine as one of the 101 Great Jewish Books in English translation.

Critical Praise

Dolly City is one of the best, most important works in the New Hebrew Literature. Here is the Tel Aviv of our most nightmarish fantasy, now so much more similar to the view from our windows. Here is the deconstructed myth of motherhood, redesigned and put under the most intelligent microscope to ever examine it. Here is the ultimate connection between a mother's love and love for the motherland, when Dr. Dolly traces the map of Israel on her son's body, because *we need to cut the flesh*: all the anxieties, all the strength of the emotional vortex we call 'love' is here, with a particularly high dosage of inventive language and visuals.

Ariana Melamed, Haaretz

[Castel-Bloom] takes all the fears and aggression of one of the most violent regions on this blue planet, wraps it up in an incredible and unique imaginative plot—in which the protagonist, a sadistic woman who conducts heartless experiments on animals in her home laboratory, finds and saves an infant who becomes the object of her obsession—and the result is literally breathtaking...Castel-Bloom's protagonist is competent and murderously ambitious...With every passing year, it seems the distance between the crazy grotesquerie presented in the book and the harsh reality in which we live is getting shorter and shorter.

Etgar Keret, Tablet

In the days when the word "motherhood" had an aura of sanctity in Hebrew, and every mother was required to report immediately after giving birth a sense of personal fulfillment and unconditional love, Orli Castel Bloom dared to do the unbelievable and write about the abysmal anxiety that accompanies parenthood, about the fine line between sanity and madness this anxiety leads to, and even about the harm we cause our children through seemingly innocent means such as devotion, ideology, and vision. Through the (seemingly) hallucinatory story of Dolly, who adopts a baby she found in a trash bag and devotes herself to his unceasing medical care, Castel-Bloom also touches on the Holocaust, the IDF, Israeli masculinity, Tel Aviv, women, and the stories of the Bible.

Dafna Levi, Israel Hayom

Kafka in Tel Aviv... From the first page, *Dolly City* establishes itself as a major text, an enterprise of systematic irregularity. It challenges one's senses and one's values, its sharp images putting one's nerves to the test.

Le Monde

Castel-Bloom's style... reminds us alternately of Hunter Thompson's new journalism, the hyperboles of Babel, and the fantastic style of Bulgakov. To use a more contemporary jargon: a mixture of punk, rap, and house... The author's professionalism ensures that it does not derail into a stylistic hodgepodge but evolves into a new and fascinating form which proves that literature as a metaphor of life is very much alive.

NRC Handelsblad (Holland)

An Egyptian Novel *Novel*

Publisher: Hakibbutz Hameuchad/Siman Kriah | Year: 2015 | 180 pp.

Translation rights: World except for English, French and Italian

Audio visual rights: World

Book published in translation: French: Arles, Actes Sud, 2016/ English: Victoria, TX, Dalkey Archive, 2017/
Italian: Florence, Giuntina, 2019/ Russian: Moscow, Knizhniki, 2025

The protagonist's Egyptian roots run back several generations. On her father's side, they stem from the expulsion of the Jews of Spain in 1492, when the seven brothers of the Castil family of Castilla finally landed on the Gaza coast after many trials and tribulations. On her mother's side, they go back much further: the only family who said "no" to Moses, and refused to follow him into the wilderness after the plagues of Egypt.

The family migrate to Israel in the 1950s. After a short, eventful spell on a kibbutz—expelled for Stalinism, no less—the storied clan settle in Tel Aviv. In what follows, a series of deaths in the family morphs into family comedy. But ultimately, the narrative of *An Egyptian Novel* is about loss and ruin, the downfall of ideals and dreams, and the irrelevance of innocence in Israel today. Castel-Bloom's unconventional family saga blends fact with fiction and history with myth, reimagining the lives of her forebears in unforgettable prose. With verve and daring, Orly Castel-Bloom's *An Egyptian Novel* takes her enormous talent to new heights.

Critical Praise

Well written and often funny... Masterful interlacing of genres.

Le Monde des Livres

Castel-Bloom's talent is peerless... A novel that sacrifices the factual truth for the much more meaningful ecstatic one.

Tablet Magazine

Beautiful... The parts [of the book] are organized with tenderness and irony, going beyond chronology...
Enchanting.

Elle France

Orly Castel-Bloom's particular gift is bringing to life some unforgettable characters.

Les Inrockuptibles

Orly Castel-Bloom is no slave to literary conventions... it is in precisely her most autobiographical novel that she casts off all restraints and obligations... She fluctuates between absolute lunacy and lucid moments of genius... Castel-Bloom's most radical work to date... A wild, eccentric, and brilliant literary presence over the years, as well as in her latest novel.

Haaretz

Unbidden Stories *Short Stories*

Publisher: Hakibbutz Hameuchad | Year: 2024 | 113 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English by Dalya Bilu

Unbidden Stories is Orly Castel-Bloom at her finest. It is a multi-colored and vibrant book, full of momentum and imagination, witty and heartbreakingly funny in its articulation and observations. Castel-Bloom lets herself go wild, writing in her unique style that transcends all boundaries. Castel-Bloom doesn't tell us a story because she has something to say to us or wishes to lead us to jump headfirst into the water and draw conclusions. She does not force a general observation from a specific story or build a thesis around it. Her stories are not intended to declare something, but rather are aimed at acting on us: by confronting us with our behavioral clichés, full of corny phrases, and thoughts that our minds are so used to thinking – they aim to undo our weariness with ourselves, our alienation from ourselves, and lead us to perceive the dizzying absurdities of our everyday existence. Indeed, it seems that despite the “unrealistic” plots, we recognize ourselves and our surroundings in the stories and respond: “Yes, exactly, it's just like that!”. How does she do it? How does she tear us away from our habits? The plot or the language progresses by transforming common and predictable situations into alternative situations, which are not too far from the space of our knowledge; The abstract and general are converted into the specific and concrete, and develop according to their inner logic. Thus, for example, when a war breaks out, and everyone wants to feel that they are involved, the situation manifests in a specific and concrete “bulimia” experienced by a woman that drives her to talk incessantly on the walkie-talkie; An obsession unfolds in the tiling of the Kishon and Yarkon rivers with Italian marble; A woman's happiness is transformed into her singing “Horah”; Firm speech is replaced with “I took out a hammer and a rolling pin and pounded on the table”; And a boy who felt, for the very first time, that he was part of this world became the one who “hears a football game for the first time in his life”. In other instances, things are translated into an approximate equivalent: a woman who is supposed to witness the purification of river water during a drought sees that they “sharpen the water”, and when she longs to satisfy her hunger with a fried fish, it is converted into “she saw a giant fish sunbathing on a bench”. Added to this are dozens of snowballs rolling far and wide in amusing hyperboles, such as someone spitting like a man and “splashing the saliva in an arc straight into the sewer pipes, with the whole thing flowing through even bigger pipes, which connect to a stream that connects to the sea, which connects to ships sailing to Madagascar”. The main ploy used in the Castel-Bloom texts is the realization of the metaphors and idioms and their transformation from language to reality, as in the story of a woman who thought “that she could take the law into her own hands, embrace it [...] and change its diaper and give it a good bath [...] like a lame wolf cub”. Thus, the plot turns from a smooth and predictable realistic sequence into a collage sparking surreal, colorful and vibrant sparks.

Critical Praise

Each story in this wonderful and original book is a unique lesson in humanity, humor, and self-reflection.

Etgar Keret

It feels as though the reissue of *Unbidden Stories* has arrived at just the right time. After all, the war that forms the backdrop for some of the stories, the desperation, the polarization, the characters' anticipation as they await a turning point, a game-changer that will suddenly alleviate their sense of suffocation - these are all familiar to us. Our place in time leads to a better understanding of the protagonists and the absurd situations, to empathy and bursts of laughter that, strangely enough, suits the book even more than they did when it was originally published in the 1990s... Castel-Bloom's linguistic antics come together with an undeniable logic. They do more than that. They shrink into a tight, fist-like insight. They hit the reader with sobriety, a kind of clarity... She excels at turning the concrete into the abstract, the abstract into the concrete, swapping adjectives for action and action for a rolling cacophony.

Daniella London Dekel, Yedioth Aharonot

Orly Castel-Bloom is well aware that everything is born out of contradiction. Her narrator climbs onto the cathedral of the story, dizzy and horrifyingly sober, she commands us: do not act like readers, do not treat this story as you usually do. Dive into it, head first... *Unbidden stories* transformed Israeli fiction. From then on, you've had to question: how does one write a story after Orly Castel-Bloom? It can be described as a collection full of narrative illustrations of contradictory situations. In each story, the protagonist - for the most part, and not without reason, these are women - encounters something very real and unbearable that does not fit her perception of reality. In each of these situations, the unbearable stems from a contradiction between the character's knowledge - knowledge in the broadest sense - and reality itself... In these stories, which are perhaps the most glowing literary expression of the age in which we live, there is no reality outside the labyrinth.
Rotem Ferger Wagner, Hamusach



Hagai Dagan

Born in 1964 in Kibbutz Ein HaMifratz, Hagai Dagan is an Israeli writer and scholar. Educated in Israel and Germany, he received a PhD in Jewish Thought and Philosophy from Tel-Aviv University. He is currently head of the Israeli Culture department at Sapir College, Israel.

Dagan has published seven novels, four non-fiction books, and a volume of poetry. His body of work is anchored by themes from Jewish history, myth, fantasy and demonology, and their links to contemporary Israeli life and identity. Dagan was awarded the Levi Eshkol Literary Award in 2007 and the Geffen Prize for Best Fantasy Book in 2013

Marsh Angel is his first suspense novel.

Marsh Angel *Literary Thriller*

Publisher: Pardes | Year: 2020 | 517 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Itamar Toussia Cohen (shortened version)

He's sophisticated. She's deadly. He'll break all the rules for her.

Truth is an elusive thing. That's why everyone in the world of espionage is on its tail—and must sometime delve into very dark places to find and retrieve it.

The Mossad agent on the other end of the line wants Tamir Binder to return to active service, to help put to rest a ghost from the past. Tamir sees something else, though: the chance for closure with the Palestinian operative, beautiful and vengeful, who has obsessed him since his days in service with Israel's elite Intelligence Unit 8200.

Torn from his everyday life, Tamir goes to Vienna to track down his adversary before she can fulfil her dangerous plan. But the search reveals something else: a secret that runs all the way to the highest ranks of government.

The sensational discovery, and the surprising reunion with the woman who has haunted his thoughts for years, set Tamir in treacherous territory, his back to the wall. This time, he is prepared to break all the rules. But will this bring the truth into the light?

An abridged English-language version of *The Marsh Angel* was published independently on the Amazon Publishing platform.

Critical Praise

Stirring, fluent prose

Haaretz

A rich, demanding and complex novel...the final part of this thick tome, set in Vienna, is especially suspenseful. Dagan is more interested in the ticking bomb of the story than in the ticking itself.

Maariv

Enchanting

Good reads



Galit Dahan Carlibach

Galit Dahan Carlibach was born and raised in Sderot, Ashdod, and Jerusalem. She has published three novels and two YA books. Her poems and stories are regularly published in local and international journals. Her literary achievements have been highly praised over the years: the ACUM Prize 2013, the Prime Minister Prize for Hebrew Writers 2014, a scholarship for the International Writing Program in Shanghai, the Fulbright Foundation Scholarship for the International Program in Iowa, and the Pardes Scholarship by the Israeli National Library for Young Writers. Her book *The End of Alice* (Zmora Bitan) was longlisted for the 2017 Sapir Prize. Galit Dahan Carlibach has been selected by the Goethe- Institute Israel and the Brandenburg Ministry of Culture for a three month residency fellowship at Schloss Wiepersdorf, in Fall 2024.

You'd Never Know It *Novella*

Publisher: Achuzat Bait | Year: Forthcoming 2026 | 35,000 words

Translation Rights: World

Audio visual rights: World

Nothing ever comes easy for Masha Peretz, a young woman from a small, dusty town in southern Israel. Despite her sharp wit and intelligence, she drifts from one odd job to another, trying to scrape by, only to find herself fired time and again. The army gives up on her, and both her love and social life are nothing short of a disaster: most of the time, she's alone, attracting only exploitative men and random acquaintances who are surprised to discover that the beautiful, brilliant woman who "You'd Never Know" has a bipolar disorder, can't you tell, and is frequently hospitalized in a psychiatric ward.

With a tone that's both bitter and funny, Masha lays bare the battle she fights, walking the tightrope between two poles – crushing depression and the tempting heights of mania – as well as the power struggles with the psychiatrist treating her. What unfolds is the portrait of a singular soul, aching to belong yet failing again and again.

Masha Peretz's coming-of-age story crosses many of the major intersections of Israeli society – yet always stays on its margins, offering a fresh, striking perspective on life within it. The novella was awarded the 2025 ACUM prize for an unpublished work, given annually by the Society of Authors, Composers and Music Publishers in Israel.

Critical Praise

In vivid, sweeping language laced with humor, this novella tells the story of Masha Peretz, a woman who moves between extremes. At one end, awaiting her are hospital rooms, pills, electroshock treatments, and sessions with a psychiatrist – all intended to "fix" her and turn her into a productive member of society. At the other end – the one she actually prefers – lie her visions, dreams, desires, and loves, waiting to burst forth. As the story moves back and forth between these two poles, we come to know the childhood and coming-of-age of a truly singular woman – one who finds her freedom precisely in the space between things, and who, with all her strength, slips through the gap and grasp of any fixed definition.

Jury for the 2025 ACUM prize for an unpublished work

It's Me, Iowa *Novel*

Publisher: Graff | Year: 2018 | 126 pp.

Rights Available: World

Audio Visual Rights Available: World

Translations available: Complete English translation by Yardenne Greenspan

"The first encounter with the jet-lagged writers resembled a formal visit to the UN. Each said their name and waved their country's flag. I shared unsure handshakes with Macedonia, Tibet, Malasia and Japan. Exchanged a polite nod with Iran, Egypt, and Palestine. I hugged Poland, Australia, and Sweden.

Thirty countries come together in the international program for writers. I look around and try to guess with which of them Israel can bond, where should I build an embassy? With whom will a diplomatic crisis ensue? And what will the denunciation message read?"

The writer Galit Dahan Carlibach was selected for the prestigious international writing program in Iowa, USA. She went there representing herself, but is anything personal – and not political – when you are Israeli? From this estranging experience came *It's Me, Iowa* – a poetic treatise, centered on a great love story in a faraway pastoral setting.

Critical Praise

Galit Dahan Carlibach's excellent book *It's Me, Iowa* brings forth a surprising plot - but not with too many twists and turns - and manages to visit topics such as abortion, Trump, and feminism with a pleasant sharpness.

Aviad Hominer, Makor Rishon

A very dark comedy taking wild fictional liberties in Philip Roth fashion... From the beginning, Dahan Carlibach's alter ego has irreverent fun with the political pecking order at the program.

Michael Weingrad, Jewish Review of Books

The story takes us far away to the cornfields of the United States, only to shine a searing spotlight on the Israeli reality in which the personal and the public are always comingled.

Haaretz

There is no trace of tone-deafness in the note of self-deprecation that she strikes, in the rhythm she sets of losing herself in a compulsive process of obsession with an unattainable man. Her story is captivating and convincing.

Talma Admon, Ma'ariv

Under the Sign of Orphan *Novel*

Publisher: Achuzat Bayit | Year: 2023 | 258 pp.

Translation Rights: World

Audio visual rights: World

German rights sold (Kein und Aber, Zurich, 2026)

Translations: Partial English and long synopsis; complete German translation by Ruth Achlama

Under the Sign of Orphan is about a redheaded girl and a mysterious crime. It tells the story of Avital Ohayon, an orphan with a love of books — particularly books about orphaned boys and girls. Avital was raised by

hard-up and hard-hearted grandparents in Lifta, a quaint Arab village on the outskirts of Jerusalem. She drifts through Jerusalem's streets and its social margins and wanders from the lights of the city center through slums and unsavory jobs into an abbey in the Old City. Avital, a redhead whose beauty captivates men, searches constantly for the father she never knew. When a former Mossad agent, Ahituv Porat, suddenly takes her under his wing, Avital's life seems about to change, and – just like in the stories she loves to read – she stands on the verge of discovering her father's identity.

But life in Jerusalem in the early 2000s refuses to resemble a glittering myth. Despite the luxury and the security that Ahituv showers on Avital as she becomes part of his family, his motivations are mysterious and his reason for taking an interest in her remains a mystery. Ahituv's family is powerful and established, the offspring of Israel's heroes and titans: the kind of family Avital wishes she had. But the primal crime — linked to questions surrounding Avital's birth and her mother — comes to the surface, changes the balance of power, and reveals the Porat family's true face. Where will Avital's destiny lead her next?

Avital is an unforgettable heroine. The tale of her life, from her birth to her emergence as a woman, reminds us of the famous orphans of classic literature. The plot swivels repeatedly: We worry for the heroine while also admiring her strength, and we hope that the unprincipled and hypocritical characters will be punished. Dahan Carlibach's writing is bold, shifting between wild imagination and sharp cinematic insights into reality. Avital's engrossing story sinks deep into our hearts; with each sentence we sense her pain. This is a suspenseful, heartbreaking, and romantic book that is impossible to put down.

Critical Praise

Orphanhood is a recurring theme in Galit Dahan Carlibach's books. The fact that in this novel she again succeeds in saying something new about it proves that she is a gifted writer.

Tamar Mishmar, Yedioth Ahronoth

A novel full of twists, with a mystery at its center solved in unexpected fashion... Dahan Carlibach has written a riotous and unpredictable novel.

Omri Hertzog, Haaretz

A well-written novel with a truly brilliant, rich, and authentically portrayed world... highly recommended

Yaron Avituv, Makor Rishon

Her best book, starting 2023 with this book was an unsettling experience for me... a must-read, the writing is singular.

Shay Amit, Channel 14

It is such a pleasure to read a book so intricately made, where each particle connects to another in the bigger picture... add to that a suspenseful plot and you have Galit Dahan Carlibach's new novel.

Maya Mizrahi, Epoch

It's poignant, it's gloriously beautiful, and I wholeheartedly recommend it.

Iris Ganor, Blogger



David Duvshani

David Duvshani is a painter and comic artist, a graduate of the Beaux-Arts Academy in Paris and the Master's program in art at Bezalel. His works have been exhibited in Israel and around the world.

He published a comic column in Tohu magazine and in Haaretz newspaper, together with writer Julia Fermentto-Tzaisler, with whom he also wrote the graphic novel *Butcher Shop of Spirits* (Tangier Publishing). In 2018, his book *The Crusades* was published in France (Hoosh Publishing).

Butcher Shop of Spirits *Graphic Novel*

Publisher: Tangier | **Year:** 2023 | **78 pp.**

Translation rights: World

Audio visual rights: World

Translations: Partial English translation available.

Shuki and Zisel are the owners of “Hip on Thigh”, a kosher butcher shop in Jerusalem. Some of their loyal customers include the sought-after widower Liezer-Wolf, the brilliant seminary student Fanny Fillet, and Masha Cholent. At the end of each workday, Shuki and Zisel count their earnings and take pleasure in their piles of cash. But not everything is as sweet as honey. One day, the customers stop coming, the meat spoils, and the debts pile up, and on top of it all - they discover that some of their customers disappeared. At the same time, at the Capital police station, Detective Danielle Drumstick receives a missing person report. Together with her loyal assistants, Ricky and Micky, she uncovers shocking and confusing details that make the case much more complex than it initially seemed...

The graphic novel *Butcher Shop of Spirits* humorously combines detective stories with Jewish mysticism, connecting Eastern European Jewish folklore with contemporary Israeli culture. The graphic novel is drawn entirely in ink, with vivid colors and a free-spirited, non-realistic style. It draws inspiration from Marc Chagall's paintings and the dark aesthetics of film noir. It is a novel where, literally, the demon stories of Isaac Bashevis Singer meet the detective stories of Israeli author Dror Mishani. On one hand, the plot is rooted in a Jewish, traditional, and folkloric world where the spirits of rabbis play a role in reality. On the other hand, it takes place at the Capital police station in Jerusalem, as we dive into a local crime investigation. The fusion of Jewish folklore with Israeli detective fiction creates a funny and original literary-aesthetic encounter. The book was shortlisted for Best Book of the Year by Treisar, an annual award celebrating the finest Israeli book designs.

Critical Praise

The graphic novel *Butcher Shop of Spirits* is simply a delight. Humor, Yiddish, Jewish mysticism, bite-sized detective tales, Eastern European folklore with a twist of Agatha Christie, all come together in a colorful, playful spectacle. Every panel brims with detail, while the comic itself runs wild with sharp, irreverent humor, splashed in ink, vivid colors, and a loose, fantastical style... *Butcher Shop of Spirits* blends the Jewish traditional and folkloric world with the modern vibe of a Jerusalem crime investigation, turning it into a bold, contemporary creation that feels completely relevant to this moment in time in Israel.

Maya Guez, Yediot Aharonot

A gripping and funny tale set in a kosher butcher shop in Jerusalem, blending Jewish folklore with a detective story, where the characters are torn between the sacred and the profane.

Portfolio Magazine

Butcher Shop of Spirits serves up heaps of meat — the flesh slaughtered in the ultra-Orthodox butcher shop run by Shuki and Zissel, and the carnal appetites of their loyal clientele. Julia Fermentto-Tzaisler and David Duvshani, who created the work together, blend Jewish folklore, detective fiction, humor, and the grotesque into a rich, layered narrative.

Yuval Avivi and Maya Sela, “Ma SheCaruch” Podcast



Zohar Elmakias

Zohar Elmakias was born in 1987 in Ramle, Israel. A writer, outstanding scholar, translator, and essayist, Zohar Elmakias has received her PhD in anthropology from Columbia University in 2024. Her research explores spatial transformations, geographies of violence, and the political imaginary in Israel/Palestine across the twentieth century and into the twenty-first. Across the years she has won numerous grants and awards, including the Hebrew University of Jerusalem's Harry Hershon Literary Prize, a Dissertation Fieldwork Grant from the Wenner-Gren Foundation, and a Dissertation Completion Fellowship from Mellon/ACLS (American Council of Learned Societies).

Starting in the fall of 2024, Elmakias will be a postdoctoral fellow at the Polonsky Academy in the Van Leer Institute in Jerusalem. In spring 2025 will be a fellow at Columbia University's Institute for Ideas and Imagination in Paris, where she will be working on a book project titled "Minefield, Temple."

She has written reviews, essays and articles for publications stretching across the Hebrew media spectrum; she directed "Duties of the Heart", a visual portrait of a young Mizrahi poet, which was subsequently screened on television and at several festivals. She has served twice as a judge in the committee of the Sapir Prize, Israel's most prestigious literary award, and she has also been the co-founder and co-editor of experimental literary magazine Gufa for the past four years. In 2023, her short story "Eclipse" was published by Akashic Books in the anthology "West Jerusalem Noir".

Elmakias has translated works by Ta-Nehisi Coates, James Baldwin, Saidyia Hartman, and Jamaica Kincaid into Hebrew. Her choices align with the central axis running through her work: to reveal the voice of Black and Mizrahi art to Israel. Terminal, her first book, was hailed as "theprogenitor of a new style in the [Israeli] literary canon."

Terminal *Novella*

Publisher: Hakibbutz Hameuchad | **Year:** 2020 | **83 pp.**

Translation rights: World

Audio visual rights: World

The airport. A living, breathing portal to other worlds and other places, urging those who pass through it into some form of change, physical and emotional. "The soul goes through another transformation, taking off shoes and belt and jacket, in return for a pass into another world. The soul is flying, along paths predetermined from the start; then it experiences an end, another end, toward the next stage and being reborn."

But the terminal is just a part of the whole. Time, bodies, languages, places: all are intertwined in the terminal that marks the beginning of a young woman's life journey. The present, with its hopes and disappointments, is under scrutiny, along with a still-vivid family past of migration and pain. Together, the past and the present chart out possibilities for the future.

The future is embodied already: in construction sites, on buses, at the beach, on the train, and all the while in the unceasing change of the landscape—the physical landscape, and the landscape of the soul. From all this emerges a platform, for experiencing and exploring and thinking about the human body, about intimacy—and about violence.

Critical praise

Elmakias' first novel demonstrates an impressive sensitivity to language.

Haaretz

The evocative language at work in this book is its strength, and underscores its uniqueness.

Makor Rishon



Emuna Elon

Emuna Elon is an internationally best-selling, critically acclaimed novelist, journalist, and women's rights activist. She was born in Jerusalem, raised in Jerusalem and in New-York and now lives in Jerusalem and teaches Judaism, Hassidism and Hebrew literature. Elon, a serving member of the Academy of Hebrew Language, has published essays, short stories, popular children's books and six bestselling novels. Her novels *If You Awaken Love* (2007) and *House on Endless Waters* (2020) were finalists for the National Jewish Book Award. Elon received the Book Publishers Association's Gold Book Prize (2010) for her novel *Inscribe My Name*, the Aminoach Prize for *Beyond My Sight* (2014), the Prime Minister's Prize for her literary work (2015), and the Adei Wizo literary prize in Italy (2020). The exclusive option for the TV/

film adaptation based on Elon's novel *House on Endless Water* was purchased by Fremantle in April 2019.

Where Heaven Meets Earth 2 *Novellas*

Publisher: Kinneret Zmorah Bitan | Year: 2025 | 175 pp.

Translation rights: World

Audio visual rights: World

Translations: Complete English translation available (the author is bi-lingual)

A daughter travels to visit her dying mother, while her father and brother are on the warfront who knows where. A woman bids farewell to her husband, who sets out on a rescue and atonement mission of his own accord. These are the heroines of Emuna Elon's novellas. Although the two stories unfold during the third week of the October 7th war, their narratives echo tales from the distant past, creating a deep and painful resonance across time. With sensitivity and compassion, with insight and richly layered language, Elon weaves a fateful connection between past and present—until it seems that history repeats itself, with only the characters changing... or perhaps not even the characters. Like Emuna Elon's previous novels, *Where Heaven Meets Earth* is a book to read slowly, to experience, to become part of its beautifully eloquent family stories highlighting human tragedy and resilience.

Where Heaven Meets Earth is Emuna Elon's sixth work of prose. A recipient of the Prime Minister's Prize for Hebrew Authors and Poets, her literary work has been translated into many languages receiving critical acclaim and a devoted readership.

Critical Praise

The formulaic nature of the novellas is easier to digest because they are explicitly framed as modern versions of Jewish archetypes.

The accusation of simplicity—such as the direct, unembellished presentation of the Akedah motif in the characters' lives—could or should be addressed not to the author, but to reality itself, which presents painful repetitions of the Jewish and Israeli fate. The sense of urgency that pulses through the novellas contributes to their positive impact, as does their brisk pacing and charming prose.

But there is another element here that lends the works greater weight. On the conscious level, the book is a rewriting of two ancient Jewish stories (the second one less familiar than the Akedah, drawn from Talmudic legends about Rabbi Meir and his wife Beruriah), now seen in light of the repetitive nature of Jewish history, as manifested on October 7.

On another level—perhaps subconscious and hidden—characters in both novellas move persistently between religious observance and secularism, and then back again... I believe this religion/secularism motif aptly reflects the theological confusion Israeli society faces after the events of October 7. On the one hand,

these events present us with something akin to “negative theology.” The stubborn Jewish fate they reflect almost serves as metaphysical (or pseudo-metaphysical) proof, not necessarily of the existence of God, but of the uniqueness of the Jewish people. But on the other hand, what comfort can be found in a Jewish uniqueness that reveals itself through such suffering? This fundamental theological unease is expressed through the novellas’ choice of protagonists who oscillate between faith and secularism in a constant push and pull. This tension deepens the impact that *Where Heaven Meets Earth* has on its readers.

Eric Glessner, Yediot Aharonot

Where Heaven Meets Earth, two beautiful, heart-breaking novellas full of thought-provoking horror and bravery, disaster and grace, depths of doubt and heights of devotion. As all of Emuna Elon's stories these too are about our relationships with our families, with our nation, with our history and with ourselves.

Ariel Ser-Levi, Ben-Gurion University

Where Heaven Meets Earth is a novel written with a light and delicate touch that nonetheless reaches emotional and intellectual depths. The ideas unfold in a way that draws the reader in and sustains engagement throughout. Its structure—composed of short, fluid chapters—allows for seamless movement across time, creating a reading experience that is both compelling and immersive.

Ruth Bachy, critic

Critical Praise for Past Works

A story of love, loss, and yearning... Lyrically phrased and often powerfully visual... this deeply felt tale offers a rewarding meditation on survival... Blurring the edges between history and fiction, this achingly mournful work impresses with its grave empathy.

Starred review in Kirkus Reviews

House on Endless Waters is a deeply immersive achievement that brings to life stories that must never be forgotten.

Emily Gray Tedrowe, USA TODAY

Elon powerfully evokes the obscurity of the past and its hold on the present.

THE NEW YORK TIMES BOOK REVIEW

[on *House on Endless Waters*] Poignant.

Le Figaro



Julia Fermento Tzaisler

Julia Fermento Tzaisler was born in 1984 and raised in Kfar Saba, a suburb of Tel Aviv. She has been heralded by the Israeli press as “a brave new voice” (*Haaretz*), and “if not the voice of her generation, then at least one of its chroniclers” (Prof. Eva Illouz, Hebrew University). *Safari*, her debut novel, was an Israeli bestseller. Her short stories have been translated and published in several languages. A journalist, essayist and critic, Fermento Tzaisler has a Ph.D. in Jewish American Literature from UC San Diego. Julia Fermento Tzaisler has been nominated Artistic Director of the prestigious Jerusalem Writers Festival at Mishkenot Sha’ananim.

Black Honey *Novella*

Publisher: Achuzat Bayit | Year: Forthcoming, 2026 | 46,000 words

Translation rights: World

Audio Visual rights: World

Translation: Partial English by Yardenne Greenspan and German translation by Ruth Achlama

Books in translation: German (Diogenes, Zurich), forthcoming

Talia Cohen-Kaplan is an Israeli expat living in New York. For over a decade, she has been struggling to complete her PhD in Hebrew literature at NYU. She is married to Daniel, an American-Jewish composer, and they have an 8-year-old daughter. We meet her in the midst of a crisis dealing with the emotional burden of a decade of immigration – as he yearns for her homeland, her language, and longs for the promises of the past. Her marriage is strained, her social ties are flimsy, and her career is stagnant - she feels lonely. Enter Efrat Shor, a mother of three from Tel Aviv, who calls Talia one evening asking her to visit Noam, her husband, who is hospitalized in critical condition, with whom Talia has an unresolved romantic past. The phone call, coming out of the blue, shakes Talia’s life up. She decides to travel to Tel Aviv to visit him, under the guise of a work trip, as she begins to weave a web of lies. Now, all these relationships are unraveling and being re-stitched; marriages, parenthood, homeland, and the unexpected relationship between Talia and Efrat. This is a story of two women and the surprising intersection of their lives.

Critical Praise

A story of life in exile, of longing for one’s homeland, and of taking a chance on love – or not. This novel is worldly-wise on the Sturm und Drang of living abroad and what gets left behind, an Israeli echo of Shakespeare, of the advice Polonius gives to his son – ‘to thine own self be true’.

John Irving

"Is it a novel about a love-hate relationship with two different countries or two different men? I would guess both, and that's what makes "black honey" so erotic, powerful, and thought-provoking"

Eshkol Nevo

Exile *Novel*

Publisher: Achuzat Bayit | Year: 2025 | 135 pp.

Translation rights: World

Audio visual rights: World

Translations: Partial English translation available

Rubi Yerushalmi is, or actually was, a filmmaker and high school teacher. After moving from his peripheral hometown of Nahariya to the big city, he became a well-known figure in Tel Aviv's fringe culture. We meet him as he celebrates his 44th birthday alone, on a secluded beach in a faraway country that he fled to after a series of sexual harassment incidents he committed two decades earlier became public. Lonely and terrified, he tries to reconstruct the stories and recall the women he harmed, revealing a bleak and complex picture. The second half of the novel focuses on Romi Heller, a young and beautiful actress who met Rubi at a club and went home with him. Even though what transpired between them that night was not illegal per se, it had a devastating effect on her psyche. The story follows her struggle in the weeks following that night. The novel reaches its climax when Rubi and Romi meet for one small and agonizing moment. Fermentto-Tzaisler's novel examines the boundaries of the 'gray area' in the relationships between men and women in the #MeToo era and sheds light on the psychological and physical implications of such encounters. She portrays the characters of Rubi and Romi with compassion and humanity, refraining from making moral judgments, and unfolds a groundbreaking novel that explores the perspective of a man grappling with the consequences of his actions in the #MeToo era and cancel culture, while also offering a new model for forgiveness and reconciliation.

Critical Praise

In this tight and precise novella, Julia Fermentto-Tzaisler creates a literary work which is both intimate and universal, delving deep into the protagonists's psyche and raising complex questions on justice, identity and exile – both literal and psychological. Though it is read breathlessly, the impression of the book lingers and resonates long after the reading is done... Romi and Rubi's relationship embodies the power dynamics between the artist and his muse, the old and the new, the powerful older man and the young woman trying to make her way.

Romi's character is complex: she isn't the voiceless victim, yet she doesn't have the upper hand either. She moves between the strive for independence and the inevitable dependence in the power structures and hierarchies typical of the art and culture sphere... The way in which she develops throughout the novel into a distinct character with an independent and unique voice creates a layered and thought-provoking novel. Fermentto-Tzaisler's writing is sharp and realistic, yet filled with compassion. There are no unequivocal accusations here, nor a simplistic portrayal of characters as purely good or evil. Instead, the novel presents a nuanced exploration of a man who may have believed he was in control, only to discover how much of his life was built on illusion. The book also examines personal and collective memory, questioning whether one can truly escape their past and what happens when there is nowhere left to return to.

One of the most impressive aspects of Fermentto-Tzaisler's writing is its precision—both in style and in the novel's structure. Not a single word is redundant, and the plot moves forward with momentum without sacrificing depth or emotional gravity. The dialogues feel natural, the descriptions are almost cinematic, and the emotions that flood the characters are conveyed with disarming honesty.

Not only a personal and psychological novel, *Exile* is also a social one. It examines the post-MeToo social reality from an unconventional perspective, and the questions it raises remain unanswered. This is not an attempt to justify questionable actions or relieve moral judgment, but rather an invitation to reflect—on power, remorse, and whether redemption is at all possible.

Snir Peleg

Julia Fermentto-Tzaisler, one of the most prominent and unique voices in Tel Aviv literature of the past decade, now publishes *Exile*, her fourth novel. Tel Aviv is portrayed as a tangible, turbulent, and dizzying city—an alluring intellectual ideal that only a select few manage to grasp. The protagonists of the book, who arrive in the city only to be cast out, are not among them. You'll want to read this.

Time Out

Rubi, the protagonist of Julia Fermentto-Tzaisler's novella *Exile*, is a complex character. A charming, well-built, handsome, and talented man, he lives in Tel Aviv, surrounded by a group of cultured people like himself, though from a slightly different background. He left Nahariya (a small town in the north of Israel), where he was born and raised (and bullied by his schoolmates), and never looked back. In Tel Aviv, he became a successful director, a teacher at an art school - and a man whose reputation follows him and ultimately catches up with him. His romantic affairs went on for years, uninterrupted, walking the tightrope of various shades of gray, ranging from unbridled sexual behavior with young women—some of them practically girls—to a more unambiguous case.

But now, something has happened. Times have changed, and past wrongs are raised anew and demand justice. As a result, Rubi now looks at the present, and what led to it, from a different perspective. At the same time, Fermentto-Tzaisler also tells the story of the young women, primarily Romi's, who came face to face with Rubi's blurred boundaries. What happens to her as a result of this encounter, and what happens to others in the book, is a reflection of what happens to women who have undergone abuse, whether slight or severe. Throughout most of the book, readers are repeatedly forced to form an opinion and then challenge it — to feel empathy for the perpetrator, sometimes against their will, only to subsequently experience utter disgust.

For the most part, Fermentto-Tzaisler writes with moral ambiguity, in grayscale, which ultimately culminates in an unequivocal situation—one that may still evoke compassion for the perpetrator... However, the case she describes is interesting not only for these reasons but for others as well. First and foremost, because it echoes very real cases that have unfolded in the Israeli public sphere, particularly in the milieu to which Fermentto-Tzaisler herself belongs... At times, it even seems as though she is describing actual events—book launches on Tel Aviv rooftops and regular cafés—that certain readers may feel they themselves have attended... The seven years that have passed since the release of *Kfar Saba 2000* and the release of *Exile* do not diminish the sense that, as she has done before, Fermentto-Tzaisler has once again observed an enigmatic reality and sought to explore it through a literary experiment, to bind it safe within the pages of a book.

Gili Izikovich, Haaretz

“Everyone is born a king; some people die in exile”, declared our sharp-witted teacher and master, Oscar Wilde. But in Julia Fermentto-Tzaisler's new novel *Exile*, even one's childhood in provincial Nahariya can be as hellish as adult life, in Tel Aviv or on a Caribbean island. Such is the life of Rubi Yerushalmi, a filmmaker and a renowned figure in Tel Aviv's cultural scene, who is accused of serious sexual misconduct and flees far from the insular Israeli cultural milieu to a deserted island. Fermentto-Tzaisler has mastered the art of writing well-rounded and complex characters, both male and female. Particularly moving is the way the chubby, rejected boy from Nahariya - an Israeli version of Hans Christian Andersen's *The Ugly Duckling* - becomes an influential man, only to ultimately sink to such a low point...

Fermentto-Tzaisler is a mature writer. She knows exactly where she stands on the spectrum and what she is doing... In *Exile*, cinema is a central theme. This is manifest not only in the protagonist's being a filmmaker, but also in the novel's structure, which consists of segments without chapter divisions, rather like cinematic scenes and *mise-en-scènes*, resembling a series of shots and two-shots. Some even evoke the feeling of a thriller or detective film, as a police investigation unfolds involving Rubi... Romi, the

victim, does not admit to herself that she was raped, and those around her - her parents and friends - never entertain the possibility, despite her worsening psychological state. Only external signs—omens or miraculous signals from the world, calling to her through coincidences involving objects, people, and situations, both imagined and real—constantly hint, like a divine code, at the rape she underwent...

Another central motif in Fermentto-Tzaisler's novels is the tension between the periphery and the big city. The protagonists are drawn toward the city, pouring into it, rising from the gutters. This is a mythical Tel Aviv that exists only in their dreams, as no such city truly exists. An urban space where they imagine they will be celebrated as cultural heroes. But dreams and reality are two different things - great hopes remain unfulfilled, and many dreams fade. Fermentto-Tzaisler skillfully conveys this feeling of small but grand-spirited artists, those whose ambitions far exceed their ability to realize them. Fermentto-Tzaisler is, at her core, a profoundly social writer. She emphasizes and prioritizes social critique, particularly extreme real-life cases that have impacted civil society. In *Kfar Saba 2000*, it was the murderer Re'i Horev. One may speculate and think of several figures from the Israeli cultural milieu and their sexual transgressions - harassment and rape - that may have served as inspiration for the author. Fermentto-Tzaisler employs an intriguing technique in character and scene construction, leaving loose ends, much like in postmodern cinema. Peripheral figures from the protagonists' pasts appear and disappear intermittently along the narrative's trajectory, illuminating the main characters before being abandoned mid-story...

They don't merely pass by; rather, they paint the protagonists in a different light. That is their entire *raison d'être*, and through them, both the male and female leads evolve into even more interesting and complex characters. I was also drawn to Fermentto-Tzaisler's urban-erotic conception of the artist. The premise here is that individuals on the fringes, deeply self-involved and narcissistic, may engage in acts that society rightly deems disgraceful and illegitimate; yet, these actions stem not only from animalistic urges but from their being artists, living on the edge, with souls exposed to the pain of existence. This is, ostensibly, a romantic, conservative, somewhat outdated notion of "the artist". And yet, in contrast to the rigid sterility of gender discourse and the tyranny of political correctness - which, unfortunately, has drained all vitality from the field - there is something refreshing about it.

Albert Camus' renowned and late story collection *Exile and the Kingdom* takes Wilde's clever saying and translates it into stories - situations and characters. Camus depicts five men and one woman who have passed through childhood and adolescence, their "kingdom", and now enter the Sartrean age of reason and awareness, only to suddenly find themselves in exile. The same is true of the two protagonists of Fermentto-Tzaisler's novel. They each follow their own path from the sovereignty of consciousness to exile: Rubi Yerushalmi and Romi Heller (note the intentional phonetic resemblance in their names). They are mirror reflections of one another, even though one is the perpetrator and the other the victim, and Fermentto-Tzaisler writes them masterfully.

Ran Yagil, Israel Hayom

Julia Fermentto-Tzaisler is still a storyteller whose charm one cannot refuse - from the very first page it is clear that it will be impossible to stop reading.

Dor Babayoff, MAKO

In Julia Fermentto-Tzaisler's determination to restore a few shreds of beauty, human decency, dignity and sensuality to literature, she has written an astonishing novella - a painfully honest, kaleidoscopic and intensely personal take on the many meanings of trouble.

Christian Kracht

Kfar Saba 2000 *Literary Thriller*

Publisher: Yediot Books/Penn | Year: 2017 | 264 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English translation by Yardenne Greenspan

“Can you believe it? Kfar Saba has turned into Twin Peaks! I always told you this place is infested with murderers.”

December 2000, Kfar Saba. An unsolved murder case erupts, shattering the peace of the sleepy suburb north of Tel Aviv. Lior Oppenheim’s body had been found in a nearby forest four years earlier. Now, his killers have been revealed: bright and engaging teenagers, the pride of the nation. The news coverage captures the imagination of students in the film department of the town’s high school – especially Daphne and David, best friends from a long way back. With Guy, an enigmatic classmate, they start to shoot a film about the murder case. But the homework assignment spins out of control, turning their world upside down...

The Second Intifada humming in the background, *Kfar Saba 2000* captures the ominous violence that lies just beneath the surface of small-town Israel. Daphne and David are drawn to the sensation of the moment, an exciting contrast to the mundanity of everyday life. But the unfolding spectacle demands a price from the gaping onlookers—a high price, the teenagers will discover...

Kfar Saba 2000 won the 2016 Ministry of Culture Award for Young Authors; it was selected as 2018’s “One Book, One Tel Aviv” by Tel Aviv Municipality and *Time Out* magazine.

Critical Praise

From the Ministry of Culture Award for Young Authors Committee: “With impressive virtuosity, [*Kfar Saba 2000*] balances savageness, pathos and parody. Fermentto uses her language efficiently – close to the surface of her characters’ souls, yet also flexible, full of context and allusions. With it, she creates an intricate plot that captures her characters’ longing for violence.”

In her new novel, Julia Fermentto sends two teenagers on a search for their identity – in a land still searching for its own.

Die Welt

In spite of the reader shaping a good idea of where the plot is heading – and possibly because of this – it is hard to put the book down.

Haaretz

Kfar Saba 2000 tricks the reader into thinking it is a lightweight coming-of-age novel – until the glass of black poison poured into it drags to the surface sinister waves of confused and dark passion. Fermentto’s depiction of adolescence is startlingly realistic and gloomy – full of suppressed anger and disturbing yet seductive sexuality, all written in her singular style.

Yedioth Aharonot



Jonathan Fine

Born in 1984 in Tel Aviv, Jonathan Fine is a writer and literary translator. *Honorably Discharged*, his first book, won the Israel Ministry of Culture's Award for a debut work of fiction, and the Harry Harshun Award for Fiction. His recent novella, *The Bosman*, was selected for translation by the Vermont College of Fine Arts Translation Program. Jonathan's work in English has been published in Joyland Magazine, The Tel Aviv Review of Books, and The Short Story Project. He has translated into Hebrew from the Italian works by Primo Levi, Natalia Ginzburg, Italo Svevo and others

The Bosman *Novella*

Publisher: Afik | Year: 2017 | 108 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Randi Hanegbi edited by Dalia Rosenfeld

The narrator of this short and charged novel will soon be thirty. A decade-long tradition playing football with his high school friends is all he has going for him, though. Meeting his rent on time is a perpetual battle; his master's degree in literature has turned into an existential struggle, pitting him against his old-fashioned professor and a malevolent department secretary.

But everything changes when a new player joins the football team, a Bosman—the nickname the team gives to the random replacements pulled into the ranks whenever they are a player short. The new Bosman quickly becomes everyone's favourite, but for no discernible reason takes an immediate dislike to our narrator. For his part, the narrator fixates on pulling the Bosman down from his pedestal. The benign camaraderie of weekend football morphs into a clash of two egos, the aggression mirroring the narrator's struggle for money, status and dignity in an unyielding world.

The feud escalates, the one fighting for his place in the team, the other for his place in the world. There can only be one winner, and many lessons to learn before this end—some not pleasant at all.

Critical Praise

“The Bosman is a particularly inventive piece of writing, containing both humor and pathos, as well as an unusual and charming story. Written in a memorable voice, it left me wanting more.”

Mann Booker International Prize winner Jessica Cohen

The novella is flowing, intelligent and sharp. It is well-written. Fine is a skilled author, with a measure of emotional depth and rhetorical brilliance in his writing.

Haaretz

In his short book, Jonathan Fine acutely charts the course of bourgeois adolescence, by paying homage to the classics.

Yediot Aharonot

A rare, hope-inspiring literary work, which depicts Israeli masculinity in a new and intriguing way.

Maariv

The Bosman demonstrates Mr. Fine's ability to span a gripping plot out of seemingly mundane settings, combining sharp social observation with a nuanced character portrayal.

A.B Yehoshua



Netalie Gvirtz

A screenwriter, journalist, and editor, Netalie Gvirtz is the author of two novels, and seven books for children and young adults. In 2017, she was awarded The Devorah Omer Prize for Literature by the Israel Ministry of Science and Culture.

Editor-in-Chief of the leading children's magazine *Adam Tsair*, Gvirtz also writes content for science museums and international exhibitions.

Netalie Gvirtz was born in 1980 in Tel Aviv, and still resides there with her family.

The Volunteer *Novel*

Publisher: Keter | Year: 2021 | 304 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English translation by Yardenne Greenspan

Mira Åberg has an important mission. Tasked by her recently deceased mother, the mission takes her from her native Sweden to Israel, to volunteer at Kibbutz Sadot—as her mother did, four decades earlier. The kibbutz offers a warm welcome, going so far as to re-open, just for Mira, its long-defunct volunteering program.

Knowing little about Israel, Mira is unprepared for Kibbutz Sadot. Following in her mother's footsteps, she moves into the old and crumbling accommodation for volunteers, sharing the space with laborers from Thailand. Around her, whispered secrets in Hebrew escape her comprehension.

She has just one chance to find out the truth about the dark deed done to her mother long ago, between the orange trees and the barn. To guide her mission, Mira has a map, that her mother drew for her from her sick bed in a trembling hand, and a list of five men. One of these is her biological father. But there is a problem: no one ever taught Mira how to fight back, or what revenge should look like...

An immersive and breathtaking novel, *The Volunteer* pivots around a unique hero for our time, striving to reveal secrets from the past and to gain control of her future. On publication, *The Volunteer* received rave reviews and warm public praise.

Critical praise

A witty and exciting Israeli thriller, Netalie Gvirtz's novel resurrects past fantasies, of female kibbutz volunteers—and of teasing the reader. This is an impressive book, revealing above all a passion for writing and a literary curiosity that one does not see every day.

Ynet

The Volunteer, by the successful young writer Netalie Gvirtz, is a book that will stay with you. The plot of *The Volunteer* unfolds in the form of a secret atop a secret—a secret that Gvirtz hides from the reader... Out of this novel's refinement and restraint comes one of the most important statements about #MeToo to date in Hebrew ...an important book that will stay with the reader long after turning the last page.

Yediot Ahronoth

Gvirtz clears challenging literary hurdles with ease. Evading stereotypes of kibbutz life, she spins a witty and realistic tale, the pastoral setting of the novel concealing horrible past deeds.

Israel Hayom

[The Volunteer] is fascinating like Swedish television detective series, fun like ABBA's songs—and much better quality than IKEA

MAKO



Shifra Horn

Born and raised in Jerusalem, Shifra Horn is the scion of a family that has lived in the city for five centuries, descendants of the scholar Maimonides. Horn has published six bestselling novels, a collection of short stories, three non-fiction books, and four books for children. In a prolific career, Horn has received numerous accolades for her work, including the Israel WIZO Prize (1997), the Bat Yam Prize for Literature (1997), the Prime Minister's Prize (2005), the ADEI-WIZO Prize (Italy, 2006), the Brenner Prize (2006), and the French WIZO Prize for Ode to Joy (2008). Her novel *Scorpion Dance [Promenade à Deux]* was awarded the Minister of Culture's Prize (2014) and the ADEI-WIZO Prize (Italy, 2017). Five of her novels have been awarded Gold and Platinum Awards by the Book Publishers Association; in 2002,

Horn was nominated Literary Woman of the Year by the financial daily Globes.

Horn's work engages intimately with questions of identity and belonging—themes she explored as a guest of the Israeli television program *Who Do You Think You Are?*, based on the BBC series of the same name. Tracing her roots back ten generations, from Jerusalem to Bukhara-Uzbekistan via Odessa, Horn makes an astonishing discovery about her father's family—whom, until then, had all been presumed to have perished in the Holocaust.

Horn's books have been published in nine languages, including English (St Martin's Press, Piatkus), French (Fayard), Italian (Fazi), German (Bertelsman, btb), and Dutch (Archipel/ Arbeiderspers).

O Daughters of Jerusalem *Novel*

Publisher: Kineret | **Year:** 2021 | 445 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gilah Kahn; Long synopsis in English available

Italian rights sold (Fazi)

Alexandra, last of a proud lineage of women, scrolls through her family history, weaving her own life into the historical narratives. It begins with the photograph of a little girl, which takes her on a journey from Ottoman-era Jerusalem to the signing of the Oslo Accords and the murder of Yitzhak Rabin.

Alexandra is at work on her book at the writers' retreat at Mishkenot Sha'ananim in Jerusalem, the city in which her family have always lived. In the writing room, looking out on a landscape that her ancestors knew well, she traces the forces of fate that determined her family's history, embroidering it with the love stories of the women inhabiting the pages of her book: the orphan Shoshanna, married to a poet-adventurer; Victoria, wild and beautiful, and her relationship with a British prince and heir to the throne; Eduarda, an illegitimate child married to an amputee hunter; Abigail, who turns her back on all men; and finally Alexandra herself, with a father whose fate remains unknown.

Alexandra's journey is populated by characters real and imaginary, alive and dead: English counsels, a Turkish pasha, a white donkey, a cat called George who turns up again and again across the ages, and a grumpy goat named Vashti. From the city of Jerusalem, the plot wends its way to the streets of Victorian London and its rolling waves of fog.

A compelling family saga ranging across several generations, *O Daughters of Jerusalem* blends history and imagination in a lively narrative that draws the reader into engaging anew with the past.

Critical Praise

Alexandra, the forty-year-old narrator of *O Daughters of Jerusalem* by Shifra Horn, needed... A room all to herself, the one claimed by Virginia Wolfe to be the basic prerequisite for women's writing, in a residence to which she goes every day... She dedicates herself in peace and solitude to the writing of painful events, a sort of self-analysis of one's own experience and a metanarrative reflection on writing and its mechanisms, entrusted to Horn, who after *Four Mothers* returns with a female saga, in her own unique style. Sitting at the computer in that initially foreign environment, Alexandra draws on the stories of her grandmother Edwarda, becoming a new Sheherazade and formidable guardian of family memories...

Rooted in 1862, when the heir to the British throne arrives in Jerusalem on a visit... Through the words of Alexandra, at times forced to interrupt the writing of her novel within a novel, the story of four matriarchs unfolds, victims like many others of a world dominated by patriarchy, because "comet-like" men, in a sort of hereditary destiny, dazzled them and then disappeared and abandoned them in the dark. Historical and fictional characters thus come to life, chase each other, intertwine, epic in their resilience to the vicissitudes of fate, violence, misery and injustice. with an unyielding narrative tension, between twists, sudden revelations and recognitions, fueled by various flash-forwards and punctuated by the interventions of the narrative voices... Against the backdrop of a Jerusalem blazing with light, with vivid colors and intense scents, torn by religious and customary contrasts, a crowd of supporting actors moves around the multiple narrators who populate this choral novel, gazing upon the people and even the many animals that intercept the events with pietas...

While weaving the threads of four generations, in that "room of one's own", Alexandra, the clear voice of the author, blends history, fiction and autofiction, reflects on the mechanisms of writing and plays on the thorny question of the reliability of the narrator, because at the grandmother's story that she is transcribing is opposed by the mother's words, ready to dismantle it as the fruit of pure imagination, product of the desire to ennoble obscure origins and of an incipient senile dementia. The doubt remains, but it is overcome in the name of trust in the power of words, of an idea of fiction which can, like a lens, "intertwine with the facts, illustrate the past and help to understand it better".

Marzia Fontana, La Lattura

Descriptions in this book are really a masterwork ...I have read Shifra Horn's previous novels, and marvelled at her talent; here, in this novel, she exceeds even herself—*O Daughters of Jerusalem* is a clever and heartfelt novel, and will fascinate the reader from start to end.

Moshe Granot, Literary Scholar and Critic

This saga, about a female dynasty, is narrated in crisp and clean writing. Horn, this time, begins with the Ottoman period, sweeping breathlessly to the mid-1990s... with lyrical prose, as in her previous books... she succeeds, once again, in constructing a puzzle, taking it apart, then putting it together anew. And this without losing either its magic, or the reader, along its complicated path.

Shlomit Cohen Asif, Author and Literary Critic

Once again, Horn demonstrates her talent for the baroque, displaying her ability to describe the subtleties of life in Jerusalem, principally of the past but also of today.

Makor Rishon

O Daughters of Jerusalem is a marvellous display of talent. It is a book that captures the reader from the first line.

Mira Magen, Author

In a flowing and heartfelt prose, the narrator recounts a family saga with four strong and intriguing women at the center: Shoshana; her daughter Victoria, who has an affair with a British prince; and Edwarda, her

illegitimate daughter who later gives birth to Abigail, who is really not interested in men and yet gives birth to Alexandra, the narrator... The book presents four generations of fierce women, rebelling against conventions.

The Good Life Magazine, September 2022



Scorpion Dance *Novel*

Publisher: Kinneret Zmorah Dvir | Year: 2012 | 327 pp.

Translation rights available: World

Audio Visual Rights available: World

Rights sold: Italian: (Rome, Fazi, 2016); English: (Melbourne, Hybrid Publishers, 2025)

Translations: Complete English translation by Jessica Cohen, Man Booker International prize winner

“Two elderly Holocaust survivors I knew as a girl lived in an repair shop on November 29th Street in Katamon, Jerusalem. When we passed by the iron gate of their room, we used to throw rocks at them.”

Within these heartbreaking lines, Shifra Horn encompasses a world which has ceased to exist; a world whose fictional counterpart she creates as a monument in memory of these unnamed elderly women.

Scorpion Dance, told from the perspective of Orion Herman, is the story of a boy who lost his father in the Six-Day War, before he was born, and the story of the two women who raised him under unusual circumstances. Orion, who experiences synesthesia manifested in an ability to taste and smell sounds, tells his story with a compelling frankness, as the son of a woman who is herself a lost girl, as the descendant of a ghost father, and the grandson of a grandmother who isn't a grandmother; he describes a love affair which is impossible and inevitable all at once.

Scorpion Dance is the story of the lives of three heroes trapped between the desire to remember and the necessity to forget; heroes who yearn for the truth and need a lie. But it is also a very colorful journey that begins in Jerusalem after the Six-Day War, looks back at World War II, and continues to the present day; a journey that vividly captures the sounds, colors and smells of the city and the fascinating culture of its immigrants, and is also shared by a desert parrot, an ice-cream truck that undergoes a surprising transformation, scorpions in the sky and on the ground, and one wisteria bush that threatens to take over them all. Above all, this is a story that chillingly brings together the subhuman and the superhuman and delves deeply into the difficult questions of our relationship with our past as individuals and as a nation.

Critical Praise

Horn tells this love story by miming a dangerous and fatal dance, always oscillating between relief and pain. But there's more: she does it through the gaze of a man full of gratitude for the feminine, indulgent about its defects, protective with its pains. The same gaze rests on Jerusalem and its wounds, old and new. Thus we see the city pale with dust, fill with flowers and weeds, shine and burn with the sun. Like a treasure chest in which too many conflicting emotions are locked up.

Lara Crinò, "D di repubblica"

A minuet of love and regret...*Scorpion Dance* is deeply immersed into Shifra Horn's story and that of her country. But it speaks to all, intensely.

Francesca Paci, La Stampa

A superb book, all contradictions and contrasts, binding together blossoming and withering, evil and grace ... The writer's choice of getting her male side to speak out with such impressive honesty was something of a gamble, and the outcome is a happy oneHow good it is to realize that she has succeeded in finding a sort of alter-ego in his touching character...The platform, then, is given over to the male voice, and it makes virtuoso use of the abounding knowledge and the rich and layered language which it has been granted. There's a profound enchantment in the book, in the integration of meticulous realism and caressing, poetic language...This is a magic potion of a wise and brave writer who writes about life and death with a warm intimacy and does not recoil from microscopic descriptions replete with empathy and tolerance, which together form a singular and special mixture. Shifra Horn's descriptions of nature in this book are among the most beautiful that I've read and her Hebrew provides a sense of spiritual satisfaction...Only someone who has experienced great love and who is prepared to share it with others can write like this. *Scorpion Dance* is a song of praise to a man who stands up boldly to his fate. It is a book that is a living and breathing organism which continues to accompany the readers long after they have taken their leave of it.

Rivka Keren, Ha'aretz

Horn's Hebrew in the book is rich, lofty, and complete... Another achievement of the novel lies in the construction of the male character. This is a credible male character, certainly when it comes to everything connected to the intimate descriptions of his life. Horn writes them with boldness, honesty, reliability. And there are also a few twists in the plot which make it more complex, surprising. *Scorpion Dance* is a layered book with multiple meanings ... At its core, the book is very relevant to the lives of Jews and Arabs in this place. It touches upon the root of the pain.

Shiri Lev-Ari, Ynet

The book gives an account of an impossible love affair ... With linguistic precision and descriptive wealth... The plot is replete with passions.

Dubi Zakai, Ma'ariv



Orna Landau

Orna Landau is an Israeli author, book editor and publisher. Her previous books, for both adults and children, some of which were translated into other languages, enjoyed critical acclaim and became bestsellers. *Last Stop: Paradise* - written and published less than eight months after the October 7th attack, while the war continues to be waged and the same government remains in power - became a topic of conversation, controversy and inspiration.

Last Stop: Paradise *Novel*

Publisher: Shtayim | **Year:** 2024 | **255 pp.**

Translation rights: World

Audio visual rights: World

Translation: Partial English and long synopsis available

“Why are you doing this?”, she hears Jonathan's voice, and he is irritated. “Because someone has to,” she replied. Those were still the days after [the tragedy], and the construction of the wall had just begun. On the TV news, experts debated the danger, but men and women appeared on talk show panels and spoke of a new-old region that needed to be redeemed and settled, and praised the pristine beauty, and the land crying out for farmers. She and Jonathan sat in their living room, and she said to him, “Look, it's just like the old days! They even speak differently. Who says ‘redeeming the land’ or ‘crying out’ any more” And he said, “You pay too much attention to words.”

After the calamity later known as “what happened”, Shira, a somewhat famous writer, decides that if she stays home, sitting in front of the television, she will surely explode from anger and hate. So she gets into her car and drives south, where people like her, nostalgic dreamers, come to make the desert bloom, cultivate and revive the forsaken land as well as themselves, and under the shadow of a great wall, start everything anew. As always, they come with the best intentions. But where will they lead them this time?

Last Stop: Paradise, a book written in a frenzy after the Hamas invasion of Israel on October 7th, is a powerful tale of love and loss, longing and despair, and the remnants of hope. Original and poignant, it re-examines Zionism's somewhat naïve myths and heroes, effortlessly floating in time and space, to tell a tale that is at once very specific and even intimate, and yet truly universal.

Critical Praise

Orna Landau's book *Last Stop: Paradise* deals with the painful reality of war, and offers much more than a lament or a political vision; It is a work that touches, in clever and inventive ways, the heart of our existence after "what happened", and flows naturally between genres and mixes times and spaces, reality, fantasy and legend... “On the day the wild drones came upon them, and then the thunder bombs, followed by the all-consuming fire, and everything that happened and earned the name 'what happened', she stopped writing.” Sometime after the end of the war, the heroine Shira, who lost her son in the war, her daughter and perhaps her husband - decides to rebel. To maintain her sanity, and not to be swept away into the peace offered by the "protective government" with the "protective leader"...

The solution that Shira finds to escape the emptiness of chaos is a renewed fulfillment of the pioneer Zionist vision and its values: working the land, the collective, settlement of the border areas. She moves to the southern district of Kalanot, to the settlement of Paradise, located near what is called “the wall”.

After the war ended, “there is nothing” behind the wall, as the leader said (if so, why is a wall necessary?), maybe only jackals and rats and alligators, howls (of children? weapons? owls?) maybe even demons. No one knows what is or isn't beyond it, because the wall is a symbol of separation not only between populations (us and them. The Gazans?), but between the “sane” reality and some repressed, hideous and infected thing... Beyond the impressive stitching of political reality, the book's charming quality is the elusiveness and fluidity between times and places, between reality and fantasy, which gradually transform each other, gradually blur. The Israeli past, present and future thus become a continuum, in which the ideal and the prose, the disasters and the redemptions are used in a distinctive mixture, in a way that does not lead to firm conclusions; On the contrary, the wild combinations are what give the book its uniqueness as a multi-layered work, and at the same time flowing and readable.

Prof. Hana Hertzig, Israel Hayom

Following a national disaster, the nature of which remains unclear until the end of the novel, Shira decides to leave her home and husband in Tel Aviv and move to the Kalanot District. In this district, located on the outskirts of the country, there are three settlements... Shira's desired destination is the settlement called Paradise. Paradise is a kind of kibbutz or community where a group of older individuals try to revive the early days of Zionism as they once were...

Shira parks her car in the Paradise parking lot, deposits her phone at the reception, and joins the group. She wakes up early every morning to work alongside everyone else, occasionally dances at the lively evening dances where these new pioneers find solace, converses with Aharon David, the spiritual leader of the group whose words she drinks thirstily. She befriends some members of the group and is wary of others. Will Shira be able to ease her pain? The memory of the national disaster? The memory of the personal disaster that befell her and is related to the fate of her son Uri (the exact nature of which remains unclear almost until the end)? Will the new pioneers succeed in recreating the early days of Zionism? Its enthusiasm? Its faith? Its defiance?..

As the story unfolds, it becomes clear that something has indeed happened in the novel's reality, something similar to what happened on October 7th. As a result, a wall was erected between us and the other side (although no one knows exactly what happened on the other side until the end). The leader tightened his grip on the people and placed all responsibility for the disaster on the military. Somehow, those who joined the group yearn for renewal through agricultural work, yet exactly how they will be able to achieve this goal, remains unclear...

One thing, though, is clear: the novel was written out of deep concern and care for Israeli society. We are in a time of crisis, and everyone who loves and is tied to Jewish-Israeli civilization is called to action... In a quarrel between Shira and her husband Jonathan, Jonathan argues that “all that ‘Zionism once more,’” as he called the renewed settlement in the Kalanot District... seems outdated and ridiculous to him. “You can't restart Zionism any more than you can be a virgin again,” he says. In this argument, in which Jonathan loses hope and contemplates emigration, I side with Shira... The desire for a home does not have a statute of limitations. That is, the desire for a society, a language, a culture, and a piece of land where you feel at home. In the epilogue, Landau discusses the urgency with which the book was written following the events of October 7th...

It offers important testimony to both the deep fracture we are currently experiencing and to the fact that people who care about the future of Israeli society are considering radical ideas for healing it.

Eric Glesner, Yedioth Aharonot

This is the first Israeli novel to address October 7th, which is referred to in the novel (either directly or as a very similar disaster) as “what happened.” In the story, the State of Israel “still exists, at least partially, despite what happened”... Shira, who is a writer, and Orna Landau, who is the author of this novel, draw on significant influences to sharpen the message. For example, Brecht... Brecht may be speaking about something that happened in another place, at another time, but the connection to the here and now in Israel is clear... Even without Landau revealing in the acknowledgments that “I realized that I would not find redemption unless I could, out of the hatred and anger, the despair and mourning, build something new” – it is unquestionably clear that this book comes from the depths of those burning emotions and that unfathomable

wound... Readers are required to decide whether the new paradise, depicted in vivid colors with a wall at its heart, is a dystopia or a utopia. And whether hope is lost, or the opposite is true. Assuming that all answers are correct makes the story both beautiful and heartening...

The impossible yet inevitable duality of existence, both before and especially after “what happened”. And since Sartre is also invited to the party, and Shira recalls that hell is other people, perhaps this is the duality of existence itself, wherever it may be... This book is one enormous immense scream, which remains a scream even when whispered or implied, and even in the poetic moments that some characters deem unnecessary... The sense of urgency in the story propels and guides it well through bold paths that lead to a satisfying ending, in the non-ingratiating sense of the word, amid all the difficulties and obstacles surrounding it... Landau's literary scream... is important and necessary, so long as Israel continues to exist.

Yaron Fried, Ma'ariv

Shira, the protagonist of Orna Landau's novel, is a true heroine: in a reality of total despair, she carries a solitary flag of hope, driven by an almost desperate determination to do everything possible to transform her hatred and anger into something else, and to be reborn as a person with purpose, meaning, and a future... Landau conveys this terrifying sequence of events in an informative, simple, almost indifferent language, a tone that heightens the atmosphere of dread that pervades the novel. One of her notable stylistic choices is to begin many chapters with the same sentence: “Fields lie far and wide, from horizon to edge”, the opening line of the song *The Wheat Grows Again*. The recurring line is read differently each time - with wonder, hope, and later boredom, sadness, and emptiness - and it develops into some kind of background music for the book.

Tsilil Avraham, Ha'aretz

A marvelous book of powerful prose. Landau has succeeded in capturing the spirit of the times in Israel after October 7th, with captivating characters with philosophical depth. Weeks have elapsed since I read it, and the book remains with me.

Sahrah Blau, author and journalist



Ari Lieberman

Born in Mexico and raised in Israel, Ari Lieberman turned to fiction after an early infatuation with the visual arts. He has a Ph.D. in Comparative Literature from Princeton University and currently teaches at the University of Georgia. He is the author of three novels, as well as multiple short stories and essays. His 2022 novel *Samson the Silent* was shortlisted for the Sapir Prize for Literature.

Happiness *Novel*

Publisher: Achuzat Bayit | Year: 2024 | 256 pp.

Translation rights: World

Audio visual rights: World

Translations: Complete English available

One morning, Osher (meaning happiness in Hebrew) Carlebach, a 44-year-old divorced and lonely man, receives devastating news: he has a malignant tumor in his brain and his death is fast approaching. Faced with this dark discovery and the short time he has left, he undergoes a transformation. We follow him over the course of one day, as he wanders the streets of Jerusalem, pursues forgotten dreams, rekindles old loves, seeks closure, and at times behaves recklessly, as expected of someone with no future. This absolute present in which Osher decides to live places him - and us - face to face with experiences that are at times humorous, at others deeply moving, awe-inspiring, and even chilling. The doomed protagonist is joined by an unforgettable gallery of supporting characters, each adding their unique shades to Osher's life. He becomes a kind of later-day Ecclesiastes, and within this dramatic day lies the essence of the entire biblical scroll. Like Ecclesiastes, Osher explores the purpose of human existence in a world of futility, both in tragicomic moments and in the face of absurdity. He examines everything around him in an attempt to uncover the secret of life and the meaning of death and returns with a surprisingly definitive answer.

Critical Praise

Lieberman's third novel breathes life into an old literary and philosophical cliché... The protagonist's awakening to his own mortality directs him to live properly; and with sudden urgency, he attains the spiritual, mental and sexual freedom necessary to celebrate what little time he has left... on his final day he is finally free from his crippling mortal anxiety: in the shadow of death, life becomes simple... He cherishes the joy of his living body, his liberty and the total absence of fear. Although these may seem predictable outcomes, Lieberman's main achievement is the avoidance of the cliché nature of these ideas, which he accomplishes by portraying them with kindness and a sense of humor...

Osher chooses to experience his last day through the vitality of storytelling, rather than the melancholy of a doomed fate. Similarly, the novel does not take itself too seriously; it knowingly frees itself from heavy-handed reflection on the meaning of life. Instead of engaging with grand themes, the novel wanders through the small and mundane. The city of Jerusalem, whose streets the protagonist roams throughout that day, takes on the role of the goddess of fate - it orchestrates encounters and memories on the streets of the Rechavia neighborhood and the alleyways of Machneh Yehuda market. Freed from the fear of death, Osher lingers for the first time in his life, on the minutiae of the everyday: he breathes the air deeply, notices the scents, and takes pleasure in them. The protagonist rediscovers the world's details, filling his consciousness

with everything that the bustling activity of life had erased. Similarly, the novel itself wanders through works of literature - from the Jewish prayer book, through Sholem Aleichem, to Melville's *Bartleby*, the *Scrivener*...

Thankfully, there are almost no didactic moments. The narrative avoids attempting to frame the protagonist's experiences as a comprehensive spiritual stance, where every sign or encounter carries meaning. On the contrary, the tapestry of randomness and profound significance takes on a tragicomic form - a form that recognizes within the hum of forgiving laughter the silence that inevitably awaits at the end of the road.

Omry Herzog, Haaretz

Lieberman is a quintessential postmodernist. Not only does his language constantly switch from the lofty to the mundane, sampling different linguistic registers and creating paraphrases of canonical texts, he also deliberately constructs impossible, even absurd coincidences throughout Osher's final day. It almost seems as if these events could not happen in reality, as if they are intentionally unrealistic, or perhaps the entire novel, like a stream of consciousness, actually takes place only in Osher's sick mind. A man who spent his whole life consumed by an all-encompassing fear of death, and now, as he faces it and knows this day has come, he is serene and calm. The pure childhood memory, the pivotal moment of Osher's life, is breathtakingly beautiful and masterfully written, and it is impossible not to be moved by its description. It is during this pivotal moment that Osher loses his happiness, as awareness and the stifling burden of consciousness enter and replace the joy of his idyllic childhood. It is impossible not to see in this moment some symbolic element reflecting our lives in Israel, though the author handles it casually, subtly, and with symbolism that doesn't feel heavy-handed. To this space, Osher will return on his last day, like a criminal revisiting the scene of the crime, partly in the flesh, partly within his consciousness.

Ran Yagil, Israel Hayom

Death is the true protagonist of this novel, and it is the thing that gives life meaning, drives us to act, and mostly frees us from inhibitions and submissions to all sorts of insignificant ambitions, ranging from the wish to placate other people and the pursuit of respect and credit to the false promise of a successful career.

Dafna Levi, Israel Hayom



Savyon Liebrecht

One of the most powerful voices in contemporary Hebrew literature, the German-born Liebrecht is the author of several novels, novellas and collections of short stories. She is also a prolific writer for the stage and for television. Her play *The Banality of Love* was performed in Israel and abroad, and was adapted in Germany into an acclaimed opera. Three of her books have been adapted for television; two others have been made into feature films.

Liebrecht has received several awards for her work, including the Alterman Prize (1987) and the Amelia Rosselli Prize (Italy, 2002) for *Mail Order Women*; The Maior-Amalfi Award (Italy, 2005) and the WIZO Prize (France, 2009) for *A Good Place for the Night*; and the Adei WIZO Prize (Italy, 2017) for *Pearls in Daylight*. She has been named Israel Playwright of the Year twice, for the plays *It's All Greek to Me* (2005) and *Apples from the Desert* (2006).

Liebrecht's books have been translated and published in nine languages, and she has a dedicated following in Germany, Italy, Poland and the United States.

The Bridesman *Novella*

Publisher: Keter | **Year:** 2020 | **188 pp.**

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gilah Kahn

Rights sold to USA (Europa), UK (Europa), Italy (Edizioni e/o), France (Mercure de France)

Micha, an Israeli expat in Los Angeles working as a ghostwriter, receives an unexpected invitation. Adella, married to his beloved uncle, has sent a flight ticket to Israel and a reservation for a boutique hotel, for him to come home and to meet with her.

Micha was the bridesman at Adella's wedding, years before. His memory of her is as a poor and rebellious young woman, out of sorts and mocked by his family. Micha is stunned by the Adella of today—poised, confident, with nothing of the uneasy woman that he remembers from the past. Adella's life story brings up evocative memories, but nothing can prepare him for the surprise she has in store for him...

The Bridesman presents a beguiling cast of characters, interwoven into an alluring story of a forgotten past and a surprising present. Liebrecht's book has been adapted for the stage, and will soon be performed by Tel Aviv's prestigious Beit Lessin Theatre.

Critical Praise

[The book] is a creation of haute couture.

Yediot Aharonot

Fascinating book...a surprising ending.

Makor Rishon

The Bridesman is a novella full of ... revelations and upheavals. Despite the soft and occasionally light tone, there is never a dull moment. And as such, as in Liebrecht's short stories, every word has meaning; each scene touches, in its own way, the profound themes that characterize her writing.

Haaretz

The Bridesman is a well-carved miniature, a piece of delicate embroidery that floods the heart, chamber by chamber. Savyon Liebrecht... builds a complicated story with patience and modesty, with a good ear for language and precise comic timing—perfected over the years as a successful playwright, with an almost Chekhovian compassion.

Maariv

The excellent characters of Micha and Adela ... remind us that Savyon Liebrecht is one of the best writers we have.

LaIsha

The way Liebrecht presents her craft of storytelling evokes respect.

Yediot Aharonot

With a rich language, Liebrecht succeeds in telling two different narratives, with different rhythms and different perspectives, but still appearing as a single coming-of-age story.

Makor Rishon

A mesmerizing encounter between characters, between past and present, between literature and life.

The Good Life Magazine



Shachar Magen

Shachar Magen is an Israeli author, screenwriter, and director. After graduating from the Tel Aviv University School of Film and Television, he worked as the editor of Ynet's culture section. His first novel, *Black Slaughter*, was published in 2006 and nominated for the prestigious Sapir Prize. He is the director of the documentary films *The Mother of the Gevatron*, *Life Stories*, and *Strange Death*. Magen is the creator and main screenwriter of the drama series *Exposes* and *The Prime Minister's Children*, and a screenwriter for Hagai Levy's series *The Accursed*.

In 2014, Magen's *Sirens*, a three-season thriller, was released. In 2020, his series *The Possessions*, a French-Israeli collaboration, was first aired on Canal Plus and Yes TV. The series was co-written with Valeire Zanatti, directed by BAFTA-nominated Thomas Vincent (*Bodyguard*), and shot in French, Hebrew, and English. It was dubbed best TV series by Syndicat Francais in 2020 and aired on HBO Max. Magen's second novel, *Land of the Monasteries*, was published in 2023 and was adapted into a television series, on screens worldwide as of 2026. Magen has been selected by the Goethe-Institute Israel and the Brandenburg Ministry of Culture for a three month residency fellowship at Schloss Wiepersdorf, in Fall 2024.

Land of the Monasteries *Novel*

Publisher: Achuzat Bayit | **Year:** 2023 | 333 pp.

Translations: Partial English translation available

TV series: A critically acclaimed adaptation, on screens worldwide as of Fall 2026 by Paramount Plus.

In a quiet town by the Dead Sea, a man dies in a seemingly accidental mine explosion. But when similar deaths accumulate, Tze'ella, a local woman, concludes that they cannot be coincidental.

Tze'ella is a forty-six-year-old single woman living in the town. She becomes increasingly enmeshed in her own private investigation and develops a wild theory that loneliness caused the deaths, until she herself disappears.

Tze'ella's sister, Netta, is determined to find her. The deputy commander at a women's prison, a city dweller, and a mother of two, she is the opposite of Tze'ella's dreamy reclusiveness. The more pragmatic sister, she has her own ideas about what is at the heart of the mystery. But the more Netta learns about the life led by her missing sister and the strange practices of her hometown, the more menacing it becomes.

Set in the mysterious Land of the Monasteries, where the Bible says the prophet Elijah ascended to heaven and John baptized Jesus, the novel is an exploration of loneliness—a taboo in contemporary Israeli society. Through suspenseful storytelling, loneliness emerges as a rich and even beautiful feeling that operates powerfully in the relationship of the two sisters.

Critical Praise

An E-vrit website bestseller

The stirring, powerful ending of *The Land of the Monasteries* is a literary achievement . . . an unexpected and even outrageous ending—yet it leaves you with the feeling the story could not have ended otherwise . . . an unforgettable peak.

Omri Herzog, Haaretz

A sophisticated literary creation and the ability to handle a thick web of characters, giving each one its unique and complex role in the story.

Ron Dahan, Yedioth Aharonot

This is a very intelligent book, moving and readable . . . it deserves be longlisted and shortlisted for literary prizes.

Udi Ben Saadya, Walla

With his stirring and thought-provoking writing, Magen takes the reader into mystery that becomes gradually resolved—or entangled.

Smadar Shiloni, Ynet

A delightful suspense book that is also a philosophical meditation.

Maya Levin, LaIsha



Emilie Moatti

Emilie Moatti was born in 1980 and grew up in a religious family of Tunisian descent in the town of Netanya. The oldest of six siblings, she dropped out of high school to go to work and in 2003, she traveled to Paris to study at the Sorbonne. In Paris, she also worked as a producer and spokesperson for the Israeli Cinema Festival and joined several forums dealing with Jewish culture. She was involved in two left-wing peace projects: the Geneva Initiative and the Israel Regional Initiative. Since 2014, she has been a member of the board of WePower, a feminist NGO that aims to integrate women into the municipal and national political arenas. She was elected to the 24th Knesset (Israeli parliament) as a member of the left-wing social-democratic Labor party (Ha'avoda). She served as a member of the

Foreign Affairs and Defense Committee and the Education, Culture and Sports Committee. She also chaired the Subcommittee for the Preservation of Heritage and Aliyah Culture.

Today, Moatti is a writer, publicist, politician, and social activist who appears regularly as a commentator on various Israeli TV channels. She heads the Diplomacy department in the Hostages and Missing Families Forum. *Blue Marks* is her debut novel. She was awarded the Culture Ministry Prize for a Debut Novel in 2018. A French-speaking film version of Emilie's novel, shot in Paris and starring French actors, is scheduled to premiere in France in 2026. Renowned actress and producer Virginie Lacombe, of the French production company Virginie Films, bought the film rights to the film, and currently a behind-the-scenes 'making-of' documentary, incorporating interviews with Emilie herself is in under production.

Blue Marks *Novel*

Publisher: Tchelet | **Year:** 2018 | 246 pp.

Translation Rights: World

A young woman flees the life she has been living on the margins, and lands in Paris — but life on the margins isn't done with her: it comes crashing back just as Iris starts to believe she has finally left it behind for good.

All she wanted was to start over, in another language, where no one knew her. With a steady job and a new apartment, her dream felt just within reach. But then "that man" entered her life. She thought his beauty was divine, with the scarf wrapped around his neck and that gaze that followed her wherever she went. The man who only had a first name. The man she killed.

Behind prison walls, the abyss within Iris is laid bare — the woman who took a gun and shot the man who raped her. Through raw, searing fragments of memory, her path winds between pain and a fragile hope for redemption. From the father who abandoned her, leaving behind a home darkened by grief, to the mother frozen in her humiliation; from the streets of Paris that refused to embrace her, all the way to that cursed night she believed she could leave behind. With tenderness and courage, it gently pries open, finger by finger, the clenched fist of pain, bathing the soul of its wounded heroine in light, and transforming an unfathomable strangeness into intimacy.

Critical Praise

Blue Marks is not a story of revenge, because revenge is a set of searing, vibrant moral fantasies, the very thought of which arouses a feeling of control and purification. The heroine of the novel kills the man who raped her not because of what he did, but because of the smiling newborn he left within her; a baby that awakens no feeling in her, only threatens to erase who she is - like his father before him... She kills in order to survive: the baby will be taken from her, she will go to prison, where she will be able to sit in a cell for years, emptied, indifferent, and protected. And so it happens; that's all that happens...

Blue Marks is a book that requires time. It is not literary fast food that proceeds according to familiar paradigms of loss and redemption. It gives voice to a voiceless figure, without flaunting a sense of triumph or self-intoxication. Yet it has a sober, even daring power that gradually develops over the course of the novel and justifies its stylistic and narrative syntax. Moatti has written a story about a woman on the margins, who erases her act of erasure, and thereby secures meaning for herself - even if destructive and draining... leaving you with a (blue) mark on your body.

Omri Herzog, *Haaretz*

Blue Marks is a heartbreaking book, well-written, with clear and grim observations about the power relations between men and women and about the all-too-likely possibility that women will be exposed to violence, will become victims simply because someone stronger has decided so, and that's simply how it is. It offers an understanding of the human soul in a state of distress. Moatti sketches the technical blueprint for erasing yourself, the timing of the soul's disappearance as a refuge from an unbearable situation. The heroine's mental state, the emotional numbness and distance, are described without being too emotional. It is precisely for this reason that reading *Blue Marks* is so harrowing.

Gilli Izikovitz, *Haaretz*

At the center of Emilie Moatti's debut novel, *Blue Marks*, is a murder that, technically, is a very brief episode in the overall plot. There is also a murderess who lives in absolute alienation, who expresses no remorse for her actions and is unwilling, even for a moment, to surrender to the story that society (the legal system, the press, her family) tells about her. This is the reason why Meursault, the protagonist of Camus' *The Stranger*, surfaced and came to mind more than once during my reading.

Dorit Shiloh, *Hamussach*



So Called Life

Novel

Publisher: Am Oved | Year: 2025 | 203 pp.

Translation Rights: World

Translations: English translation available

On the day before Rona's fortieth birthday, in a hotel spa, a devastating event occurs that floods her with memories she can no longer flee. The next day, she must return to her hometown to attend the funeral of her best friend's father, the man who has violently shaped her life and whom she has tried to forget for decades.

This event sets in motion the plot of Emilie Moatti's novel *So Called Life*, unfurling the story of its heroine's history from childhood to adulthood. The darkness of the story deepens steadily, and what first appears as a catalysing incident proves to be merely one link in a chain of difficult, tragic events that shadow Rona throughout her life. Again and again, she strives to free herself through love and escape to a life seemingly worth living, but this proves to be an impossible task.

With bold writing, rare sensitivity, and depth of soul and language, in a work that blurs the lines between sanity and madness, memory and trauma, Emilie Moatti creates Rona's world and allows readers to plunge into the depths of her consciousness. Between the girl carrying a bitter secret and the woman trying to escape it we discover a wild swamp controlled by an evil sorcerer. This is Moatti's second novel. Her debut, *Blue Marks*, earned her the Ministry of Culture Prize for Debut Works in 2018 and was made into a thrilling feature film scheduled to premiere worldwide in 2026.

Critical Praise

Moatti presents us with a life story that is harsh and despondent. Her writing is gripping, her surgical precision evokes dread – not as a metaphor but as lived reality. It's hard to put the book down. This is reading through fingers held over one's eyes. You don't want to read, yet you read on anyway.

Ron Dahan, Yedioth Ahronoth

In Israeli literature, it's difficult to find pessimistic works... Moatti does not apologize for her heroine's lack of hope. She doesn't resort to sentimental shortcuts or provide the small victories that popular literature tends to offer: optimism, steadfast resistance to evil, sharing one's trauma and demanding recognition of it. She has no interest in offering her heroine or her readers a cathartic experience; most of the time, reality doesn't offer that to victims either... The novel's striking integrity generates emotion throughout: it is deeply sad, searing, and gripping.

Omri Herzog, Haaretz

Don't miss this excellent book.

Iris Ganor, Ella Yovania Reads Books



Tal Nitzan

Tal Nitzan is an award-winning poet, novelist, leading translator of Hispanic prose and poetry, and a human rights activist. Born in Jaffa, she has lived and worked in Bogota, Buenos Aires, and New York City.

She has published seven collections of poetry, two novels, a collection of short stories, and six children's books. She has also edited three poetry anthologies: two of Latin American poetry, and the third a collection of Hebrew protest poetry. Her poems have been widely translated; thirteen selections of her poetry have been published in English, Spanish, French, Portuguese, German, Italian and Latvian.

Nitzan has received numerous accolades across the course of her career.

For her writing, these include the Women Writers' Prize, The Ministry of Culture's Prize for Emerging Poets, and for a Debut Poetry Collection; the Artists and Writers' Rights Society (ACUM) Prize for Poetry; the Publishers' Association Poetry Award; and prizes for poetry from the Hebrew University of Jerusalem and Bar-Ilan University. For her translation work, she has been awarded, amongst other prizes, the Tchernichovsky Prize for Exemplary Translation. In 2004, she received an honorary medal from the President of Chile, for her translation of Pablo Neruda's poetry.

Nitzan currently lives in Tel Aviv.

The Last Passenger *Novel*

Publisher: Am Oved | **Year:** 2022 | 217 pp.

Translation rights: World

Audio visual rights: World

Translations: Partial English; Partial Spanish; Long synopsis in English available

Nina, 22, lives alone in Tel Aviv, staving off the self-destructive tendencies resulting from a childhood of emotional neglect. Named after Nina Simone, the child rebelled against the musical vocation imposed on her; maternal alienation was the price for her independence.

Nina has overcome years of drug abuse, but is still fragile. Her work as a courier for a real estate company has drawn her into uncertain—but certainly illegal—territory, smuggling undeclared cash to Eastern Europe.

One day, returning from one of these trips, a girl her age, of Ethiopian origin, approaches her, approaches her at the airport. Could she use Nina's phone to make a call? she asks. Nina agrees; and from that moment on, she is drawn into a dangerous intrigue. The Ethiopian girl is fleeing woman traffickers; Nina must now confront an evil more visceral than anything she has encountered ever before.

A bestseller since its publication in 2020, *The Last Passenger* blends the coming-of-age and thriller genres to excellent effect, a fast-paced narrative underpinned by vivid themes of female power and solidarity. The story unfolds in and around south Tel Aviv, the city's neglected backyard, with the juxtaposition of Desolate asylum seekers and rapacious real estate lust shaping a tense yet intriguing setting. In Nina, Nitzan has captured a complex and captivating character: vulnerable yet resilient, hurting but still courageous, suspicious but with unexpected reserves of generosity. Alongside her, the book presents a virtuoso cast of supporting characters—a victim of woman traffickers, an opinionated Holocaust survivor, a real estate mogul with environmental concernment and dubious intentions. Nina is a true contemporary hero, a presence who will remain with the reader long after they have turned the last page.

Critical Praise

A beautiful novel with a genuine Israeli hero.

Yediot Aharonot

A brilliant Israeli thriller... impossible to put down... aesthetically powerful, almost cinematic, eschews the need for mountains of detail in order to immerse the reader in [Nina's] experience.

Mako

Tal Nitzan vividly depicts a parallel universe hidden right beneath our noses... a delightful novel. Well-written, laced with suspense.

Israel Hayom



Yirmi Pinkus

An illustrator, novelist, and one-time opera critic, Yirmi Pinkus won the Sapir Prize for a Debut Novel in 2009 for *Professor Fabrikant's Historical Cabaret*. The French edition of the novel was later shortlisted for the Prix Ulysse. *Petty Business*, published in 2012, was an Israeli bestseller, winning the Golden Book award of the Israeli Association of Book Publishers, and was adapted to theater. These two novels have been published in Italian, French and English.

A founding member of the Actus Independent Comics collective, Pinkus is a professor of illustration at the Shenkar College of Art and Design, Israel, where he has taught visual story telling for two decades. He is also an editor of picture books for young readers at Noah Books Publishers; in

2014, he received the Israel Museum Illustration Award for his picture book *Mr. Fibber*.

Pinkus, who lives in Tel Aviv, is widely considered one of the wittiest and most astute storytellers of his home town.

A Layover in Lindenbruck *Novel*

Publisher: Keter | **Year:** Forthcoming | 179 pp. (MS)

Translation rights: World

Audio visual rights: World

Micky Levinson is stuck at the Lindenbruck airport – a provincial town in southern Germany, where he needs to catch a connecting flight from Tel Aviv to Hamburg. As he wanders through the terminal, he encounters a gallery of bizarre passengers, all trying to kill time as they await their flights, who are drawn to tell him their life stories and to extract his. As the hours go by and the flight is delayed again and again, the more questions arise about Micky – what is his real identity? Did he really win the lottery, as he keeps telling everybody? Is he traveling, or running away? And if so, from whom? The short vignettes, each told from the perspective of a different character, slowly start to assemble a picture of Micky's life, and the enigma starts to unravel as Lindenbruck – and the world – fall under the threat of a mysterious epidemic.

With his signature blend of sharp, witty humor, poetic descriptions and his keen eye for the human condition, Yirmi Pinkus creates a novel that grapples with issues of pretense and authenticity, immigration, mundane bureaucracy and the possible escape of love and human connection in an age of solitude.

Way Too Lazy to Die *Novel*

Publisher: Keter | **Year:** 2021 | 285 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English Translation by Yardenne Greenspan; long detailed synopsis available

“We're all going to die; In the meantime, we'll live!”

Benjamin Bobek, well-known painter and seasoned drinker, is galloping headlong toward death: thus his friends warn him, not that he pays them any heed.

Rumors of his imminent departure spark hope in the impoverished annex of the Tel Aviv bohemia scene. Naughty Bobek has conspired to become the star of his own death party, oscillating between penniless actresses and writers, treacherous lawyers, a bride-to-be, compassionate cousins, and other legacy hunters.

Even Yemima, his young lover, no longer seems to be loyal to him. Desperate Bobek, asking to be left alone, exchanges his bequests one after another one in a desperate quest to appease his pursuers. With what is left of his strength, he attacks his triptych—his most ambitious work, and quite possibly also his last—the act of painting capturing the whisper of memory, and the metaphysical meaning of seeing.

Way Too Lazy to Die is a superbly orchestrated comedy novel, lingering in the shadow of death but rippling with life. The fourth novel by the groundbreaking author and illustrator Yirmi Pinkus, his previous have won the praise of readers and critics alike.

Critical Praise

Yirmi Pinkus' Tel Aviv is beautiful, joyful, messy, wonderful ... There is no doubt, Pinkus is one of the greatest living writers in Israel, and he is simply getting better and better... *Way Too Lazy to Die* is a beautiful lament for a world that once was, with a cultural scene populated with real characters: the ones who ran wild in their twenties back in the 1970's, and who came back in the 1990's, in their forties, for a second round of madness. A brilliant book...every moment is a pleasure.

Yediot Ahronoth

The Israeli comic novel that we have coveted for years... [Yirmi Pinkus] is a brilliant illustrator, with an omniscient sense for all kinds of characters and situations... His humour...is almost always on the nose, elegant, effortless, and always at the service of the story. Unlike his forebears in the genre (Hanoach Levin aside), Pinkus does not hesitate to turn to the poetic when the mood takes him. I relished every word.

Malariv

Yirmi Pinkus' new book is sharp and witty. For a few days, I walked about with a smile on my face. I really hope that Pinkus is now working on his fifth book.

La'Isha

An enjoyable and admirable [book], depicting covetousness as a harmless fantasy.

Yediot Aharonot



Professor Fabrikant's Historical Cabaret *Literary non-fiction*

Publisher: Am Oved | Year: 2008 | 303 pp.

Translation rights: World

Book published in translation: French—Paris, Grasset, 2013;

Audio visual rights: World

Translations: complete French and Italian translations; long synopsis in English

A unique and fascinating hybrid of fictional and documentary writing, Professor Fabrikant's Historical Cabaret depicts the rise and fall of Jewish cultural life in Eastern Europe between 1880 and the beginning of World War II. Jewish life is resurrected in all its diverse shades—from the lower classes to the bourgeoisie, from popular variety theater to avant-garde modernity—in ripe and vibrant prose taken directly from research, memoirs set in the period, and personal interviews with Holocaust survivors conducted by the author.

Alongside its fictional characters, the novel features real-life individuals drawn from the annals of Yiddish culture and theater: playwright Avraham Goldfaden, poet Itzik Manger, and the Ukrainian folk singer known as Papir Na Muhi, among others. Iconic historic sites, such as the Nowosci Theater in Warsaw and the Jewish Quarter in Krakow, are eased effortlessly into the plot. Professor Fabrikant, protagonist of this novel, is himself based on the controversial Romanian actor and impresario "Professor" Mosyhe Hurwitz.

Divided into chapters which trace the trajectory of the cabaret's wanderings across Europe, the novel paints a vivid portrait of the Jewish world, from the big metropolises to its small and almost forgotten towns. The materialistic and sensual writing is characterized by colorful descriptions, and by its references to the tradition of the picaresque novel of the 19th century.

The text is accompanied by 30 ink drawings, all executed by the author. These illustrations play an important narrative role, expanding the reading experience and providing readers with visual and emotional cues to the characters and locations within.

Critical Praise

A picaresque ode, dedicated to the love of Yiddish folk theater...chanting the Hebrew text, words from their language, bits of sentences that become music in French translation, melancholy yet with legendary humor. They will recognize the very soul of their culture. Professor Fabrikant's Grand Cabaret retraces the odyssey of the troupe of eccentric Romanian bourgeois, made up of seven young orphans whom he saved from a sad fate.
Eglal Errera, Le Monde

But the '30s were actually bustling years of revival for Yiddish and Yiddish culture. Pinkus alludes to Kafka, Chagall, and Manger, who represent this avant-garde period. Having Yiddish represented by aged actresses may seem anachronistic, like the present's view of the past. But Pinkus manages to breathe new life into even this cliché: nothing, his novel convinces us, is younger and more alive than an old Yiddish actress.
Benny Mer, Haaretz

A troupe composed of bric-a-brac, with its orphans, and its abandoned women with hatreds, complicities, and pettiness. A joyful epic that serves as a picaresque tale, a Polish-style road movie; a truculent tale where Yiddish theater is in the spotlight, before meeting the looming horror of the camps.
Lauren Scheiner, Lecturama



Tamar Raphael

Born in 1989 in Petach Tikvah, Israel, Tamar lived in Tel Aviv and currently resides in Berlin. Her first book, a poetry collection titled *Receding Songs*, published in 2021, won her the Ministry of Culture Prize for Young Poets. Her debut novel, *There Were Two with Nothing to Do*, published in 2024, was received with rave reviews and won the Brener Prize's honorable mention for a debut novel. Her poems and short stories were published in various journals, including *Granta*, *Ho!*, *Hava LeHaba*, *Maayan*, *Moznayim* and *Panas*. She worked as the literary critic of *Time Out* magazine and translated the novella *Benigna Machiavelli* by Charlotte Perkins Gilman. She currently teaches Hebrew as a second language while working on her next novel, which will revolve around contemporaneous issues of immigration and memory.

In August 2025 she'll be a resident at the prestigious MacDowell artist residency program located in Peterborough, New Hampshire.

There were Two with Nothing to Do *Novel*

Publisher: Pardes | **Year:** 2024 | 345 pp.

Translation rights: World

Audio visual rights: World

Yiftach and Ellinor live together “in this city by the sea, which isn't what it used to be”. Ellinor yearns to write, but can barely manage to read. Yiftach, whose advice is usually sound, tells her that the problem is that she's searching for herself in every word, and so she endeavors to turn her gaze outward. He is a parliamentary assistant of an elected official, one of the good guys, as far removed from the ruling party as possible. He also tries to help Dana, his high school sweetheart, who returned to the city after many years abroad. Dana wants to get involved in politics, but it's hard to enter a world that is slowly falling apart. Surrounding the protagonists are floating pieces of conversations, intertwined voices, phrases and sayings that are heard and understood out of context – all coming at a great price.

There Were Two with Nothing to Do is a literary accomplishment, a meticulous and raw portrayal of the attempts of sensitive and intellectual young people to comprehend themselves, just before everything changes. In a poetically analytic language, the author describes a tangle of coming-of-age stories, trying to understand what roles her generation can fulfill at a time when politics and language become empty and hollow. This is not a story of dreamers being awakened to a fragile, ambivalent and violent reality, but a confrontation with this reality from an already disillusioned point of view. Bravery and cowardice are fused together and everyone seems to be circling themselves, searching for budding ambitions and trying to identify what prevents them from feeling fulfilled.

Critical praise

Melancholy is a central element in this book, no less than its fairly minimalist plot. Raphael wrote a debut novel with a distinctive and well-crafted style, possessing a rhythm and atmosphere that transcend both place and historical context. Her style is so unique that one must pause and attempt to break it down: part of it is achieved through her insistence on not mentioning specific names. Her protagonists live in “the city by the sea”, Yiftach works at “the House of Representatives”, a colleague of his gets entangled in a controversy on “social media”, and significant historical events unfold in “our beloved superpower”. This choice imbues the novel with a sense of detachment and anonymity. Another aspect is Raphael's sensitivity to words...

Added to this is her impressive ability to defamiliarize banal images, crafting marvelous descriptions...

Together, these elements create an impression that is somehow both highly precise and entirely unspecific - a style that perfectly reflects the stagnation and sense of helplessness experienced by Yiftach and Ellinor... Despite the lack of specificity in terms of time and place, *There Were Two with Nothing to Do* naturally lends itself to being read as a novel about generational disappointment. It explores the constraints of this particular time and place for people who had prepared themselves to live lives as the cultural and economic elite, only to find themselves struggling for small consolation prizes, such as publishing a book or securing a job as a parliamentary aide. But even though the setting is familiar and the message is easy to decipher, it would be a mistake to read the novel solely as a social and economic critique. Its true strength lies in its universality. The question "What's wrong with her?" or "Why is this young, talented woman unhappy?" is a key motif recurring in literature throughout the generations. The answer to it is sometimes gendered, sometimes shaped by the era, and sometimes, there is no answer at all. In 1963, Sylvia Plath crafted an extraordinarily bleak depiction of a young woman's experience in *The Bell Jar*...

This dark image became a symbol of youthful depression. Plath's protagonist, a brilliant and sought-after student accepted into a prestigious writing program at a New York magazine, experiences what appears from the outside to be a life of endless opportunities, akin to wandering through a candy store, yet from the inside, it feels like a desperate, Sisyphean struggle to carve out a path in an artificial and meaningless world. Raphael's novel ends when its protagonist is 29, just before the final deadline to board the train of heteronormativity and settle into the expected path without paying too high a price. Raphael bids farewell to her readers with a kind of apology, noting that most of the book was written before the pandemic and before the war, making its small-scale story perhaps seem even smaller now. But this is precisely where its power lies, in its ability to depict a sincere and delicate human story about one person's journey to find their place in the world.

Tzlil Avraham, Haaretz

This tension between independence and referencing, between freedom and alluding, is present in Raphael's debut novel - a delightful and decadent work (in the best sense of the word). Ellinor, a frustrated aspiring writer, and her partner Yiftach, an idealistic functionary in a left-wing party (without explicitly saying "left-wing"), navigate a world of cultural references and parodic debates about privilege and social change - all within a specific radius of Tel Aviv (without explicitly saying "Tel Aviv"). And just as in Raphael's poetry, in her prose as well, the act of writing and the search for a personal (or impersonal) style become the subject itself. As one character pointedly says to Ellinor: "What does that even mean, to write like someone else?... You can't write like anyone else, Ellinor. You can barely write like yourself". *There Were Two with Nothing to Do* is an impressive performance of revelation and concealment, of playfulness and sincerity, capturing the spirit of a place and time that must remain unnamed.

Leo Gurevich, Haaretz

The novel's protagonists meet and part, get together and break up, but above all, they search for a role that will define them and give them a sense of place - whether it's saving the world, helping others, or simply doing something. An exception among these characters is Ellinor, who has neither a role nor a job, whose face absorbs the expressions of those around her, and who can barely be herself.

Motty Fogel, Yediot Aharonot

In the uncanny yet familiar world that Raphael constructs, nothing is stated explicitly, exactly as it is. Abstract ideas are lost in a tangle of words and sentences, simpler concepts are left unsaid, and even the most basic terms are replaced. Instead of Tel Aviv, there is "the city by the sea"; instead of a left-wing party, there are "our side" and "our camp"; instead of WhatsApp, there is "the instant messaging app". As the novel progresses, it becomes clear that this is more than just a clever stylistic choice. Layer by layer, Rafael builds an atmosphere of detachment - ironic and almost grotesque - where everyone, with a deep sense of self-importance, talks endlessly about very little. The characters occasionally recognize the slightly more complex language around them, yet they remain cocooned in a uniform, insular discourse, one that directly embodies the "right" messages, the indignation and righteousness of their worldview. For Ellinor, however,

this discourse takes on a more private, physical, and often non-dialogic form...

Raphael's linguistic and representational elusiveness, combined with her masterful command of Hebrew, is evident on every page, not just in her portrayal of public and cultural spaces but also in her depiction of personal experiences. Ellinor's public silence - her constant wondering "what do they know that she doesn't" - becomes both a barrier and an invitation into her inner world, brimming with hyper-awareness and sharp analytical insights. It would be easy to dismiss her life - struggling to read because she searches for herself in every word, struggling to write because writing requires an active interest in things outside oneself - as a portrait of privileged idleness. Similarly, Raphael's attempt to characterize "the self-exploration of educated and sensitive young people, just before everything changes", as described in the book's back cover copy, could be seen as overly ambitious. But the novel proves that this ambition is justified, if only because these educated, sensitive young people manage to represent something far beyond the fragile boundaries, both literal and metaphorical, of greater Tel Aviv...

Ellinor's struggle to find her place in the big city, in the wider world, among the so-called "great" people, serves as a reminder that this elusive space is not a matter of geography. The challenge of navigating space, any space, whether peripheral or central, bourgeois or bohemian, is always elusive, requiring interpretation and arrangement. Any deeply felt presence within a defined environment can serve as the foundation for a multifaceted process of both collapse (of ideologies, definitions, roles) and creation (of words, language, reality, experience)... Raphael presents an extremely impressive debut novel, distinguished by a strikingly personal style, a notable talent rich in sensitivity and aesthetic depth, and a masterful, intricate handling of the Hebrew language.

Yaacov Goldberg, MAKO

When I came across Tamar Raphael's debut novel, I was glad to discover that it encompasses the authentic experiences of a generation of the here and now... *There Were Two with Nothing to Do* is a refreshing, different and intriguing novel... In the first person, and through a protagonist with a delicate soul and a clear-eyed gaze, Raphael depicts Ellinor's hesitant steps with remarkable restraint, avoiding sentimentality or clichés. Drawing on both well-known and niche literary references, Raphael dissects the experiences of a woman struggling to find her place in the world, not only because of her age but also due to the endless national and political turmoil surrounding her. The novel grapples with everything that troubles young people in their early twenties: relationships, starting a family, career choices, and self-fulfillment. But when all these concerns persist in the shadow of political upheaval, it is the most personal, intimate form of agency that is truly put to the test. While reading, I couldn't help but be reminded of Ronit Matalon's distinctive writing, rooted in both a sharp human sensitivity and an incisive critical perspective. The novel raises fundamental questions that linger long after the last page: Who does the younger generation look up to? What are its personal and political role models? And in the end, what will prevail - fear or hope?

Sarai Shavit, Israel Hayom

The absence of hope is precisely the central theme of the novel. All the evasions that permeate the story - dodging action, avoiding strong opinions, shying away from commitment to either personal or collective goals - form its very core. Evasion is both the content, an indirect yet sharp political critique, and the form: the novel articulates a different kind of poetics, one that might be called the poetics of disappointment. The language of the novel is steeped in avoidance, a deliberate distancing from direct engagement with things themselves. And yet, this constant circling around issues ends up drawing a bold outline around precisely what the text critiques. One of the novel's defining historical moments is described in a way that not only disillusioned millennials will immediately recognize.

Shiri Shapira, Sfarim BeOtobusim

Ellinor's indirect path, set apart from the race her peers are running, and, on the other hand, the helplessness of those runners and the futility of their efforts, are masterfully crafted in the novel. The plot unfolds at a leisurely pace, with every action deconstructed down to its smallest components, creating

a sense of deceleration, distance, and suspension, as events seem to hover, stripped of their immediate meaning. This is, first and foremost, a poetic achievement, and Rafael's strength as a poet is evident in descriptions such as: "I waited for the moment when the lilac-colored sun would be sucked into the water"... The novel's process of dismantling and reassembling mundane occurrences, or, in this case, a cliché like a sunset, not only forces readers to slow down and engage in active reading but also suggests that language itself does not fulfill its role. The separation between signifier and signified, the refusal to follow conventional linguistic paths, opens the door to new discoveries. A seemingly trivial description gains vividness in the reader's mind's eye, painting a living picture that reveals the underlying tension simmering beneath the surface of this strange situation...

At the same time, this prolonged focus, this close examination, paradoxically creates a sense of detachment, as if the narrative were lifted from an anthropological study. Indeed, there is perhaps something anthropological in Rafael's gaze throughout the novel. The end result is a work of striking beauty, filled with sharp insights scattered throughout its pages.

Naama Israeli, HaPanas



Amalia Rosenblum

Amalia Rosenblum is a writer and psychologist. Born in 1974, she spent her infancy at New York's (in) famous Chelsea Hotel, and grew up in the Jewish-Arab city of Jaffa—a captivating and polarized environment that often features in her writing.

At eighteen, Rosenblum moved to New York, where she lived and studied for more than a decade. Graduating Class Valedictorian at CCNY, she subsequently took a PhD in Psychology from The New School for Social Research. Rosenblum began writing professionally at an early age; her novels have been published in several languages, earning both commercial success and critical praise.

A couples therapist, Rosenblum writes a widely read weekly column for the Israeli national daily Haaretz. Discussing insights from her work, the column explores hot-button relationship issues ranging from polyamory to the use of psychedelics in couple work.

Saul Searching, her most recent novel, was praised by the Israeli daily Yediot Aharonot as “positioning Rosenblum in the top tier of Israeli writers.” Her literary output, which also includes two prime-time television dramas, is influenced by her professional work. Most recently, she was part of the production team for Hagai Levy's HBO adaptation of the Bergman classic “Scenes from a Marriage.”

Saul Searching *Novel*

Publisher: Keter | **Year:** 2019 | 411 pp.

Translation rights: World

Audio visual rights: World excluding Israel

Translation: Partial English translation by Yardenne Greenspan

Five chapters available in English translation

Saul Semel is one of Israel's most famous writers. Dividing his time between Tel Aviv and New York, he has been published by the world's top media outlets, and has, on the eve of 9/11, a coveted guest lecturer gig at NYU. True, he hasn't published a new book for a decade, but this isn't the problem for Saul. Saul's problem is other people.

His editor, his ex-wife, even his mother: they all want him to put more into preserving his standing in the literary world. Maybe that's why Saul spins out of control when Alona enters his life. Brilliant, enigmatic, she worships the very ground he walks on. Saul has never met anyone like her. Her literary knowledge is patchy, but she writes with the verve of a polymath; emotionally vulnerable, she nevertheless has the poise and confidence of a survivor. Saul sees in Alona the key to his comeback; and so he ignores every warning sign as he plunges into a madcap journey with her, putting them both, and everything he holds dear, in jeopardy.

Saul Searching is brilliant, compelling, funny, profound. It's a novel about the fear of redundancy and the uncomfortable awareness that the best is in the past, it's about the anxiety that follows acknowledgement that everything you think about yourself is untrue. It's about the realization that once you dare think about making a deal with the devil—well, it's a done deal already. Like it or not.

Critical praise

[Rosenblum writes] with gusto, as though at a literary banquet where the character of the hero has been wolfed down, and then a glass raised to toast the deed.

Haaretz

[*Saul Searching*] is an unadulterated pleasure, even for readers who have no particular interest in the dark side of the literary world.

La'isha

Eeppies and Beeneenes *Short Story Collection (in progress)*

Publisher: MS; to be announced | Year forthcoming | 3600 words (one story)

Translation rights: World

Audio visual rights: World

Translation: English translation by Yardenne Greenspan

“Mom, before you had me and Zohar, did you have nice boobs?” asks Noga, Orna’s irrepressible younger daughter, at the beginning of this powerful short story.

Orna, mother of two, stands before her mirror, confused. After twenty years, her husband Shlomo has left her and the girls to find himself. Tonight, she has a date, and must get ready—not because she wants to, but because she has to. Well, she thinks she has to.

What does Orna really want? She hasn’t got a clue. Maybe for the babysitter to let her down, giving her an excuse to cancel the date? Or that she does turn up, so she can be wined and dined by a handsome stranger? That the pet hamster starts looking after her babies instead of eating them? Or that Shlomo might give up this mid-life crisis nonsense and just come back home?

With her direct and sweeping style, Amalia Rosenblum paints a portrait of a shattered Israeli family, and the mother who is trying to piece the shards back together. In this sharp and perceptive short story, Rosenblum peels away layers of everyday banality to reveal the searing fear that drives people when the ground drops out from beneath their feet.



Yoram Rosner

Born in Israel (1961), Yoram Rosner practiced electrical engineering until discovering that he was more interested in people than electrons. He turned his professional life around, running a well-known user experience design agency while writing novellas and novels. *Weltmeister* is his first published work.

Weltmeister **Novel**

Publisher: Kinneret, Zmorah-Bitan, Dvir | **Year:** 2023 | 382 pp.

Translation rights: World

Translations: Partial English translation available

Climate change sparks a catastrophic heat wave in Israel, fostering political and social unrest in numerous cut-off towns.

Fires engulf the small town where young professor Dan Gidron lives with his wife, Eleanor. Dan is a stern man of few words, the son of a war hero (or, as some would say, war criminal), and Eleanor is a sharp-witted TV personality. Trapped with them in the same house is Dan's assistant, a gentle young man who is hopelessly in love with Eleanor.

As flames approach the town's houses, the terrified residents split into two camps: those who demand to be evacuated and those who are determined to stay. Dan hopes to unite everyone under his leadership but is challenged by a charismatic and violent resident. This thug humiliates him in public and takes over the town with the aggression, divisiveness, and incitement that only utter chaos can cause.

Dan's facade of masculinity cracks when confronted with this blatant cruelty, while his indecisive assistant gets the chance to be a hero in his own right.

Critical Praise

In his debut novel, Yoram Rosner succeeds in describing the protagonists' sense of helplessness, the collapse of the social order, the point when the intense heat outside starts to seep in - and leads to a complete fusion between reality and delusion. And as the temperatures rise, the writing itself becomes wild, sometimes grotesque... Through these three representations of masculinity raise a discussion on the question of "toxic masculinity" and the toll it takes, both on the environment and on the men themselves... This is a mature and powerful book, which combines concrete descriptions with episodes of stream of consciousness and a unique use of language. The intense emotional impression it leaves, and the dilemmas it raises, are expected to accompany the readers for a long time

Eyal Hayut-Mann, Israel Hayom

Rosner's novel is on fire, and the reader, mesmerized by the fire, unwittingly gets closer to it with every page he turns in this exciting book.

From the back cover: Oded Volkstein

Like a self-fulfilling prophecy, Yoram Rosner describes in an original and surprising new novel how a calm situation transforms in an instant and burns everything, and how out of a heated climate arise tyrannical leaders... The climate change is present in the book. Everyone sweats all the time, and the air conditioners and fans don't always help. In such an extreme situation, extreme phenomena also develop...Another central theme in Rosner's novel is masculinity. There are three types of masculinity here: on one end of the scale the bookish student Asaf, out of a job and single; at the other end the emotionally disabled, serious professor, while the one who breaks the scale is the masculine and violent Stud. Only towards the end of the novel is it possible to understand who the "real" man actually is.

Shiri Lev-Ari, Calcalist



Ilana Rudashevski

Ilana Rudashevski is an Israeli author, architect, and urban planner. *Taska*, her debut novel, was a critical and commercial success in Israel, receiving glowing praise in the local media. Her short stories have been published in various Hebrew literary magazines, winning a number of literary honors, including first place in Haaretz's prestigious short story contest.

Rudashevski lives in Jerusalem with her family.

Taska *Novel*

Publisher: Shtaim | **Year:** 2022 | 255 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English

Taska is an untranslatable Russian word that captures a sense of inexplicable melancholy, longing, and nostalgia. This elusive feeling is at the heart of Ilana Rudashevski's debut novel—an instant bestseller that received enthusiastic responses from readers and critics alike. Following an immigrant family from the Soviet Union to Israel, *Taska* relates a migration story that is witty, poignant, and entirely new.

In the early 1970s, Max and Sophie leave behind their beautiful home and loved ones and immigrate to Israel with their two daughters. They know that they may never see their family and friends again, but are nevertheless driven by a persistent urge—part ideology, part survival instinct. Once in Israel, they settle in a utopian tiny community on the Egyptian border—only to be uprooted again when the Sinai Peninsula reverts to Egyptian control.

Present-day Israel. Sophie is dead; her elder daughter Elka, an urban planner in Jerusalem, is caught up in a bribery scandal. Even though she has lived in Israel since her childhood, the affair confronts her with cultural rifts that have been running beneath the surface all the while. At once earnest and ironic, nostalgic and disillusioned, Elka traces her family's story—and the sense of indistinct longing that is inseparable from immigrant life.

Critical Praise

Written with charismatic skill uncommon in debuts, diving into [Taska] is emotionally and conceptually rewarding.

Omri Herzog, Haaretz

Composed with confidence, with a humor typical of modern Russian literature, [Taska] moves elegantly between times and continents.

Shiri Lev-Ari, Calcalist

Rudashevski moves between life and death, past and present, childhood and old age, hallucination and hard-core reality (a misconduct affair), with the skill and grace of a sophisticated author.

Yaron Fried, Maariv



Agur Schiff

Born in Jerusalem in 1955, Agur Schiff is an author, filmmaker and professor emeritus at the Bezalel Academy of Art and Design in Jerusalem. He has published two short story collections and six novels. He has been awarded the Israeli Prime Minister's Prize for Hebrew Literary Works; his novel *The Latecomers* (2013) was shortlisted for the Israel's prestigious Sapir Prize for Literature. Schiff lives in Tel Aviv.

Professor Schiff's Guilt *Novel*

Publisher: Achuzat Bayit | **Year:** 2021 | 287 pp.

Translation rights: World excluding English

Translation: English translation by Jessica Cohen, Man Booker International prize winner

Rights sold: World English (New Vessel Press, NY)

An Israeli professor travels to a fictitious West African nation to trace a slave-trading ancestor, only to be imprisoned under a new law barring successive generations from profiting off the proceeds of slavery. But before departing from Tel Aviv, the protagonist falls in love with Lucile, a mysterious African migrant worker who cleans his house. Entertaining and thought-provoking, this satire of contemporary attitudes toward racism and the legacy of colonialism examines economic inequality and the global refugee crisis, as well as the memory of transatlantic chattel slavery and the Holocaust. Is the professor's passion for Africa merely a fashionable pose and the book he's secretly writing about his experience there nothing but a modern version of the slave trade?

Critical Praise

In this very funny, wise, and rueful novel, the cranky hero thrashes around in the coils of guilt, atonement, desire, and shame once he learns that a distant relative was a slave trader. (There's other bad stuff, not nearly so distant.) But really, he's no more culpable than we all are—and no less.

James Traub, author of Judah Benjamin: Counselor to the Confederacy and Foreign Policy magazine columnist

Not only a hilarious satirical novel full of self-deprecation, but also a topical and very relevant book, which cleverly ridicules the self-righteous and should finally place its author alongside the most prominent writers.

Haaretz

One of the most thrilling and thought-provoking novels I've read in the past year... Schiff writes with simplicity, full of charm and humor.

Israel Hayom

A wonderful and brilliant book... a very entertaining book, rich with imagination and literary innovations.

Walla



Asaf Schurr

Asaf Schurr is an Israeli author, translator, and editor. In 2009 he received the prestigious Bernstein Award for his novel *Amram* as well as the Prime Minister's Prize for Hebrew Literary Works, and was a finalist for the Rohr Prize for Jewish Literature in 2013. He has written book reviews for various Israeli newspapers and cultural supplements.

Schurr studied theater and philosophy at the Hebrew University and Tel Aviv University and trained in behavioral therapy for dogs. He also practices and teaches Wu Wei Gung Fu. He lives with his wife close to Tel Aviv.

The Track is his eighth book.

The Track *Novel*

Publisher: Hakibbutz Hameuchad | Year: 2025 | 160 pp.

Translation rights: World

Audio visual rights: World

A dinner for four ends in sudden, temporary blindness. A lovers' encounter at a hotel goes wrong. A scooter rider, fresh from a near accident, arrives at his aunt's home and stumbles upon something astonishing. Above ground, train traffic grinds to a halt – while deep beneath the surface, the marks of an ancient excavation in the rock still linger.

In precise, understated language, with his intimate storytelling and a fine thread of humor, Asaf Schurr paints the portrait of a society feeling its way through the dark. Stories, characters, and flashes of memory race like tracks toward a moment that seems on the verge of happening – or perhaps has already happened, its meaning still hidden. Together, they move toward a singular work of fiction unlike any other.

Asaf Schurr presents a deeply felt literary response to Israel's current social reality – one that shines a light toward the future. His previous works have been published in English (Dalkey Archives), German (Berlin Verlag), French (Actes Sud) and Italian (Volland)

Critical Praise

Few writers can take a familiar, cliché-filled exchange and render it with such precision and charm that it is precisely the formulaic phrasing of the characters that leaves the reader in awe of the writer's skill. Asaf Schurr is one of them. This is Schurr's eighth book, and here too he is a philosophical, empathetic author, with an exceptionally sharp pen and a distinctive sense of humor that surfaces from time to time...

The Track is not a post-apocalyptic novel, nor does it directly address current events, but it reads as a work charged with trauma from beginning to end. Its characters lead entirely ordinary daily lives – except for one thing that robs them of normality: a constant, chilling sense that everything could collapse in an instant, and any moment... Within this hyper-realistic reality, something happens that lies somewhere between the highly improbable yet still possible – and the outright fantastic. Time itself seems to slip off its rails, and the story's characters must exist under entirely different rules.

Some scenes feel like dreams; others like a confusing AI-generated image where you have to count the fingers to tell whether it's real or not... Schurr gazes at humanity from a perspective reminiscent of a nature film, or of a researcher peering with fascination at a petri dish in the lab. His research question is this: What happens in those moments when the ground splits open, time veers off course, and something occurs that is possible – yet utterly unthinkable. It's a question so urgently relevant these days, and Schurr does what literature at its best does: approach it in an original, delicate, deeply sensitive way – without hammering

away at the sore spots.

The conclusion of his inquiry is that everything we take for granted is, to an unbearable degree, fragile and brittle. The corner grocery in the village, the train station, the railway track, what seems reasonable to eat, and whom it seems reasonable to touch – all are invisible walls that can crumble in an instant. In the midst of this, human beings try to cling to what is taken for granted and to remain human. We know this, of course – but not in the unique way that *The Track* tells it.

Tzlil Avraham, Haaretz

This is a smart, subtle, and thought-provoking Israeli book, a carefully woven and precise fabric of human stories, with several protagonists. It's well divided into short chapters that begin and end in just the right places, written in Schurr's wonderfully crystal clear language, a language that makes readers more sensitive...

Anyone looking to read a creative and profound literary response to the contemporary Israeli reality—sad, horrifying, fragile, and shocked—should open *The Track* and discover the work of Asaf Schurr. I've considered Schurr one of the greats of Hebrew literature even before the massacre and the war, since he published his previous book, *The Bear*, which portrayed Israeli lives after a great disaster. In many ways, *The Track* continues the disaster consciousness of *The Bear*, but the understanding of disaster has shifted: it is no longer “something that happened” as a collective trauma, nor is it “something that will happen” as collective anxiety. Rather, it is here always, ongoing and spreading, shaping the subjects whose lives continue alongside it.

The two central storylines in this book are essentially emotional states that seem to move along by themselves, without any certainty that they can be controlled... The issue of naming, knowing how to call something by name, is important here in connection with the relations between psychic structures and social mechanisms. But above all, this is a work of images, where similar matter meets similar matter, and similar emotion meets similar emotion. Even the interwoven stories are analogous to one another... *The Track* is the essential literary response to October 7. It replaces memory albums and documentary texts. An outstanding literary creation is the one that plants its roots deep into the circumstances of its historical moment, and this is the literature that lights the way... It seems that Asaf Schurr has quietly embedded himself in the contemporary literary field, and with almost invisible steps, he fortifies his position as part of radical political writing in Hebrew.

Navit Barel, Ynet

Asaf Schurr's sentences practically dance, the words moving fluidly across the page... The short chapters weave together two main storylines in alternating episodes: one about the people in a train car, the next about a tangled relationship between two childhood friends and their partners. Sometimes the narrative veers off to a new character who seems minor at first, until they suddenly take on a key role. The story slips back and forth between these groups, switching from first-person perspectives to an all-knowing narrator, peppered with humor and surprises that pop up like clowns at a circus — all woven so tightly you just can't put the book down.

Everything's woven, literally. Thoughts, details, and scenes are described in such fine detail, zooming in deeper and deeper — and somehow, all at once, it connects with our own lives, yours and mine, here and now... And the ending? Simply amazing.

Atara Ofek, literary critic and blogger

The Bear *Novel*

Publisher: Hakibbutz Hameuchad | Year: 2023 | 149 pp.

Translation rights: World

Audio visual rights: World

Translations: English translation by author Todd Hasak-Lowy

It was not a bad world to live in. Even after the destruction, life still persisted in all its beauty.

At the end of a near-extinction event, Israel is full of wreckage. The hunger and danger are not yet over, but some people still collect moments of joy and kindness among the deserted grocery stores and orphaned post offices. There are packs of dogs and children playing together in the streets. A large bear prances on the sand and the asphalt. Cats wander aimlessly. New and fragile relationships develop cautiously, as if from a distance, between the survivors living among the ruins.

The Bear is a story about life in post-apocalyptic Israel. In lively and agile prose, Asaf Schurr moves among characters and events and depicts a vivid world of horror and compassion, cruelty and camaraderie.

Critical Praise

Asaf Schurr is one of the greatest Hebrew writers of our times... this isn't just another book about what will happen in Israel after the apocalypse. It's a book about scattered reflections, about a present that we all already know, from the anxiety and from the spirit.

Navit Barel, Yediot Ahronoth

The insistence of finding the beauty within the catastrophe is probably what distinguishes The Bear from most of the dystopias that keep multiplying on the bookshelves.

Maya Becker, Haaretz

With The Bear, Asaf Schurr reinvents the dystopian genre. It's a beautiful and lucid novel whose heroes find compassion and mercy even after the apocalypse... In a brilliant turn, Schurr uses the apocalypse as dark background for a beautiful, intimate novel, whose characters wander between the abandoned houses, still living their small lives, building relationships of love and kinship and experiencing moments of compassion and even boredom. In a place of horror and rebuke, The Bear is enveloped in sorrow and observation, and its heroes are much more than mere survivors. In clear and minimalist language, he reminds us that after the apocalypse there is beauty and empathy, that the world was here for a long time before us and will be here for a long time after us, and that there is consolation in this fact... Schurr is without doubt one of the best Israeli writers working today.

Yoana Gonen, Haaretz



Laurence Sendrowicz

Laurence Sendrowicz is a French writer and playwright, an actor, and a translator of contemporary Hebrew literature into French. The Israeli writers whom she has translated into French include Zeruya Shalev (Prix Femina étranger 2014), Hanoch Levin, Yoram Kaniuk, and Dror Mishani. Her plays, which have toured theatres and venues across France since 2011, have been supported by the Beaumarchais Foundation and the Centre National du Livre. Sendrowicz played a pivotal role in introducing the work of Hanoch Levin, in both translation and performance, to French audiences; she staged a cabaret show of his sketches at Paris's Théâtre de la Tempête in 2005. Since 2017, she has led a creative writing workshop at Paris-Diderot University (Paris 7). In 2018, she won the Bernheim Prize for

Letters, as well as the Translation/Adaptation prize of France's Society of Dramatic Authors and Composers (SACD). In 2012, she was awarded the SGDL Grand Prix for Translation.

Her novel *They Didn't Get the Kids* will be published in Hebrew translation in 2023 by Keren Publishers, Tel Aviv.

Three of her plays—*Les Cerises au kirsch*, *itinéraire d'un enfant sans ombre*, *Faute d'impression*, and *Ma Mère voulait*—have been published by Editions Caractères, Paris.

They Didn't Get the Kids *Literary Non-fiction*

200 pp.

Original language: French

Translation rights: World

Audio visual rights: World

Translation: Hebrew (and French original)

One evening in 1943, in Brussels, a child of ten grabs his little brother's hand and leaves the apartment of the "lady" who, ostensibly, had been sheltering them from the repercussions of the Nazi occupation. Why, in the heat of a raging war, does he decide to throw himself and his brother into the unknown and all its dangers? In retrospect, simply trying to understand the perilous circumstances that must have forced an act so reckless is enough to drive one crazy. All the more so once one learns that after fleeing their hiding place, the two brothers wandered from orphanage to orphanage, and from deprivation to humiliation. In retrospect, this story is indeed unbearable, not least because one of the two—just like the daughter of this child, who herself is the mother of two boys—has an unrestrained imagination! "How did you survive?" With a tenacity bordering on obsession, she tirelessly cross-examines her father. He does want to engage with her concern, but is only equipped to answer her questions with his threadbare memory and a good-natured smile. Through the author's attempts to draw out the stammering memory of a Holocaust survivor via a series of conversations, an intergenerational dialogue is established that navigates between past and present, imaginary constructions and everyday life.

And the reader is left with questions, forever left unanswered. Can we let fiction take over the facts? Dare we believe it closer to reality? Might it be due to a genetic heritage, of uncertain origins but viscerally felt in the here and now?



Saleit Shahaf Poleg

Saleit Shahaf Poleg is a writer, editor, and university lecturer. Born in 1977, she spent her childhood in Beer-Sheva, and her adolescence on a Kibbutz and in a Moshav (collective agricultural settlement) in the Jezreel Valley in Northern Israel. Shahaf Poleg has an MA in English Literature and Creative Writing from Bar-Ilan University, and has published short stories in leading Israel and international literary periodicals, in both Hebrew and English. In the summer of 2017, the Harrison NY Jewish Community Center's Short Story Club invited her to host a master class discussing her short stories.

Till it Rains Again, Poleg's debut novel, is an Israeli bestseller, topping the charts for weeks and is highly praised by critics and public.

All the Way from Oklahoma *Short Stories*

Publisher: Shtayim | Year: 2024 | 160 pp.

Translation rights: World

Audio visual rights: World

Translation: partial English translation available

The Pontiac wasn't easy to drive but that's all they had and we took it. I become aware of the expressions on the faces of the drivers who swerve around me. They range from amazement to pity to fury. As one woman overtakes irritably, she turns back to yell, "If you don't know how to drive, go back to fucking Oklahoma!" and I don't even know where Oklahoma is. We're giving the state bad PR. There are days when I know that without Ami's love I won't survive more than twenty minutes, and on other days I shove away that love, ball it up like an unsuccessful draft and don't give it a second thought. But now Ami is in pieces, unconscious, and I have to keep going. We may need a doctor after all.

Four funerals and one grandpa who disappeared and refuses to attend his own funeral; A young mother who runs away from home and embarks on an intergalactic journey of self-discovery; A woman emerging from her old leather suit in a Kafkaesque story; A lively elderly woman in a heroic battle for life and death against a representative of a construction company coveting her home. These and others are the protagonists of the fantastical, wild, poetic, and amusing stories in the new collection by Saleit Shahaf Poleg, *All the Way from Oklahoma*.

Saleit Shahaf Poleg burst onto the local literary scene with *Till It Rains Again*, her debut novel that garnered praise from readers and critics alike, and went on to win the Ministry of Culture's Publishing Award for a debut novel. The book became a bestseller in Israel and was published in German (Aufbau) and Italian (Neri Pozza).

Critical Praise

The stories are diverse and revolve mostly around female protagonists, even though the best story is about a man – a grandfather who, while dead, drags his family from cemetery to cemetery in four funerals taking place at different times, as he disappears and refuses to attend his own funeral, as he used to disappear all his life, living the grandmother worried and wondering where he is... It is clear that every story is different, and they are all very good. The logos of the stories, their essence, the overarching argument of the oeuvre, isn't new; Shahaf Poleg walks in familiar paths of the Hebrew-Israeli prose. But the way she treats the material is original, the narratives are surprising, and her rare ability to control the story without it slipping through her fingers and refraining from drab and bland endings is fantastic and very impressive...

The collection strives to depict an overall, feminine and feminist portrait of women across Israeli society.

And the men? They are always passive, zombie-like, half-conscious at best and half-dead at worst, and if they happen to be alive, they are the subjects of ridicule and wit. The women want to rebel, but end up as bourgeois, her partner always at work or in the military... Shahaf Poleg manipulates the language, but not in a shallow, copywriter fashion but profoundly, in a thought-provoking way...

All the stories possess some degree of creeping yet prominent Misandry, as a poetic leitmotiv... but it does not disturb the reader, since it is written with captivating grace... This argumentative side of Shahaf Poleg, manifested in the constant criticism of the opposite sex, doesn't obstruct the stories, but rather enriches them... The stories often reach towards the abstract and the fantastical... (but) Shahaf Poleg knows how to slide into the fantastic with nonchalant elegance.

Ran Yagil, Globes

Shahaf Poleg's stories tend to be sharp, precise and to the point. Some of them are based on situations she derives from reality – and then manipulates, distorts, rearranges and takes to the extreme height of absurdity - and the best among them hit the reader like a slap of a wet towel to the face. One of the stories, *Betty's Train Wreck*, deals with an elderly woman who leads a heroic battle against the representative of a construction company that wants to appropriate her property and build residential towers over it, and ends in an outburst of violence that may or may not have ever happened. In another story, *Just One More Time*, a woman follows her ex and his new partner with a determination not unlike that of the stalker from Netflix's *Baby Reindeer*. *Everyone Wants Me Dead* is, as its name suggests, a display of paranoia that echoes the events of October 7th.

Ronen Tal, Ha'aretz

Here she is at it again Shahaf Poleg - back winking at us, like the protagonist of one of the stories who, even though no one is actually trying to eliminate her, trying to console her son during a missile attack, as he asks, "Why is everyone trying to kill us?" while avoiding a hug (but any of her readers open to it won't miss the narrator's hug). "Sweetie, don't take it so personally," she whispers to him. It's funny, but it's clear to her that this war simply cannot be taken impersonally. Or not to take it too seriously, as Shahaf Poleg asks us to do most of the time between the lines. It is possible, and even recommended, to laugh in the face of death, as some of the characters in the stories do...

How wonderful it is to discover that death doesn't really change the order of things... Shahaf Poleg's protagonists interact with death, but most of them harbor a great passion for life, and some are hungry for change. Like in the story *Lizard Tongue*, named after an unwanted kiss initiated by a particularly dubious brother-in-law, they even launch the *Theater of Life*, which will be nothing but a morbid and absurd show that wizzes around a cemetery on a mobility scooter... Shahaf Poleg has sympathy for people who try their hardest and insist and get excited and despair in every Israeli city... Israelis whom everyone is trying to eliminate, and even the routine of everyday life may kill, but before that happens, they eliminate everyone else themselves... Death is funny, so we laugh.

Yaron Fried, Ma'ariv

The small, petty calculations that we all constantly make, are made sharper and clearer by Shahaf Poleg. She deconstructs love, and does so many times over throughout this excellent collection, at different points in time, in different contexts, with an unfamiliar perspective... Poleg's boundless imagination is wild and exciting; existence is a theater of death filled with dark humor. With malicious madness, she scorches moments of insanity and terror, creating cracks in the fabric of her protagonists' lives, turning them into cruel, swallowing sinkholes. Threads of fate and karma stretch across time, change lives, determinedly cutting through the flesh. Everything seems friendly and polite, but in fact, it's destructive and deceptive... But for Saleit Shahaf Poleg, in every defeat there is a victory, and in every victory there is a bit of defeat.

Ran Bin Nun, Yedioth Aharonot

Till it Rains Again *Novel*

Publisher: Two Sfarim Publishing house | Year: 2021 | 235 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English and long synopsis

Rights Sold: German (Aufbau, Berlin), Italian (Neri Pozza, Milan)

Winner of the Ministry of Culture award for debut book 2021

Yaeli Shteinman returns to the village that she had promised never to set foot in again. She is carrying her unborn child, its future already overshadowed by uncertainty and fear. Gali, her sister, has returned from Canada. She is to be wed, she thinks, under the grapefruit tree in the backyard of the family home; but the groom is not showing up.

It has been twelve years since it last rained, twelve years since the family secret was exposed. Now, the past is threatening to haunt them once again.

In a valley defined by strife, in one of the first of Israel's revered collective agricultural settlements, three generations of Yael's family must face the consequences of the secret locked up in their attic for decades—and other secrets, even more terrifying, passed like a heirloom from generation to generation. As the family drama unfolds, the villagers struggle with the rain that refuses to fall. Farmers clash over the little water left, even as their crops are superseded, slowly but surely, by soulless real estate.

In *Till it Rains Again*, Saleit Shahaf Poleg details with humor and irony, but also with compassion, a portrait of what remains of the great Zionist settlement dream; a story played out by some of the most colorful and unforgotten characters of contemporary Israeli literature.

Critical Praise

Poleg tells the story of the history and ideals of the Zionist settlement dream over generations in a polyphonic, witty and energetic manner.

Litprom, Best World Literature of 2023 List

Saleit Shahaf Poleg's debut is nothing short of a great Israeli generational and social novel.

Elle

A mature and sophisticated novel... superbly crafted in terms of plot and structure, its gaze and its voices, its universe and its characters... an impressive debut by a writer who enters the arena of Hebrew fiction with a confidence, offering the readers a multidimensional artistic and emotional experience.

Haaretz

Excellent constructed from beginning to end... Shahaf Poleg succeeds in creating a multi-generational mythology of authentic Israelis, rooted and replete with Zionist ideals, slowly being abandoned through a despairing process that one cannot tear one's gaze away from... Shahaf Poleg's [book] has a rich and sophisticated plot full of revelations... a book with rhythm, fun to read.

Yediot Aharonot



Dorit Shiloh

After completing her PhD thesis and teaching at various universities, including La Sorbonne, Ecole Normale Supérieure in Lyon and Tel Aviv University, Dorit joined the Israeli publishing marketplace as an editorial coordinator at the Achuzat Bayit Publishing House. A writer, professional editor and translator, she specializes in quality literary translation (having translated into Hebrew works by Romain Gary, Pierre Lemaitre and Romain Puértolas to name a few), and writes book reviews for *Haaretz* newspaper. Since 2017, she has been the co-founder and editor of the leading Israeli literary journal *HaMussach*.

Her debut book, *The Countdown* (2020), was sponsored by the Rabinovitch Foundation and Israel's Ministry of Culture, was awarded the Jewish National Fund's Yitzhak and Rachel Goldberg Foundation Hebrew Literature Prize for a Debut Book (2021), and was chosen as an Outstanding Book of the Year 2020 by *Haaretz*.

The story "Mercy", from *The Countdown* collection, has been published in *Jewish Fiction* Fall 2022.

The Countdown *Short Stories*

Publisher: Pardes | Year: 2020 | 114 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete French translation by Laurence Sendrowicz. Partial English Translation by Yardenne Greenspan

The book was awarded the Jewish National Fund's Goldberg Foundation Hebrew Literature Prize for a Debut Book (2021) and the Jacqueline Kahanoff Israeli prose book award for 2023.

The characters populating the stories of *The Countdown* are united in how they contemplate their place in the world—not just geographical location, but also mental and temporal space. Crafted with a precise hand and unique style, Shiloh's stories present captivating protagonists full of humor and self-awareness, able to look askance at both themselves and at the world around them.

The story "Mercy" brings Jerusalem and Dublin come together. For two years now she has travelled from Tel Aviv to Jerusalem, to teach Hebrew at the Catholic school in Jerusalem. Divorced, lonely, she has just found out that she cannot have children. Vincent, a Dominican friar from Dublin, is her student. The bond that develops between them transverses the teacher-student relationship, taking them on a journey of trust, friendship, and love—until the revelation of the secret that upends their relationship, taking it into uncharted territory.

In the story "Abramovich's Trucks", the "trucks" of the title sit patiently in Dr. Abramovich's waiting room. He is an experienced surgeon; bariatric surgery is his specialism, specifically adjustable ring surgery, for limiting the passage of food to the stomach. His patients are young women, strangers to one another and all dreaming of becoming thin. Abramovich's assistants call the patients "trucks," because "pushing the bed into the operating room is hard when they are lying on it, it takes at least two orderlies to get the task done." "Abramovich's Trucks" is a bold and original story, laying bare the lives of young women suffering from eating disorders. It casts light on their passions and dreams, detailing the misery that drives an industry that feeds off them and sabotages their bodies.

Originally written as a play, the story was first published in the prestigious literary journal *Ho!* to great acclaim.

Critical Praise

Winner of the Jacqueline Kahanoff Fiction Award 2023.

The book was selected an Outstanding Book of the Year 2020 by *Haaretz*.

In her book, Dorit Shiloh demonstrates a flirty irony, alongside depth and originality... she has charisma, a healthy helping of humor and self-irony, and an ability to write about complex, at times traumatic occurrences, free of pathos and free of pretention.

Haaretz

A delicate and sparse collection of observations and short stories... worthy of every praise. Shiloh is a master of language.

Maariv

[I think] this is one of the first literary descriptions in Hebrew of living with a bariatric ring, certainly the first I've encountered. About 20 women sitting in the clinic, in different phases of silence and noise, overt sobbing and restraint. It is precisely this extreme situation which accentuates Shiloh's capacity to maintain a vocal, particular narration, specifically thus to touch the physical pain, the vortex of self-blaming, hope for change, absurdity and humiliation... and something just to be funny.

Yediot Aharonot

Dorit Shiloh's poignant collection... is painful, but smart, and able to evoke bitter smiles.

LaIsha



Maytal Sohar

A poet, editor and writer, Maytal Sohar was born in 1984 and lives in Tel Aviv. She has degrees in Literature from the Hebrew University of Jerusalem and Tel Aviv University, and is currently writing her doctorate, on the topic of parasitism in Hebrew poetry.

The House is Taken, her 2014 poetry collection, was awarded the Ministry of Culture's Prize for Poetry. *Nevada*, her first novel, won the Brenner Prize for a First Book. Sohar has published essays and short stories in periodicals and literary journals including *Granta*, *Moznaim*, *Helicon*, *HaMusach* and *HaOketz*.

Sohar works as a librarian at Tel Aviv's Beit Ariela Library, and as a freelance editor of prose and poetry.

Nevada *Novella*

Publisher: Hapoalim – Hakibbutz Hameuchad | **Year:** 2019 | **80 pp.**

Translation rights: World

Audio visual rights: Not available

Translation: Partial English translation by Ilana Kurshan

Winner of the Brenner Prize for a First Book (2020)

After a pilot makes an emergency landing in the middle of a desert, the three people on board the plane must all learn to deal with a completely new life—and not them alone. In short, precise fragments, the daughter of the pilot, born after the crash, relates memories about life after the crash—and before it. In a short and brutally honest book, Natalie, the pilot's daughter, depicts family life after the accident, vicariously living through the crash again and again with every interaction between her family and herself.

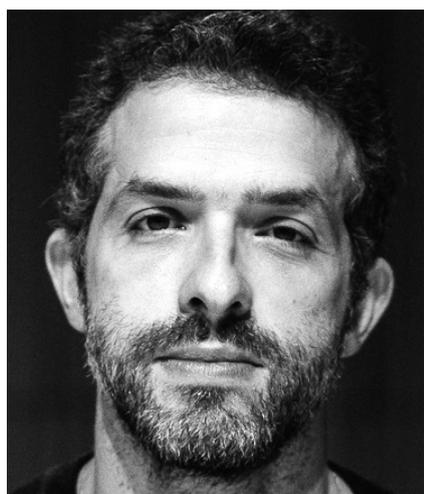
There was no black box on the plane, no confirmation of what did happen that day, and Natalie must scabble for the pieces that make up the story of her mother and father and her family before the crash. But in this personal black box of testimony, there is also a delicate story about a father and a daughter. Polar opposites of one another, they nevertheless strive to exist with each other. A father becoming more despondent by the moment; and a little girl who despite it all tries—like her father, once upon a time—to fly.

Critical Praise

This book is a pure and refined literary act. It offers a new form of literary expression, open and candid.
Citation, Brenner Prize Jury

Modest in size, refined in content, presented in direct and straight style, it rips through the sense of Israeliness like friendly fire.

Maariv



Omer Meir Wellber

Omer Meir Wellber (b. 1981) is one of Israel's leading conductors of operatic and orchestral repertoire.

This coming summer (2025) he will enter his new role as Hamburg General Music Director at the Philharmonic State Orchestra and General Music Director and Chief Conductor of the Hamburg State Opera. He has since 2009 served as Music Director of Israel's Ra'anana Symphonette Orchestra. Wellber is also the incoming Music Director of the Volksoper Wien. He has worked with some of the world's most prestigious orchestras and is a regular guest conductor at the Israeli Opera.

A long-standing association with the Semperoper Dresden culminated in Wellber's appointment as Principal Guest Conductor between 2018 and 2022. Chief Conductor of the BBC Philharmonic between 2019 and 2022, Wellber gave his inaugural concert at the BBC Proms in July 2019. Other career highlights include serving as Music Director at the Palau de les Arts Reina Sofia in Valencia between 2010 and 2014, and assisting Daniel Barenboim at the Berliner Staatsoper Unter den Linden and Milan's Teatro alla Scala between 2008 and 2010.

Wellber is a Goodwill Ambassador for Save a Child's Heart, an Israeli-based NGO that provides critical cardiac medical support. He works with various institutions on a range of music outreach programs and is a passionate champion of the emerging generation of Israeli conductors.

The Absences of Haim Birkner (Die vier Ohnmachten des Chaim Birkner), Wellber's first novel, was published by Germany's Berlin Verlag in 2019, and by Sellerio Editore in Italy in 2021 (Storia vera e non vera di Chaim Birker). The French translation has been published in September 2022 by Éditions du Sous-Sol/Le Seuil. *Die Angst, das Risiko und die Liebe - Momente mit Mozart*, which explores the emotional context of the three Mozart/Da Ponte operas, was published in Germany in the spring of 2017.

His Hands Remember *Novel*

Publisher: Kinneret Zmora Dvir | **Year:** 2025 | 238 pp.

Translation rights: World

Audio visual rights: World

For actor Arthur Deyersky, who immigrated to Israel at the age of twelve, there is no tangible difference between the stage and real life, between real memory and imagination, between pain and pleasure. He lives inside a vibrant urban bubble with Lea, and the two actors are caught in a maze of sex, texts, and desire. Arthur then pulls them both into a whirlwind of dark and brutal corners of the heart, when Dimitri suddenly appears from his former life, and insists on searing him like frostbite.

Perhaps the absolute and destructive freedom Arthur has taken for himself in art and in life will come to his aid this time?

What *His Hands Remember* juggles a world where rich language, classical references, and psychological depth exist alongside the novel's wild rhythm. Through Arthur, author Omer Meir Wellber moves between Russia and Israel, between condensed silence and relentless screaming, between a culture that never learned to cry and one that doesn't know how to keep quiet. He observes Arthur as he dons characters and masks, and peers deep into his soul, and ours.

This book wasn't written with the intention of being categorized and limited to a single shelf or genre. Like its protagonist, it seeks only to burn.

The Absences of Chaim Birkner *Novel*

Publisher: Keren Books | Year: 2023 | 174 pp.

Translation rights: World English

Translations: Complete German, French and Italian translations. Partial English

Rights sold to Germany (Berlin Verlag), France (Sous Sol/Le Seuil), Italy (Sellerio)

It is the near future, and Chaim Birkner is about to turn 108 years. He is the oldest man in Israel, and quite possibly the last Holocaust survivor. When a celebration to commemorate the event is announced, Chaim sparks a scandal by deciding to return to Hungary, and to the apartment of his parents which he has resolved never to sell. A century of memories converge, images juxtaposed across one another in the story of one man's life: sometimes sincere, sometimes ironic, sometimes tragic, sometimes fantasy.

A Jew from Budapest, Chaim recalls his childhood and his father: their dreams and their indiscreet deeds, the Torah Rolls that they saved from their synagogue, his first love. He revisits his escape, under dubious circumstances, from the Budapest Ghetto to Palestine: a Jew saved, but deprived forever of the status of a survivor.

From there to his new life in a new land: the Kibbutz, marriage, separation; the small jobs, the betrayals, the other women; conflicts between survivors from the Old World and the pioneers in the Land of Israel.

The Absences of Chaim Birkner is the tale of a tired and devastated man facing up, for the last time, to his complex past—invented, but also sometimes very true.

Critical Praise

The novel, which often follows without transition the narrator's memories across a centenary, also explores the consequences of lies and of the unspoken on family life... Despite a sometimes intermittent narrative, this imaginative novel seduces the reader with strong characters who are determined to do what they want. Even if this might be wrong.

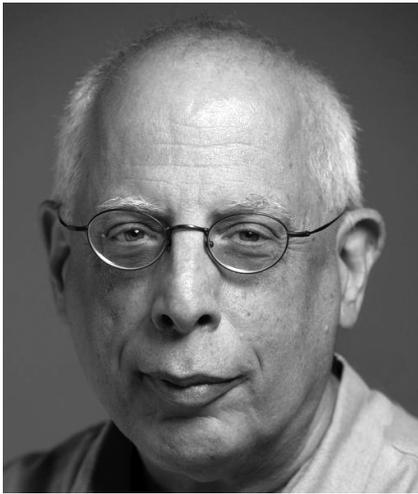
Le Monde

Wellber's prognostication on Israel's future is readable. In his first novel... Chaim is a hundred and eight-year-old who leaves his country and is on his way to disappearing. The year is 2038. Israel still exists. That's good. But it is in the hands of fundamentalists. Jews are fleeing back to Europe. Chaim plans to go to Hungary. There, it has not yet become an anti-Semitic hell. That's good, too. Wellber collected material for his book on his cell phone while out and about—bottled messages to Chaim Birkner, as it were—which he then incorporated into the novel during the summer vacation. This two-hundred-page book is not an Israel dystopia. It is not a Holocaust book. Here, the Holocaust manifests in the form of as an echo chamber; as an undercurrent on which Chaim's fluid identity draws twists and turns and funny figures, at times heart-breaking ones...

The life trajectory of Chaim Birkner serves as the cantus firmus for Wellber's novel. Around it, he has scattered leitmotifs—the story of the Torah scrolls, for example, salvaged from the Nazis by Chaim's father in Budapest, a story that is repeatedly told anew (Torah scrolls as a Wagnerian leitmotif is one of the not-so-few cruel ironies in the novel). The structure is fluid, musical. Linear thinking, Wellber figured, is not possible for someone like Chaim...

So the story jumps through time and perspectives, creating a panorama of scenes that have never appeared in literary panoramas of Israel. As an example—the depth of the rift on kibbutzim, between Holocaust survivors and those Israelis already born in the country.

December 1, 2019 *Welt am Sonntag* No. 48



Nizan Weisman

Born in Haifa in 1956, Nizan Weisman studied philosophy and history of theater at the Hebrew University of Jerusalem before graduating (with distinction) in Economics and Financial Accounting. Weisman has worked as an accountant, business consultant, and lecturer in Israel and abroad for many years. In parallel, Weisman has nurtured a burgeoning career as a writer, publishing short stories in literary periodicals in Israel.

Rosemary Woods, his debut collection of stories, won the Haifa Foundation Award (2006) and was a finalist for the Haaretz First Book Prize of 2007. His second collection of stories, *An Israeli Breakfast*, received warm critical praise. *A Place* (2021), his most recent and acclaimed novel, was longlisted for Israel's prestigious Sapir Prize.

Weisman lives in the city of his birth with his family.

A Place *Historical Novel*

Publisher: Kineret | **Year:** 2021 | **560 pp.**

Translation rights: World

Audio visual rights: World. Proposal and synopsis for TV Series available

Translation: Partial English translation by Gilah Kahn. Long synopsis in English available

The book was longlisted for the Sapir Prize 2021

July 1942, Amsterdam under German occupation. Heinrich Mendelson writes in his diary: "I stuffed a few things in a bag and went into hiding; in a moment, I turned from Heinrich Mendelson into an *onderduiker*, a faceless diver. My hideaway is a cubicle in Uncle Theo's office. On entering, I was shocked by the gloom, the claustrophobia. The suffocation. Marti told me what was allowed and what was not. Then we fought, and then we made up; the curfew was about to begin, and Marti had to go."

Across many long months, Heinrich documents running out of time, translating Dante's *Inferno* and slowly losing his grip on reality and life. Marti de Jong, his Dutch lover, brings him food, light, hope. Not far away, Ziggy Feferman, a refugee their age from Germany, slips from one hiding place to another, fleeing from his pursuers and fighting for his freedom.

Early Spring 1943. Heinrich is imprisoned, and Marti embarks on a desperate mission to save him from the dreadful fate that awaits him. Ziggy, detained in the "Jewish Theater," the deportation camp set up by the Nazis in the heart of Amsterdam, does everything he can to escape again. Everything, including putting his life on the line.

A Place is a sweeping, breathtaking novel of the highest quality. It is a novel about powerful, uncompromising love, about a city that has been turned into an inferno on earth, and about three young people, their fates linked to each other's unknowingly, and the weekend that will change their lives forever.

Critical Praise

That it is a notable "Holocaust novel" aside, Nizan Weisman's *A Place* is also a gothic text, one that evokes serious thought about the future of the culture of writing... a novel that fills the reader with the quiet modest joy that comes from an encounter with well-crafted prose...

Arik Glasner, Critic

“The diary Heinrich keeps whilst in hiding may remind the reader something of The Diary of Anne Frank. This is not a coincidence. This diary is written in secret, during the Nazi occupation... but Heinrich’s diary is just one aspect of a rich and complex plot... reaching out in different directions, preserving its sense of tension right up to the end...an epic and an expansive novel... an important book.”

Makor Rishon



Tamar Weiss-Gabbay

A writer, editor, and screenwriter, Tamar Weiss-Gabbay writes for both adults and children. Co-founder and editor of the leading Israeli literary journal HaMussach, her novella *The Weather Woman* received the prestigious Brenner Literary Prize, 2022. In 2024 it has been published in Italian by Giuntina and was met with rave reviews. The novella is now being adapted into a television series by HSCC.

Her picture book *Tali Under Table* (Kinneret Zmora, 2020) was the Winner of the prestigious Dvora Omer award (2021), her book *The Thank You Tomatoes* was shortlisted for the Jewish Children's Book Award (2022) and her picture book *Just an Empty Field* (Kinneret Zmora, 2022) was shortlisted for the Sasa Settone award (2024).

Her children's books *Tali Under the Table* and *Just an Empty Field* were both selections of the PJ Program, with 120,000 copies distributed in kindergartens and preschool facilities across Israel. The PJ Program published special limited editions of both books in Spanish and Portuguese. Her Children's book *Kidstory - A Million and a Half Years of Kids' History* (Kinneret Zmora, 2024) was published in German by Fischer Verlag, and rights were sold in French (Nathan), Polish (Kropka - Marginesy) and Korean (Darun).

Weiss-Gabbay has initiated a number of literary-social projects, including The Israeli Women Writers' Forum, The Street Libraries in Jerusalem, Two: A Bilingual Project for Arabic and Hebrew Contemporary Literature, and others.

The Weather Woman *Novella*

Publisher: Locus Books | **Year:** 2022 | **91 pp.**

Translation rights: World

Audio visual rights: In adaption into a television series by HSCC

Translation: English translation by Jessica Cohen, Man Booker International prize winner

Books in translation: Italian, Giuntina, Florence, 2023

The first part of the novella The Weather Woman was translated into English by Jessica Cohen, and published by Two Lines Press in the anthology Elemental in March 2021. It has since been developed into a TV script.

An isolated town, perched on a cliff overlooking a canyon in the middle of a desert. Changing weather patterns and worsening floods mean imminent peril for the town and all its residents.

The novella follows the fate of three protagonists: a charismatic teacher, who stands bravely against the forces of nature; his daughter, the local weather woman, whose prognosis for the town's survival is bleak and counsels abandonment; and her niece, slow and unambitious, sent to live in the town to attend a special education program, a final chance to set herself right.

Basking in her aunt's status as the saviour of the town after predicting the deadly floods, the girl tries hard to make the best of the opportunity she's been given. Beneath the surface though, charged emotions are threatening to pull the family apart. Seeking to impose his authority on the forces of nature, the father initiates construction of a giant pipeline to divert the flow of the next flood, into the canyon below.

The weather woman fears the arrogance of her father and his followers. Their belief, that they can bend nature to their will, can only end in hubris and loss, she fears. And so, the battle lines are drawn...

In *The Weather Woman*, Weiss-Gabbay personifies the all-too-real extreme manifestations of nature as characters in her fiction, channeling them into a complex and engaging relationship with her human heroes and villains. *The Weather Woman* is a sweeping, topical story, with unforgettable protagonists who will work their way into the reader's heart and mind.

Critical Praise

A must-read reflection on our relationship with nature, on the infinite and controversial attempt to tame it using culture.

(Marco Filoni, *Venerdi*)

The second chapter is truly dizzying and daring... A man who asks for help becomes a man who calls for his mother, then a man who is no longer a man but a form of life, and an elementary form at that. A journey backwards. And a mystery: that of an end which - perhaps - will resemble a beginning.

(Marco Archetti, *Il Foglio*)

It's hard to think of a more "political" text... than the novel *The Meteorologist* by Israeli writer and screenwriter Tamar Weiss Gabbay... In this microcosm... Weiss Gabbay precipitates worries which only apparently concern man's relationship with nature, but that in fact question the meaning of existence itself and our perception of ourselves as part of an interconnected, multiple, plural space... with extreme grace and equal determination, along with the irreducible capacity of narrative to question the world as we know it, the novel helps us imagine it together with the others.

Tamar says: "This is why nature is not just rocks, floods and gazelles: it is everything, perhaps it's the only thing. And it includes ourselves, even if we try to deny it. Then try to find the your place in nature, in your habitat, among all animals and elements (including other human beings) around you, means trying to understand your place in the world - and this it is truly an internal position. And all this affects you too when you sit in front of your computer on the third floor of a building in a busy city, far away from what is considered «nature»"...

Above all, I wanted to free [the protagonists] from many other roles; giving them a name would have forced them to identify with a specific nation, culture, history and perhaps even a religion. I tried to peel all these layers off the story to thus represent the characters: humans and other animals who share a space and take on roles with each other... Consciously or unconsciously I was inspired by some events I witnessed or of that I heard about. One is the Tzafit River disaster, in which in 2018 ten young people were killed in a flash flood when their teachers urged them to take unnecessary risks. Then there is the story of Yohana, a gazelle that entered my heart: once freed it never found its place neither in the pack, nor among humans. All her life she was torn between her identities. As I think happens to all of us...

Naturally, as a young author raised in the canon of men's literature, I wanted to put my story ahead of that famous (and beautiful) by Hemingway and say: here's how I tell it. Each of the three characters brings with it something that belongs to me, I see myself in each of them and I don't consider them "good" or "bad". But I put a young girl at odds with the old man catching a fish (and in contrast with Hemingway, who was himself a hunter) because I believe that young women may have new stories from bring into this world...

In fact, [the meteorologist] thinks we are already leaving. Whether we like it or not, we are part of a network and we are very dependent and fragile, and it is difficult to draw the lines between that what is "us" and what is not "us". This applies to both the germs in our body and for those of our neighbors. It is an illusion to be separated from what surrounds us, to manage it and use it only for our needs. Even if we succeed for a short time, in the long term our well-being depends on the well-being of others. Of all creatures...

I think you can read it even as relating to the history of Israel. After all, I think that in my country the approach towards nature is also affected from History and its different phases. When your connection with the earth, with your physical habitat, is questioned again and again, you struggle to find answers to these questions and to demonstrate your connection to that place. Sometimes you can't afford to have doubts. You can't always ask yourself: which one is the form of my relationship with the place itself? Is it a relationship of

property? Does being tied to a place mean modifying it for our needs? Growing fruits in the desert? Travel anywhere and at any time, despite difficulties and problems? Can we live in it without owning it? Can we only be another part of our habitat, one of the others? Can we share it? Will it still be our habitat if won't we control it?... This is a terrible time. But when it comes to authors, I hear many say that they find their words have lost meaning and I'm still looking for a new language. This reminds me of the old story of Etgar Keret, where says that when someone has a asthma attack, every word that he can say it matters more than usual - in moments like these it is there a huge difference if you say «I love you" instead of "Ambulance!". So I hope that more and more people here are able to say and write something more than «Ambulance!». But as long as we all bury our dead, worry about young women kidnapped and for children dying of starvation, and have to care for thousands of displaced people both a Gaza than Israel, I understand that it's hard to expect...

May there be enough pain for everyone today. We can recognize our horrible suffering and yet want the suffering of others to end. This is how I feel: my heart and the my mind goes to all those who suffer. I cry together with my relatives and friends for their terrible losses, and I can't stop thinking about what Palestinian families are experiencing. You can't fix an evil with another evil, and this applies to both parties. I am very concerned about the many opinions that seem unable to support an overall approach that treat everyone equally... Maybe we really need a leader like my weather woman, someone who can see all the creatures they share the same living space and desire to truly act for the good of them all. But we also need a leader that has more faith in the future than the weather woman, who doesn't see a way to solve the problem she is facing. If you think about it, this leader it should look more like the girl trying to save a gazelle even if she is told that this action is useless.

(Guido Caldiron, Il Manifesto)

The story takes place in a desert... but while the desert is the backdrop to the story, it matters little which desert it is. The desert is a bit like the ocean: a space so large and absolute that it sucks every other place into itself, that it becomes like the synthesis of every other place, even internal and not just geographical... And in all this, which happens far beyond the contribution of each individual life, an author like Tamar Weiss Gabbay knows how to weave her story, knows how to place the embryo of her idea and embody it inside a desert as in a womb, so that it utters one's cry...

The Meteorologist is indeed a woman outside the box, an adventurer at the service of nature and man, who was the first to achieve something that no one would have ever expected in that remote desert... And by a woman, no less! The heroic exaltation of this femininity devoted to an hermitage dedicated to the desert constitutes the moral interweaving of the whole story... A heroine returned to the town to save it, with all the messianic impulses attached to such a powerful description...

The intrinsic poetics of the text supports the emphasis of this only apparently meteorological mission, transforming every prediction into an oracle, grasping vague signs in the sky without destiny, however, being able to remain grasped by it... The whole book revolves around the unknown ethics of expectations, those that come from outside voices and those that arise - much more pressing - from within the soul. The meteorologist experiences the daily anguish arising when her predictions do not come true: a Cassandra in reverse, where the problem is not that she is not believed, but that she does not believe herself, or that she believes too much in the value of what others would like to believe, in their expectations... There are, of course, also readers' expectations. At the beginning they are all focused on the book, and its 95 pages which could be all or nothing; in the end each reader turns them on himself, because those 95 pages worked, and well too. Leaving within us, perhaps, the space of a providential desert, of a remote sound of breaking waters, and of a distant East wind which we do not know whether it brings rain or drought, and which perhaps is our very soul.

(Nuccio Puglisi, Lucia Libri)

The challenge that *The Meteorologist* faces is to remind us that the presence of us human beings on Earth, with our organization, the mania for measuring, sheltering, leveling streets and fields, domesticating, mapping - is not necessarily well-liked. That our entire existence is, in reality, a continuous concession by the soil that hosts us... That our entire existence is actually a continuous concession from the soil that hosts us... In the book "natural life and interior life mix in a game of alliances, references and symbiosis. In some respects the novel is very reminiscent of another beautiful and poetic recent one, *Pain is a Thing with Feathers* (Max Porter). Because animals and nature are not only what is other than us, the foreign body that tells us the simplest and purest aspect of our existence, but they are also symbols and metaphors to signify what we sense but cannot explain: life.

(Francesca Coraglia, Il Librario)

The Meteorologist is a magical book. Of the world from which she comes, i.e. the screenplay, the author borrowed both the ease of language and the respect for time, and dictated, in this case, by a prose that is heated yet expertly kept at bay. Especially when the first disagreements start between the meteorologist and her neighbours, because "people only hear what they want to hear"... Suddenly, the meteorologist understands that "her whole body was not suited to that place, it didn't feel like her own, it did not recognize the winds, the clouds, the animals" and it is from this point in the story onwards that the novel becomes a tale of the double. The protagonist, in short, is a woman who left without ever actually leaving and, returning home, realizes that home means everything and nothing. It might seem like a tongue twister, but in reality it's everyone's condition; we all wander around the world in search of ourselves and, in doing so, only create our own double...

The leitmotif of the entire story is precisely the sense of challenge: expectations versus reality, man against nature, stray dogs against gazelles but, above all, a sort of all against all which becomes a boxing match with oneself. It has to be said that, despite the nuances of the plot are at times distressing, Tamar Weiss Gabbay manages to keep the reader on the razor's edge thanks to a calibrated prose... Earth and the human beings who inhabit it, occupiers and occupied, nature and carelessness, in short, are the true protagonists; above all that nature which warns us, even brutally, that we are all, everyone, immigrants and guests. If it doesn't suit us, the narrator tells us, we should go back to where we came from.

(Maurizio Fiorino, La Repubblica)

The book describes a dystopian but contemporary, very current world in which the climate represents a sort of obsession for the inhabitants of the city, their greatest fear, to the point of rejecting dire predictions of imminent disasters, deluding oneself into thinking we are able to influence nature through weather forecasts. Weiss Gabbay's story is striking, and not so much for the indisputable relevance of the topic, as for the intelligent and original way in which it is approached. The author, who also writes texts for children, takes the reader by the hand and leads him page after page, leading him to open his eyes, building an exemplary allegory on the complex relationship between man and nature. It is (explicitly) not a book about the climate crisis, the concept itself is never mentioned in the novel, and it's not even clear whether the protagonists, in their imaginary world, are aware of the depth of the crisis and its consequences, yet the plot and characters are immersed and influenced by it.

And it is not even an environmentalist manifesto, but simply a story with a tight and precise rhythm, where the author abstains from sermons and moral, alluding, however, to the need for a profound change in individual and collective perspective in order to face the ongoing crisis. This short novel offers readers a vibrant snapshot of one of the greatest contemporary concerns; with an original narrative choice, it stages the danger of man's defeat in struggle with nature but also with himself; proposes a Greek tragedy ending but also a (possible) catharsis, the idea of a possible future to a new relationship between man and nature.

(Francesca Santolini, La Stampa)

Three generations (toledot) who demonstrate the difficulty of responding to other people's expectations and

question us readers on the most complex themes of life, death, decline and rebirth... In the book the natural and interior lives of the protagonists compete for the narrative space "in a game of alliances, references and symbiosis". But, in the writer's opinion, nature, who hosts and tolerates the presence of man, not always respectful of his rhythms, is the true protagonist of an agile and fast novel which however requires a slow and concentrated reading... "*The Meteorologist*" is a novel that surprises, excites, overwhelms and gives us, with a prose with a calibrated rhythm, imbued with nuances that are sometimes imaginative and sometimes disturbing, a powerful reflection on our relationship with Nature that we would like to tame to the needs of ephemeral profits. A must-read book to remind us that "our existence is, in reality, a continuous concession by the soil that hosts us" and that, making use of the tools of culture, we must learn to respect and love it for our own survival.

(Georgia Greco, *informazione corretta*)

How much time is contained in a few hours? All. And this is what Tamar Weiss-Gabbay delivers to us with her *The Meteorologist*. Time is measured, analysed, evaluated, convoluted, unfolded, predicted, recalled, photographed in snapshots that change and distort before our eyes like color dripping onto a canvas. In every fragment of the book there is hidden, intertwined on itself in the space of a few hours, all the time that the protagonists have lived, live and will live and it is the writer's ability to let these intertwined threads emerge without confusing the reader and, indeed, making each interconnection that is revealed clarifying for the text as a whole. The line of the present is grafted with references to the past and glances at the future thanks to which the experiences of the characters merge and confuse each other, mirroring each other in a continuous exchange of details used to intertwine the identities of each one in a single collective experience that merges the natural with the artificial, the human being with everything that surrounds him, literature and lived life, physiological time with that of memory...

The world of *The Weather Woman*, in fact, does not know the nominal, but it is not missed. None of the characters are marked by a proper name, the only words used to draw the figures that move between the pages are functional and have to do with the actions they carry out or with the relationships they form with others which therefore give them the role, the position, that they occupy in the moving puzzle that is gradually forming, tile after tile. She is the woman of the time, of her time, who can know and spread the future one step away from everyone else. An almost prophetic figure in some ways...

A modern Cassandra, who lends her mouth to the forces of nature, fatally forced to remain silent or lie to be believed, not in control of her predictions of which she cannot be completely certain, but for which she must carry the responsibility with her. Or as a sort of Christological figure who sacrifices herself at the end of her literary story for having embodied, in some way, the spirit of the times of her era...

Each of these parts dialogues with the others in many different ways starting from the fact that they are three different generations who consequently embody three different ways of perceiving and relating to the world, time, space and the environment that surrounds them: Tamar Weiss-Gabbay skillfully uses all the imaginative methods that a literary composition makes available to intertwine the inside with the outside, the past with the present and the future, to confuse the natural kingdoms into which the world is conventionally and anthropocentrically divided, to flow constantly, with the same oscillatory movement with which the tide moves, from literature to life and vice versa.

(Luna Piccioni, *Fata Morgnana*)

Then came *The Weather Woman*—a clever and agile Israeli novella, embroidering an exemplary allegory about the complex relationship between man and nature. This is not a book about the climate crisis; the concept itself is not mentioned in the novel, the characters do not deal with global warming, and it is not even clear that in their fictional world there is awareness of the depth of the crisis and its far-reaching consequences. This is not an environmental manifesto, but simply excellent prose, in part because it deals with the environment without making abrasive statements about it. *The Weather Woman* is a powerful

book in part because the climate-environmental issue is not pushed forward; the plot, and the characters are simply steeped in it and organically influenced by it...

Every sentence in the book is symbolic, denoting something else besides. Everything is loaded with meaning beyond the plot and the words themselves; everything says something about the power balance at the core of the book, which makes reading it a kind of layered and enigmatic game. Reading *The Weather Woman* requires vigilance, but is also able to generate pleasure and curiosity. Everything in this novella is tight and precise. There are no unnecessary words, no overflowing descriptions. Weiss Gabbay sculpts with Hebrew as if with damp clay, and also places in the story references to other works—to films, belles lettres, the Bible—some implicit and some direct. ‘The relationship between man and nature’ is a big, pretentious theme, but the novella itself is modest, and avoids preaching as is the way of good works of art. The change will take place through the heart... It evokes a sense of a one-time event. *The Weatherwoman* is a timeless and clever parable, one that deserves to become a significant landmark, in both the environmental and the cultural sense.

Haaretz, September 2022

This journey should begin with a travel warning: while small in size, *The Weather Woman* is powerful in its literary dimensions [...] Its ninety pages present an engrossing, original, and concise plot that lingers on after its last page.

Gilit Chomsky, Makor Rishon

It’s a surprise and a pleasure to come across such a book, that wanders away from the magnet of Tel Aviv and all the bourgeoisie troubles; with a plot that unfolds in a rock-carved canyon, rather than in a big shopping mall; with deers, eagles, and wild dogs supporting characters, set against mountains and changing seasons.

Maya Becker, Haaretz

Weiss-Gabbay’s writing maintains a sensible edge, even as it strives toward an optimistic and peaceful vision in its allusions to a fascinating intellectual-literary proposition: that changing our relationship with nature may bring with it a literary change—not only in the way we read our classics, but in the composition of all masterpieces of the future.

Keren Dotan, Israel Hayom



Matan Yair

Matan Yair was born in 1977 in Jerusalem, Israel. He holds a BA in General History and Classical Studies, Literature, and Renaissance Studies from Tel Aviv University, where he later completed a research-based MA in Cultural Studies, an MFA in Film Production, and a Teaching Certificate in History. He is also a graduate of the Screenwriting program at the Sam Spiegel Film and Television School.

Yair is a novelist, screenwriter, and acclaimed filmmaker. In 2008, his debut novel, *A Room of His Own*, was published by Toby Press, earning him the Pardes Fellowship from the National Library of Israel. His second novel, *Less Thorns* (2019, Yedioth Books), was longlisted for the prestigious Sapir Prize. *Break-Up* (2025), published by Pardes, is his third novel.

Alongside his literary work, Yair has directed several award-winning feature films – *Scaffolding* (2017), *Unseen* (2019), and *A Room of His Own* (2023) – all supported by the Israel Film Fund. He also created the television drama series *One on One* for the Israeli public broadcaster Kan 11.

Yair taught literature and history at a high school in Herzliya for over a decade and currently teaches screenwriting at the Sam Spiegel School, Ma'aleh Film School in Jerusalem, and the Department of Film and Television at Tel Aviv University.

Break-Up

Novel

Publisher: Pardes | **Year:** 2025 | 175 pp.

Translation Rights: World

Translations: Partial English translation available

How does one turn life into a compelling story? What lurks in the darkest corners of one's life and love? What and where are the lines drawn between fantasy and memory, and how can brilliant writing cross them? "The novel by Matan Yair is an explosive, charismatic and seductive work of fiction, without a single phony note" praises Haaretz' critic.

He promised his publishers that he would write his entire sexual history. He devised and employed code words and names that only he could decipher. He wrote about his wife's infidelities. About the episode from his past at the hotel, which wouldn't let him be and kept resurfacing in his life. He wrote about falling in love with the director who made a documentary about his mother. About all the signs showing that his wife had a new love. He wrote about all the moments in his life when sex and love intermingled, when the boundaries blurred. He wrote about himself, about his mother, his father, his sister, his wife, as well as his daughters, and about all the sexual encounters in his life that were etched into him.

This is the third novel by the writer, teacher, and film director Matan Yair (born 1977). His debut, *A Room of His Own*, won him a prestigious Pardes Fellowship from the Israeli National Library. His second book, *Fewer Thorns*, was longlisted for the highly regarded Sapir Prize. The films he directed (*Scaffolding*, *Write Down My ID—I'm Your Father*, *Maturity*, *A Room of His Own*) were received with great acclaim and screened worldwide.

Critical Praise

With *Break-Up*, Matan Yair, widely recognized as a gifted and daring filmmaker, proves that he is one of the leading voices in contemporary Israeli literature. This is an exceptional novel — one of the most powerful and impressive works I have read in recent years. Its effect is rare and immediate, born from a near-chemical reaction between content and style. Yair employs bold narrative strategies and unexpected literary devices to propel the story into surprising and at times unsettling territories.

Omri Herzog, Haaretz

Yair writes in a single, breathless flow, without paragraph breaks, in a voice that is as raw and associative as it is intensely intimate. What may initially feel like an unpolished draft gradually reveals itself as a deliberate and inventive choice — an invitation to experience what it means when literature refuses to mediate, soften, or stylize and polish life. This is not an erotic novel, nor is it pornographic; sexuality here is a means rather than an end, a way of exposing what is usually concealed: family silence, male vulnerability, and emotional inheritance.

Gili Izikovich, Haaretz Gallery

There are passages in *Break-Up* driven by a ferocious narrative momentum — a roaring, almost violent surge that transforms the lived experience into a story. This is a rare gift: the ability, even momentarily, to operate a machine that converts life itself into literature. Few writers possess it, and Yair unmistakably does.

Eyal Megged, Yedioth Ahronoth

Behind the explicit sexual recollections lies a profound abyss of searching. Through his obsessive cataloging of desires, the narrator confronts his deepest fears: the collapse of intimacy, inherited patterns of masculinity, and the possibility that one's life may never align with one's aspirations. *Break-Up* offers a piercing portrait of a man leaving behind not a lover, but the version of himself he once hoped to become.

Dalia Gutman, "Hachi Bazman" Podcast

Break-Up is an antithesis to both the myth of the Israeli macho hero and to conventional erotic literature. The unnamed protagonist is often uncomfortable, at times infuriating, yet endlessly compelling. Yair's prose is precise, unsparing yet deeply humane, leaving the reader unsettled long after the final page.

Shaked Shapira, Reading Club Recommendation



Yuval Yareach

Yuval Yareach was born 1971 in Hod Hasharon, Israel. He holds a degree in Social Sciences from the University of Haifa. In the 1990s, he participated in creative writing workshops with authors A.B. Yehoshua and Ortzion Bartana. In 2013, he transitioned to teaching and is now a high school English and Computer teacher. His first books were the short story collection *The Yearning* (2000) and *The Naked Dictionary* (2003). His novel *The Silences* (2016), which tells the story of his grandmother's life during the Holocaust, was a bestseller and received critical acclaim. *Blind Spot* is his third novel.

Blind Spot *Historical Novel*

Publisher: Kinneret Zmorah Bitan | Year: 2024 | 256 pp.

Translation rights: World

Audio visual rights: World

Inspector Yair Yamin can speak to the dead. He listens to what their remains tell him about the story of their lives, trying to understand how they perished. In this investigation, too, he focuses all his efforts on listening, attempting to solve the mystery surrounding the identity and fate of a skeleton discovered in the Negev desert, next to a Bedouin settlement. But the clamor of mounting evidence, as suspects are ruled out one by one, and the information piling up threatens to drown out Yair's inner voice. He finds himself sinking deeper and deeper into a world of violence and exploitation, a world of men taking whatever they please and women being reduced to commodities. This conjures guilt-ridden memories, alongside his failure to protect a woman under his care, the thickening silence of his wife, and the growing distance from his only son. As every step forward in the investigation only seems to push the solution further away, the horizon slips further and further from Yair's grasp.

Blind Spot is a gripping work that constantly oscillates between the poetic and the technical, sweeping the readers into a torrential and whirling stream of consciousness that plunges them into the protagonist's conflicted soul. This is a dark, realistic detective story offering a jarring glimpse into the collapse of silent and alienated toxic masculinity, carrying within it the seeds of its own destruction.

Critical Praise

Yuval Yareach's bright and daring novel disguises itself as a police detective story yet it aims to unearth disturbing truths about women's exploitation. In the best tradition of noir fiction, it presents a lonely, tormented investigator haunted by past trauma, exposed to the worst imaginable human evil, and forced to confront it morally and emotionally on his way to solving the mystery. But this seemingly familiar genre framework serves as bait, and a trap that becomes increasingly clear as the murder investigation progresses. Clues are examined, suspects are arrested and interrogated, yet the investigation is stuck. Out of this vacuum emerges the chronicle of a different death, unfolding in the novel's final lines, which bears no resemblance whatsoever to a detective story. This literary structure, that is gradually revealed is sophisticated and brilliant, as it directly addresses the issues at the heart of the novel...

Depicting a horrifying world of slavery, rape, and abuse always poses a challenge for writers, walking a tightrope between a realistic portrayal of violence and suffering and elements of voyeuristic thrills bordering on exploitation. The horrors shock the readers but also evokes a sense of moral superiority and relief: these lives, however terrible, are distant and other. Crime stories set in this territory often emphasize the triumph of the human spirit, of survivors of exploitation or the detective who brings the culprits to

justice. This literary stance reinforces the cathartic effect of confronting such realities and, symbolically, reproduces the exploitation it critiques. Yuval Yerach is acutely aware of this trap. “In TV shows, they manage to find the killer, but in real life, what are the chances, after 20 years, for a hooker no one cared about?” he writes.

The narrator follows Yamin’s internal monologue, recounting it in a rough and authentic language, yet he also intervenes in the plot, commenting on it, addressing characters directly, and occasionally even the readers. The novel is deliberately artificial; it exposes the illusion that literature can mediate or resolve such horrors. Gradually, the real story is revealed: this is not a tale of delayed justice but of how evil ultimately defeats those who witness it. The violence Yamin encounters every day alienates him from others. Like an infectious disease, it festers within him, leaving no clear path for release. Yuval Yerach’s novel is sophisticated, harrowing, and daring. Its title, *Blind Spot*, does not refer to the detective struggling to understand what happened to Anna in the desert, far from her home and family. It refers to the consciousness of the readers. The vision the book presents is deeply unsettling. I usually read at night before bed, but in the case of this book, I couldn’t sleep.

Omry Herzog, *Haaretz*

Non-Fiction



Tamar Berger

Tamar Berger (b. 1957) is an Israeli writer and architect. She has published four books and dozens of essays, many of them focusing on topical aspects of Israeli society and culture. Berger is also a senior lecturer at the *Bezalel Academy of Arts and Design*. Berger's essay writing is both narrative and documentary, phenomenological and conceptual, and has a loyal readership in Israel. Two of her books were adapted into plays and one served as the thematic backbone of a recent documentary. Berger's first book, *Dionysus at the Center* (Hakibbutz Hameuchad, 1998) is a cultural, political and familial archeology of the site of a mall in the center of Tel Aviv, a history that encapsulates to a great extent the Zionist-Palestinian story. *Dionysus at the Center* was adapted into a play and staged by the

Ruth Kanner Theatre Group (2004). It also serves as the thematic backbone of the documentary *The Centre* (producers and directors: Kobi Faraj and Morris Benmayor, 2023). Berger's second book, *In the Space between World and Play* (Resling 2008), combines a series of essays illuminating, from varied angles and points of view, various manifestations of the model – actual and conceptual – in Israeli culture, also discussing them in their larger contexts. *Autotopia, Suburban In-between Space in Israel* (Hakibbutz Hameuchad 2015) describes the major spatial phenomenon of the past few decades in Israel: the process of suburbanization that is creating a new post-urban landscape. The book follows typical road-trips in the suburban space, that are heavily dependent on the car, describing and analyzing the localities it creates and also discussing its general social, cultural and political aspects. Berger's most recent book, *Aside: Residual Spaces in Israel* (Hakibbutz Hameuchad 2022) is a cross-section of Israel's phenomena of residuality, both social and physical. Using terms such as dis-order, marginality, ruin, periphery and others, the book leads its readers from landfills to unrecognized Bedouin villages, detention centers, industrial ruins, impoverished neighborhoods, drosscapes, archeological sites and Palestinian ruins, eventually leading to the gradual ruination of the aging (female) body.

Aside: Residual Scapes in Israel *Literary Nonfiction*

Publisher: Hakibbutz Hameuchad | **Year:** 2022 | 231 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Michal Sapir available

Tamar Berger (author of *Dionysus at the Center*, *In the Space between World and Play* and *Autotopia, Suburban In-between Space in Israel*) wanders through the remnants of the Israeli landscape, both social and material, exploring the places and people that have been marginalized or distanced: waste sites, peripheral settlements, prisons, ruins, and finally the aging body. In her personal essayistic documentary style, she describes the places she observes, introduces the men and women she encounters - whose presence is often powerful - and analyzes the phenomena she describes within their broader conceptual contexts. Berger's essayistic documentary writing and rich literary style, integrating description and analysis, the concrete and the general, make *Aside, Residual Scapes in Israel* a unique reading experience, sweeping and intriguing at one and the same time. The book won great critical acclaim in the Israeli media. *Aside, Residual Scapes in Israel* was adapted into a theatre piece and staged by the Ruth Kanner Theatre Group (2023)

"The City Beach", in Kibbutz Ha'on, Sea of Galilee. The rain is getting stronger. There is no one at the site. The old high-water mark, marked by stones, is now a meter or two above the water level, and the pier stretches across dry land.

Carefully marked parking lots, umbrellas along the waterline, white tent cubes with fringed awnings, caravans securely placed on a sandy lot, a large central tent, shelters and seating areas, and patches of grass. Everything is set up for hosting. Suddenly, a loud voice booms from a cabin at the edge of the compound: 'Come have some coffee!' Menachem the Great, overflowing in a white plastic chair in front of a white plastic table, greets us without moving from his spot. Rafi, standing beside him, is sent to put toilet paper in the showers and water on the gas. Menachem talks. He's from Poriya and runs the site. 'Come, it's cheap and informal.' His father was a career soldier, and he's a collector. He points to his vintage collections: radios, a fan, an alarm clock, a rifle, a Primus stove, a whistling kettle, a wooden saltshaker, glass jars, and sends us to see the fire truck standing outside, a trophy from Syria. The rain is now pounding fiercely on the cabin roof. A large black jeep approaches. A man in his fifties steps out. 'A shell-shocked veteran from the First Lebanon War', he declares at the entrance and comes in, 'hospitalized with all sorts of pills at Tel Hashomer hospital, got out to open up'. And falls silent. Everyone is silent. Then he rolls a cigarette and goes out to smoke in the downpour.

Critical Praise

Tamar Berger's new book is a reminder of the power of theory to change the way we view the world. Berger takes her readers on a journey to what is shoved into the backyard of the social order or discarded there; a journey through spaces, sites, and to the people we turn into 'trash'. Berger's journey begins with a reading of Bialik's story *Behind the Fence* - much of which takes place in a fenced-in no-man's-land - and then moves from fiction to a very real Israeli space, to the backyards of Tel Aviv buildings, to the sites where our trash is sorted and buried, to the people and communities living nearby, to sites of isolation and imprisonment. It ends in nursing homes and with a reflection on the final burial site - the cemetery. Over the course of Berger's journey, a completely new map of Israel emerges; not the familiar map of historical sites, nor the current map of restaurants or entertainment venues, but a map of exclusion and marginalization, revealing the connections between what Israeli society turns into trash and the people it pushes to the margins.

Dror Mishani, Ha'aretz

It is that same attraction to the marginal, the peripheral, to the power dynamics within Israeli society, that has guided Berger in her previous books... Here, Berger sets out on a journey across Israel, exploring the landscapes of the remnants, a journey where "every cracked stone wall", every "decomposing green plastic sheet" and every "rat carcass" carries a much larger story - social, political, economic, historical, architectural, aesthetic. The choice to conclude the book with a beautiful chapter on the aging body, and especially the aging female body, as a site of marginalization, of shame and degradation, is intriguing. "And against the plundering and destruction of the body's collapse stands the factory of repair", Berger writes, hinting that, like the factories in Haifa Bay, the skin and graying hair are also a political issue.

Maya Beker, Ha'aretz

This book is of critical importance in the local academic space where so few dare to delve into the margins of society, certainly not as impressively as Berger has done here. The text is beautifully written, in rich Hebrew that turns even didactic statements and dry data into pure poetry... *Aside* offers a thorough examination of the darker corners of Israeli life that are obscured from view and from the heart - digging into our trash, unrecognized villages, neglected industrial areas, ruins (mostly of silenced Muslim history), and almost everything that is intentionally hidden... Berger's virtuosic, elastic and varied language, her immense wisdom and ability to delve deeply into topics while casually referencing facts and data, alongside the seamlessly presented multidisciplinary approach, the breadth of cultural scope, and her unique perspective on the physical and mental periphery - all of these could have created one of the most beautiful prose works written in Hebrew; One that deserves to stand alongside Agnon, Bialik, and Uri Nissan Gnessin - three writers Berger mentions in her book as she skillfully analyzes their texts... Bright conceptual diamonds, like the final chapter - the most beautiful chapter in the book, perhaps because it deals with the human body rather than geographic space, and perhaps because it is the most personal subject in the book, as Berger describes her own body, with the signs of time clearly evident on it.

Neta Ahitov, Ha'aretz

Dionysus at the Center *Literary Nonfiction*

Publisher: Hakibbutz Hameuchad | Year: 2009 | 240 pp.

Translation rights: World

Audio visual rights: World

Translations: French translation by Rosie Pinhas-Delpuech (Actes Sud, 2009); Partial English available

Dionysus at the Center unravels the intricate story of Tel Aviv's Dizengoff Center mall, from the days of the Jaffa-based Hinnawi family who owned the land, through the Nordia shack neighborhood and the controversy over the evacuation of its residents, to the construction of the current shopping center initiated by Aryeh Pilz, and up to the horrific Purim bombing in 1996. Through her captivating literary writing, Tamar Berger weaves a delicate tapestry of critical observations on the Center's story. As we follow its history, she reveals the political, economic, architectural, and literary aspects of the complex archaeology of the site, which serves as an exemplary intersection of Israeli urban culture and life in Israel in general.

Critical Praise

Tamar Berger's work is worth stopping to consider. It lies at the intersection of different fields and sciences. Let's start by saying that it is an archaeology of memory... Today, [Tel Aviv] is "the bubble," the city in a state of effervescence and light, the exact opposite of the somber Jerusalem, overrun by fanatics and obscurantists. The cliché isn't entirely false, but the writer doesn't engage in a glorification of the city. Yes, "writer" seems the appropriate term to describe the author who, in presenting her book, highlights its poetic dimension: knowing that it's above all a story of human beings - their houses, their objects, their memories, their dreams, their current disappearance - it will be told through names. The author draws from Baudelaire and Walter Benjamin to account for the metamorphoses of a piece of land, and by extension, the entire city. *Le Spleen de Paris* and the famous *Arcades Project*, Benjamin's reflections on the flâneur or the prostitute, the references to the transformations of Paris initiated by Haussmann, serve as her guide. There's nothing new under the sun, especially not the scorching sun that crushes the White City... One could say that the story of Dizengoff Square is that of the defeated: those who sold land for nothing, land which has since increased in value tenfold, those who lived there in poor, even disgraceful conditions before being evicted, those who haunt the shopping center, its basements, its floors, fugitive children and homeless people, Palestinian clandestine working illegally in the city, and prostitutes who are never seen except when the police find and chase them away. It is also a Balzacian story, a tale of ambitious and victorious individuals, businessmen and cunning schemers, hiding behind a form of insignificance, living in ordinary apartments, without seeking splendor or ostentation to never expose themselves to criticism or arouse curiosity. Tamar Berger tells all this in nearly 350 fascinating and always enlightening pages, without ever letting anger or indignation show.

Norbert Czarni, *La Quinzaine Littéraire*

In telling us the history of this district in the cultural and economic capital of the country, Tamar Berger deciphers with us the palimpsest that every city fundamentally is. However, telling the story of the heart of Tel Aviv is also telling the story of the construction of the State of Israel, or rather questioning the conditions under which it was built. What was covered up and replaced in the process?

Natalie Levisalles, *Liberacion*

Here is an example, the first of its kind in Israeli literature: a genealogy of a site, written in the form of a panoramic continuum of personal observations, emerging out of historical, political and social insights which could be called neo-Marxist... and one happy idiosyncratic dream in the epilogue... certainly not just for academic consumption, but forming, surprisingly, an overwhelming, fascinating and wonderfully readable patchwork.

Ha'ir

Dionysus at the Centre is a new and fascinating kind of Israeli literature/fiction. Its language is very clear, its standpoint (and assumptions) well-reasoned and its philosophical ambition will not prevent those who are not versed in this philosophy from reading it.

Tarbut Ma'ariv

This complex framework creates new insights and surprising angles that could not be achieved through regular historical writing nor through the conventional form of the novel. Citing Walter Benjamin, sharing the belief that “nothing that has ever happened should be regarded as lost for history”, Berger turns to the denied and repressed elements, out of empathy for the characters, integrating themes that are usually studied separately.

Ha'aretz

This is the way to build the story of a real place, with actual people who are not elegant illustrations of historical generalizations. There are few books that try to tie the “small” history, the everyday experience of ordinary people, with the “big” history, which is made of “historic moments”, through a radical perspective. It is radical in the Israeli context, since it refrains from the usual reduction of the history of a place to that of our place, our community.

Ha'aretz



Ofri Ilany

Dr. Ofri Ilany is a historian, journalist, literary critic, and editor. He is the author of *In Search of the Hebrew People: Bible and Nation in the German Enlightenment* (Indiana University Press, 2018) and writes a weekly column for *Haaretz*. He is the editor-in-chief of *Hzman Hazeḥ* (These Times), a magazine of political thought, culture, and science founded by the Van Leer Jerusalem Institute.

We Are New People *literary non fiction*

Publisher: Babel | Year: 2023 | 266 pp.

Translation rights: World

Audio visual rights: World

Translations: Partial English translation available

For many people, living in the present feels like living in a foreign country. Those of us who were born in the twentieth century have seen rules change and the texture of existence become unrecognizable within the span of a single lifetime. Forms of life have evaporated; we live under a new sky, on a new earth.

The essays in this collection pay close attention to those transformations, many of which have been unimaginable in the 1970s or even the 1990s. Like the protagonists of a science fiction story, physically transformed after landing on a faraway planet, we must come to grips with having become new humans. Simultaneously, we have to face up to the new monsters that have sprung around us.

From reflections on fandom and *Lord of the Rings*, to the place of the laundry machine in German culture, to the revival of the Hebrew language, these essays are about culture, politics, ecology, theology, sexuality, technology and more. What unites them is an attempt to identify that new creature which has been fashioned in the womb of our current period.

We Are New People includes several never-before-published essays as well as some which have been adapted from the author's publications in *Haaretz*, one of Israel's leading daily newspapers.

Critical Praise

Ilany stands out as one of the most astute cultural critics of our time, a true intellectual who straddles the realms of history and contemporary hot topics. His book, *We Are New People*, is precisely that: a compilation of numerous columns from recent years—some previously published in a similar version in the *Haaretz* supplement, while others make their debut—all aimed at diagnosing the present era and comprehending the profound changes we have undergone. In the introduction, he insightfully remarks, “History books attempt to capture the worldview of people from distant times – be it the people of the Middle Ages or the ancient Egyptians. However, even the worldview of the people from the 1980s seems almost unreachable to us. Try watching popular series like *Dallas* or *Soap*, and you will encounter people from a different era.”

Ilany generously acknowledges that even intellectual discussions remain entangled in a discourse crafted decades ago. Consequently, he endeavors to frame the discourse around issues pertinent to the ‘new person of the 21st century.’ The book’s columns, written in the first person, traverse diverse subjects encompassing culture, sexuality, politics, ecology, technology, and more. Ilany effortlessly weaves references to intellectuals such as Herbert Marcuse and Frederic Jameson with contemporary figures like Marie Kondo, *Game of Thrones*, trending recreation drugs, the real estate market, and climate change. All these references serve to shake off the dust of convention and “gaze upon the new monsters that have emerged around us.

Maya Becker, Haaretz

Forces of nature, household appliances, invasive birds, bespectacled geeks, concerned philosophers, spendthrift hipsters, sandal-wearing settlers, and a myriad of other intriguing creatures come to life within the pages of Ilany’s compelling book, *We Are New People . . .* it is an endeavor to portray human beings in all their diverse thoughts, habits, and peculiarities, capturing this very moment in time. *We Are New People* firmly establishes Ilany as one of today’s most engaging historians. His texts emanate originality, critical insight, and occasional radical perspectives, all expressed in a confident tone and accessible language.

Elad Bar-Noy, Yedioth Aharonoth

In his exploration of the nascent human experience, Ilany delves into a diverse array of social phenomena, each offering insights into our collective nature. From the unprecedented deep-sea mining to the invasion of myna birds, from viewing newspapers as a humanistic imperative to examining attitudes towards the Temple Mount, and even delving into the metaphysics of air conditioners and deodorants and their societal impact—Ilany leaves no stone unturned in his quest to understand the human condition.

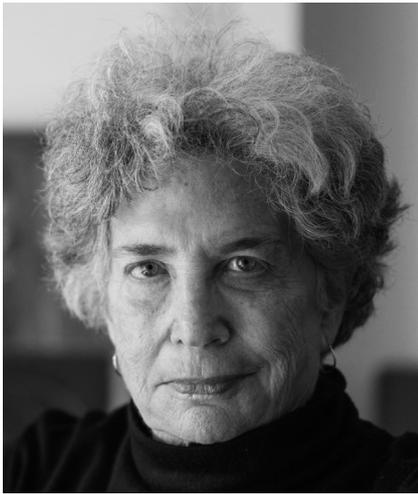
The author’s keen observations often stem from an examination of spaces, giving rise to broad social reflections. This method of observation runs as a common thread through many texts in the collection, perhaps influenced by the author’s formative experiences – growing up in a small settlement in the Negev desert as the son of a zoologist, an original researcher. These roots showcase a unique juxtaposition of the concrete with the taxonomic, the apparent phenomena alongside their finely crafted characterizations.

Ido Nitzan, Israel Hayom

Ilany’s essays successfully articulate a new critical existence, where the wandering mind remains receptive to the diverse voices of the surrounding reality, avoiding the imposition of a single narrative to explain the catastrophes of our time.

Ilany seeks to discover the ‘new people,’ emerging from the aftermath of ideological projects that have shaped the country—from Zionists to gays, from socialists to ultra-Orthodox. He encourages them to walk the twilight path between the periphery and the center, cultivating a profound skepticism towards the reality they encounter. By embracing their foreignness as a weapon, they can carve out a new existence.

Dr. Itamar Ben Ami, Haaretz



Varda Mühlbauer

Dr. Varda Mühlbauer is a psychologist, a committed feminist researcher, emeritus lecturer, and editor. For many years, she has worked extensively teaching, researching and consulting on gender issues from a feminist perspective. She is the winner of the 2013 Florence L. Denmark Award for her contributions to the study of women and aging. She is particularly interested in the ways socio-political power structures impact the construction of gendered identities. Recently, her focus has been on the intersection of identity issues and liberal or religious-conservative attitudes. Among her edited treatises are two co-edited collections on women and aging (with J. C. Chrisler and F. L. Denmark) and smart power perspectives (with W. Henry).



Mina Zemach

Dr. Mina Zemach is a social psychologist and a leading expert in public opinion research on political and social issues. From 1965 to 1972, she served as a full-time lecturer at the Hebrew University of Jerusalem, specializing in identifying the factors that drive changes in attitudes and behavior. During her tenure at the university, she conducted laboratory studies on these topics. In late 1973, she decided to leave the lab and focus on field research on attitude change. She then went on to direct an applied research institute, conducting studies related to the absorption of new immigrants from the former Soviet Union.

Over time, her work shifted toward political research and polling, and she developed a formula for predicting election results. In Israel's landmark 1977 elections, she was the only pollster to predict the historic change of government – known as the “Mahapach” (the political “upheaval” that brought the right-wing Likud party to power for the first time). From that point on, she became the principal pollster for Israel's leading media outlets, including Channel 12 News and Yedioth Ahronoth, earning the nickname “Israel's national pollster”. In 2020, Dr. Zemach stepped back from her media work to focus on in-depth social research, with a particular emphasis on polarization and social divisions in Israeli society. Dr. Zemach has published several books in the fields of statistics and social science.

Beyond the Partition: Ultra-Orthodox Women, Power, and Politics *Non-fiction*

Publisher: Yediot Sfarim | **Year:** 2024 | 249 pp.

Translation Rights: World

Audiovisual Rights: World

Translations Available: Partial English translation available

For much of Israel's secular public, *Haredi* (ultra-Orthodox) women are an enigma. They fascinate secular and liberal observers – especially women – who struggle to understand them. They are seen both as victims of an ultra-conservative religious society and as unexpected agents of social and political change within the *Haredi* world itself.

What is really happening behind the curtain that separates men and women in *Haredi* life? Why are women directed to the back of the bus? Since when have gender-segregated beaches become so normalized? What social and political forces have intensified modesty regulations to the point of erasing women's images and even their names from advertisements? Why do so many women appear to cooperate with their exclusion from public life and centers of power? And are there issues – such as sexual abuse – that push them to speak out and fight

back?

The social and political reality of *Haredi* women defies easy explanation. Religion – especially in its fundamentalist forms – often obscures the workings of power and coercion against women, repackaging them as necessary accommodations to religious needs. But are religious needs alone what shape the gender codes and social order in the *Haredi* world? The battle over the collective identity of *Haredi* women is fought in a lively political arena, as part of broader struggles over power and control.

This collection of essays presents new research by legal scholars and social scientists who analyze major events and current trends shaping the lives of *Haredi* women in Israel. It also includes an original survey of *Haredi* women themselves, exploring their views on key issues affecting the country's future – and their own perspectives on the balance of power between men and women in their community.

Critical Praise

[The book] brings together research on women who are excluded, hidden from view – women we might suppose are simply waiting for us to rescue them from their repressive lives. The assumption was that now, with more ultra-Orthodox women pursuing higher education and coming into contact with the secular world, they would bring greater liberalism to their community, more “Israelization”, and spark a process of change. That assumption did not prove true... They are, in fact, very satisfied with their lives. To us, it might seem obvious that they should rebel – but they see no reason to do so.

Varda Mühlbauer and Mina Zemach held in-depth conversations with their interviewees. The women were genuinely content – they weren't just putting on a front. When we set out to “save” them from lives of oppression and exclusion, we are, it turns out, mistaken.

Ilan Lukatch, Ulpan Shishi (Channel 12 News)

Mühlbauer and Zemach examined a range of trends and developments among ultra-Orthodox women in recent years against the backdrop of the growing political power of the ultra-Orthodox sector. Alongside a detailed survey that they conducted among ultra-Orthodox women, the book presents a collection of essays on topics such as discrimination and exclusion; the community's response to women who have experienced sexual abuse; ultra-Orthodox women's participation in the workforce; and the emergence of ultra-Orthodox women's cinema.

Various public events in recent years have given new urgency to these fundamental questions. The research touches on issues deeply embedded in the DNA of Israeli society – such as gender-segregated public transportation and separate bathing beaches for men and women. The book sets out to examine how we reached this point in the first place.

The findings are striking: ultra-Orthodox women largely feel that their lives are, indeed, good. One explanation for this widespread sentiment is what Zemach and Mühlbauer term “benevolent sexism.” Unlike hostile sexism, which controls and restricts women through strict rabbinic rulings and *pashkevlim* (public wall posters, often carrying moral or religious warnings), benevolent sexism defines women as wonderful and worthy of admiration, but also as weak and dependent on men for support and protection.

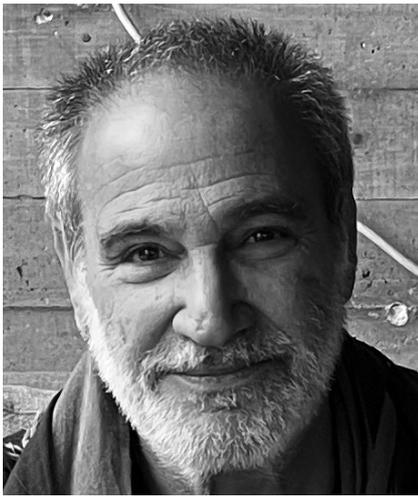
While secular women, as well as secular men, will quickly recognize the patronizing, diminishing undertones beneath this seemingly flattering approach, it cannot simply be dismissed as a deliberate mechanism for producing “false consciousness”. A crucial part of anyone's identity, including gender identity, is shaped by the narratives we tell ourselves. Most ultra-Orthodox women inherit their narratives from their mothers, who received them from their grandmothers, and they wish to be like them/model themselves on them.

The only visible crack in this optimistic worldview emerged around the question of core curriculum studies (basic secular subjects such as mathematics, science, and English, which are often excluded from ultra-Orthodox girls' schools). About one-third of the women – a relatively high figure – supported introducing these studies because they connected them to the next generation, to their children. This “for the children”

motivation may also lead to greater engagement with secular society.

In ultra-Orthodox society, there are mechanisms, both overt and covert, that prevent the development of political consciousness and block change. As in other fundamentalist movements, ultra-Orthodoxy fuses religious faith with essentialist gender differences: This is how God created the world. This is non-negotiable. If I try to change it or criticize it, I am, in effect, criticizing God and the faith itself. If I, as an ultra-Orthodox woman, challenge the gender hierarchy within my community, I am challenging the divine order.

Ronen Tal, Haaretz



Sharon Rotbard

Sharon Rotbard (b. 1959) is a Tel Aviv-based architect, author, activist, educator, editor, and co-founder of Babel Press. He is currently serving as Senior Lecturer at the School of Architecture of the Bezalel Academy, Jerusalem.

Among his books: *The Refuseniks' Trials* (Hebrew, 2004), *White City, Black City: Architecture and War in Tel Aviv and Jaffa* (Hebrew, 2005; English edition 2015), *Avraham Yasky: A Concrete Architecture* (Hebrew, 2007); *Neither in Jaffa, Nor in Tel Aviv* (Hebrew, 2009), *The War of Streets and Houses and other Texts about the City* (Hebrew, 2021).

White City, Black City *Non-fiction*

Publisher: Babel | Year: 2005 | 352 pp.

Translation rights available: World excluding English, Russian and Polish

Audio visual rights: World

Translations available: English, Russian, Polish

Rights sold: English UK (London, Pluto Press, 2015; 2025), English US (Cambridge MA, The MIT Press, 2018), Russian: Moscow (Ad Marginem Press, 2017), Polish: (Warsaw, Wydawnictwo Filtry, 2022)

This is the story of two cities, historical Jaffa and modern-day Tel Aviv. Tel Aviv is the 'White City,' said to have risen from the sands of the desert, acclaimed worldwide for its Bauhaus-inspired modernist architectural heritage. Jaffa is the 'Black City,' the Palestinian city that was largely obliterated to make way for the new European-style architecture that dominated newly formed Israel.

Israeli writer and architect Sharon Rotbard offers a rare insight into the politics that underpin the narrative of the White City, and how architecture has been used as a political tool. Both a gripping narrative history and a unique architectural record, this deeply moving book shows how any city in the world is built not only of stones and concrete but also of stories and histories – victors and losers, predator and prey. In this way, the legend of the Black City and the White City, architecture and war, is the Israeli story too. The book has been published in April 2025 in a new edition, including a postscript reflecting on the effects of the recent war.

Critical Praise

A superbly researched and exemplary architectural study ... If you want an explanation of the roots of the Israel-Palestine conflict - and of just how deep they go, right into the very foundations of the buildings - this book gives one of the most unusual and convincing accounts.

Owen Hatherley, Guardian

An important and fascinating exposé through architecture, geography and history. A sad but revealing history of how myths are forged and histories corrupted.

Raja Shehadeh, author of Palestinian Walks: Notes on a Vanishing Landscape and winner of the Orwell Prize for Literature

This tale of Tel Aviv's growth from a Jaffa suburb to a metropolis is gripping.

The Economist

Fascinating.

Edwin Heathcote, Financial Times

A path-breaking and brilliant analysis that combines architecture, urban design, military strategy and general culture into an exhilarating war of streets and homes.

Eyal Weizman, *founding director of the Centre for Research Architecture at Goldsmiths, University of London*

A detailed and useful corrective to the mainstream Zionist narrative about the founding of Tel Aviv.

Times Literary Supplement

White City, Black City is not a book about architecture. It is a political text written in a beautiful clear language.

Time Out

A challenging book that deserves to be read and argued over. Rotbard here slaughters an especially sacred cow: Tel Avivness.

Tom Segev, *Haaretz*

A fundamental, fascinating and clever book on architecture in the service of politics.

Adam Baruch, *Maariv*

Landmark book.

The Architect's Newspaper

White City, Black City still reads like a fresh and necessary corrective – in parts like a slap in the face – mostly due to the fluent urgency of Rotbard's prose...One can only read Tel Aviv-Jaffa's streets with more open eyes..., with a more sober tread, with Rotbard's book in hand.

Barbara Mann, *Quest, Issues in Contemporary Jewish History*

“This book by an Israeli architect and historian focuses on the construction of Tel Aviv's ‘Bauhaus Style’ city centre in the 1930s, for which it was awarded UNESCO World Heritage Status. Rotbard reads these mostly speculative white-walled apartment blocks (almost never by actual Bauhaus-trained designers) as a reaction against colonial architecture which ended up being the most colonial city building project imaginable, designed to circumvent, then to consume and subjugate the adjacent Palestinian city of Jaffa. This often ugly story is told with tact, subtlety and through some particularly seductive images of this Weissenhof-on-Levant.

Owen Hatherley, *The Architectural Review*

Challenging modern architecture from another direction was Sharon Rotbard's *White City, Black City* (Pluto), in which the much-admired “Bauhaus”-style houses of Tel Aviv are attacked as agents of the colonisation and impoverishment of the Arab city of Jaffa. These works of progressive European intelligence, he argues, are actually instruments of conquest. Taken together, Rotbard and Hatherley show the relationship of buildings to politics to be a slippery but nonetheless vital aspect of architecture.

Rowan Moore, *The Guardian*

“a responsible, sharp, critical project, in which Rotbard reads the Zionist representations of Tel Aviv... written with a political and esthetical responsibility: not only in relation to his discoveries, but also in relation to the censored political story of the Tel Avivian landscape, that its false signs are freedom, secularism and progress. Rotbard demonstrates how the cultural imagination marks its narrative on the place, and more important from this, he draws a straight line between the fiction of ‘the flourishing of wilderness’ and the actual contemporary violence that is supported upon it.

Omri Herzog, *Ha'aretz*

The Violence of Architecture in Israel *Non-fiction*

80,000 words | Year: Forthcoming

Translation rights: World

Audio visual rights: World

Translations: English and Hebrew available

Although many architects may agree with Martin Buber's assertion that "Architecture is nothing but the humanization of space," architecture often displays, expresses, and perpetuates violence. This is especially evident in Israel, where architecture has been systematically instrumentalized and even weaponized to create new political realities on the ground. In Israel, architecture is a continuation of politics by other means. Since its fictional inception in Herzl's 1902 novel *Altneuland*, Zionism has consistently presented itself as a grand building project. "Building the Land" has been one of Zionism's principal directives. "We came to this land to build it and to be built in it!", sang Herzl's readers as they arrived in Jaffa, hoping to contribute to the building of a new national home for the Jewish people.

The mainstream historiography of Israeli "Adrichalut" (the Hebrew word for "architecture") has shaped a narrative that aims to unify the various Israeli-built artifacts into a cohesive story composed of a few carefully selected moments that align with Western architectural history and timeline: from the pre-modern Mandatory architecture of the 1920s, through Tel Aviv's White City in the 1930s, to the Brutalist architecture of the 1950s and 1960s, or to the post-modern architecture of the 1980s. However, to fully appreciate this de-contextualized narrative, one must set aside not only historical texts but also current events. This narrative avoids its darker counterpart: inherent in the vast project of "Building the Land" is the destruction of that same land, the massive displacement and eviction of populations, land expropriations, planned discrimination and institutionalized criminalization of non-Jewish constructions as well as the ongoing demolition of homes, villages, and cities. More critically, this narrative implies a tacit understanding: architecture in Israel is a privilege reserved for Jews only. This is a new political history of architecture in Israel/Palestine, told from within, in the first person, that is primarily addressed to my Palestinian students.

Critical Praise

(On *White City, Black City*): Landmark book.

The Architect's Newspaper

White City, Black City still reads like a fresh and necessary corrective – in parts like a slap in the face – mostly due to the fluent urgency of Rotbard's prose... One can only read Tel Aviv-Jaffa's streets with more open eyes... and a more sober tread, with Rotbard's book in hand.

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Omri Herzog, Ha'aretz



Shmuel Shapira

Born in Jerusalem, Shmuel Shapira MD MPH was head of the Israel Institute for Biological Research, a leading governmental security institution, between 2013 and 2021. A professor of medicine at the Hebrew University of Jerusalem, Shapira is an expert in terrorism medicine, and in risk and disaster management. A colonel (Reserves) in the Israel Defense Forces, Prof. Shapira is a former Vice President of the Hadassah Medical Center. A former head of the Hebrew University's School of Public Health, Shapira also founded the Tzameret Military Medical Program, based in the university's Faculty of Medicine. He sits on several national committees engaged with emergency preparedness, response, and risk management, and lectures on these topics around the world. In *The Jerusalem Post's* round-up

of the most influential Jews of 2020, Shapira was ranked second.

Title in translation: Science Vs. Politics Battle: Israel and Covid *Non-fiction*

Hebrew Title: The Pandemic Circus | Publisher: Yedioth books | Year: 2021 | 224 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English; long synopsis in English available

“Every disaster movie starts with the politicians ignoring a scientist”

Usually, the constant threat of war highlights positive aspects of the Israeli reality: national unity, volunteering, solidarity. But the coronavirus pandemic flooded the communal space with hostility and suspicion. The pandemic uncovered incompetence in government, evasiveness, venality, a political space lacking leadership by personal example, over-politicization, egotism, and tribalism.

For eight years, Prof. Shmuel Shapira was head of one of the most secret institutions in Israel: the Institute for Biological Research. Nothing of this, however, prepared him for what ensued after he was tapped to lead the endeavor of a lifetime—to create an Israeli vaccine against the coronavirus. Unsurprised by the rapid onset of the virus, Shapira prepared for his task with the professionalism that the moment demanded. Nevertheless, he was caught unawares by the circus that then played out. Like many other Israelis, he could see the reality of the moment with clear eyes—and could scarcely believe what he saw and heard.

In his book, Shapira details the conclusions that he draws from his observations, with humor but also with sadness. This is a story of dedication in the face of apathy, of vision set against engrained pessimism. His story serves as a warning for the future: act now, or the next pandemic will catch us in the same situation—or worse.

“The next pandemic will occur much sooner than you think...”

Thrillers



Nilly Assia

Nilly Assia is an author, a lecturer and a marketing executive with twenty years' experience in the high-tech industry. A mother of four, she loves art and live rock concerts, and is addicted to detective books. *The Aya File*, *The Odeski File* and *The Avihu File* are the first books in her suspense series featuring police officer Liora Dgani. Both are Israeli bestsellers; *The Odeski File* is the most popular title on Storytel, a leading audiobook platform in Israel.

Bestselling Suspense series

The Double Files *Novel (thriller)*

Publisher: Shtaim | Year: Forthcoming

Translation rights: World

Audio Visual rights: World

Liora Dgani is four months pregnant when a new murder case lands on her desk—the corpse of a wealthy contractor, rumored to be mixed up with the gambling industry in southern Israel, is found tossed in Ben Shemen Forest.

Meanwhile, Liora's ex-partner and lover, Gur Ben Dov, had fled to the south two months earlier to avoid her.

Solving the murders of bodies found in central Israel is Lior's responsibility. Exposing gangs running illegal gambling businesses down south is Gur's. So is, though he doesn't know it yet, the fetus in Liora's womb.

Now, inadvertently, Liora and Gur will meet and discover what led to the contractor's murder, who stands behind the illegal gambling operation, and how far they are willing to go for each other.

The Odeski File *Novel (thriller)*

Publisher: Shtaim | Year: 2022 | 285 pp.

Translation rights: World

Audio Visual rights: World (option on the first novel in the series, see above)

Translation: English translation by Gilah Kahn (partial)

Police Detective Liora Dgani thought she was going to get a promotion, but instead, she got an unwelcome new boss. No one remembers the files she slaved over to decipher; while her erstwhile commander vacations in Sri Lanka, the promises he gave her are all drifting away in the wind. Liora wants to get up and walk out, but how can she? After all, someone has left a body in a bordeaux-colored suitcase in the parking lot of a shopping center, right next to the grocery store. Armed with black boots, a battered car, terrible eating habits, and excellent intuitions, Liora Dgani tries to find out who is responsible for the murder of Lena Odeski, an immigrant care worker for the elderly. However, it quickly becomes clear that nothing is as it seems. This immigrant worker had not been taking care of the elderly for some time; the neighborhood may be quiet, but it is certainly not sleepy.

All this aside: might it be that Liora's commander, who always wanted the best for her, has betrayed her this time, and perhaps not only her? Or that her best friend has been disloyal to her, and not only her? And that perhaps the story with Gur, the muscular officer in Investigations who did nothing but good for her, isn't actually good for her at all? Her ex-boyfriend returning to the country after three years abroad, Liora Dgani intuitively, probably isn't very good either.

The country is hardly functioning, and the sanitation department is on strike. Amidst all this garbage, Liora Dgani, the toughest but also the most humane detective in Israel, is searching for a lead.

The Odeski File is the second book in the Liora Dgani investigation series by Nilly Assia.

Critical Praise

It's a great exposition, following the tropes of the classic male detective: broken hearted (twice), a staple in detective literature; heavy drinking is a necessary element for shaping her character; so too the loneliness that defies any cure, interactions with the secondary characters only reinforcing it. The solution to the mystery, therefore, cannot not deliver the heroine from her anguish but rather intensifies them; what at first seems like the possibility of redemption turns out to be merely a step in the wrong direction. This is, then, our heroine—lonely, a drinker, broken-hearted: equipped with these qualities, she sets out on her way...

The Odeski File is an elegant and interesting thriller which, thanks to the author's familiarity with Israeli society and her ability to reflect what is happening in it, is about much more than merely solving a mystery. The way Assia shines a flashlight into this dark corner puts the things that happen in it on the agenda, even if only for a moment.

Haaretz

The Odeski File, by Nilly Assia, is not just a detective story. It is a real reflection of life today in Israel. This makes the book much more realistic; the reader can easily identify with the plot details, along with its twists and turns. From this point of view, it is great to be able to say that this is a very Israeli detective book, and a very pleasant read.

Assaf Golan, Israel Hayom

The Odeski File is not the name of the new Versace bag; it is the title of another suspense book featuring Liora, the police detective who proves us that not only men get addicted to work or struggle with commitment issue. This time, Liora is annoyed because she didn't get the long waited promotion she thought was in her pocket. Still, she can't say no when told that the body of an immigrant worker has been found in a suitcase set next to the grocery store in Tel Aviv. An interesting, enjoyable, and readable book, providing along the way an answer to that age-old question, "What is an Israeli in your eyes?" *Mako N12* Nilly Assia has done it again. *The Odeski File* does not convey a message; it is an excellent book, full stop. Assia has created a wonderful, rounded, intriguing, and human characters, embedded in an intriguing and suspenseful plot. Above this, she does not make assumptions, not for the characters and not for me, as a reader wanting something specific for Liora. The insights had to wait until I finished the book.

Sarit Plain, Vocabular

The Aya File *Novel (thriller)*

Publisher: Kinneret, Zmora, Dvir | Year: 2019 | 269 pp.

Translation rights: World

Audio Visual rights: Under option by Eight Productions

Translation: Complete English translation by Yaron Regev and Gilah Kahn

Sixteen-year-old Aya vanishes from her home in north Tel Aviv one morning. Runaway? Kidnap? Where are you, Aya? The investigation case lands on the desk of Police Detective Liora Dgani. Liora, addicted to work and cigarettes, loves black boots and misses her grandmother dearly. She has cracked some complicated cases in her career; Liora's interrogation methods, a combination of excellent intuition and an obsessive fondness for detail, have often triumphed despite the odds. Now, she has a series of suspects to investigate; the secrets of adolescents to decipher; a dinner at her parents' house that she cannot wriggle out of; and an investigations officer whose rippling dorsal muscles do strange things to her. Amidst all this, Aya's fateful day takes over Liora, sucking her into a whirlpool of the personal and the professional that she cannot control. The Aya File is a rhythmic and sweeping detective novel, its protagonists trying their best to rise above their circumstances but repeatedly exposed in all their human vulnerability

Critical Praise

The Aya File, the enjoyable debut novel by Nilly Assia, is easy to read; it mostly travels on uncommon territory thanks to its heroine, a brilliant police investigator, a lone wolf focusing on professional advancement and casting ambitious eyes on promotion to Chief Superintendent.

Gili Izikovitch, Haaretz Galleria Cultural Supplement

The work The Aya File, Nilly Assia's sympathetic debut book, is a detective novel placing at its center the image of Police Detective Liora Dgani. Assia knows how to create a light and diverting thriller; it seems that its key inspiration is the TV series 'Law and Order' and its likes.

Omri Herzog, Haaretz

The depth of the research into the police carried out by the author Nilly Assia for 'The Aya File' is certainly evident; one can easily imagine such a police detective in our Israeli reality.

Assaf Golan, Israel Hayom