

Radna Fabias

Radna Fabias (1983) spent years quietly working on her debut. When *Habitus* came out in early 2018, it was met with a flood of rave reviews, and Fabias wowed audiences at every poetry festival with her outstanding performance. The following year, the collection won virtually every Dutch and Flemish poetry award – from the C. Buddingh' Prize for the best debut to the Herman de Coninck Prize and the Grote Poëzie Prijs. And rightly so, because *Habitus* is a truly brilliant collection of poems about a woman caught between two worlds.



‘What transforms this into great poetry is its momentum and rhythm, the wealth of its images, and its nuanced vision on human existence.’

Piet Gerbrandy, *Ons Erfdeel*

Translations

Habitus was translated into French by Daniel Cunin (Caractères, 2019) and will be published by Deep Vellum (USA), translated by David Colmer.

Publisher

De Arbeiderspers

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Rights

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Marieke Lucas Rijneveld

One of the rising stars in contemporary Dutch literature, Marieke Lucas Rijneveld (1991) made their debut with the poetry collection *Kalfsvlies* (Calfskin), which won the C. Buddingh' Prize for best Dutch-language poetry debut, prompting de Volkskrant to proclaim them National Literary Talent of the Year. English translations of Rijneveld's poems have appeared in *Modern Poetry in Translation*, *Gulf Coast*, *Asymptote Journal*, and *The Enchanting Verses Literary Review*. In 2018, Rijneveld published their first novel, *The Discomfort of Evening*, which was a phenomenal success in the Netherlands. Recently shortlisted for the 2020 International Booker Prize, the translation rights have been sold in fifteen countries.



‘Shockingly good.’

Max Porter

Translations

The Discomfort of Evening is published by Faber and Faber (UK), Graywolf Press (USA), Suhrkamp (Germany), Buchet Chastel (France), Al Arabi (Egypt), Nutrimenti (Italy), Temas de Hoy (Spain), and other languages.

Rights

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Frank Keizer

Frank Keizer (1987) writes distinctly contemporary poetry, describing the existence of a young Dutchman in the early twenty-first century, and at the same time firmly embedded in literary tradition. Keizer also combines a colloquial tone with politico-philosophical jargon. Using these building blocks, he constructs an oeuvre and determines a position antithetical to the late-capitalist present time.



**‘Such subtle language.
What an asset this poet is!’**

**Alfred Schaffer,
*De Groene Amsterdammer***

Publisher
Polis

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Dean Bowen

An erupting volcano – that's the image that comes to mind when you see Dean Bowen (1984) on stage. The poems in his 2018 debut *Bokman* (Goatman) are no less impassioned. Bowen was immediately recognised as a unique and necessary new voice in Dutch poetry. His work is both moving and politically charged.



‘Bowen liberates the Dutch language from its rules.’

Janita Monna, *Trouw*

Publisher
Jurgen Maas

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Joost Baars

Joost Baars (1975) is a poet, essayist, and bookseller. His poetry debut *Binnenplaats* (Enclosure) was a huge success – it was reprinted five times and awarded the VSB Poetry Prize, the most prestigious poetry award in the Netherlands, and nominated for the Herman de Coninck Prize and the C. Buddingh' Prize. Joost Baars writes essays and criticism for literary magazines and appears at festivals both in the Netherlands and abroad.



**‘Fantastic, dense poetry.
A gift to the Dutch
poetry scene.’**

Ellen Deckwitz, *De Morgen*

Publisher
Van Oorschot

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Kira Wuck

The daughter of a Finnish mother and an Indonesian father, Kira Wuck (1978) grew up in Amsterdam. She studied Creative Writing at the Schrijversvakschool. In 2011, she broke through by winning the Dutch Poetry Slam. A year later, her debut collection *Finse meisjes* (Finnish Girls) was published, which left a deep impression with its cornucopia of original images and surprising observations.



‘Kira Wuck’s wondrous, melancholic gaze remains striking.’

Paul Demets, *De Morgen*

Translations

A selection of Kira Wuck’s poetry has been translated translated into German by Stefan Wieczorek for Virgines.

Publisher

Podium

Rights

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Marije Langelaar

Marije Langelaar's (1978) first collection *De rivier als vlakte* (The River as Plain), was published in 2003, followed six years later by *De schuur in* (Into the Shed, 2009) for which she received the Hugues C. Pernath Prize. For her most recent collection *Vonkt* (It Sparks, 2017), she received the Jan Campert Prize and the Awater Poetry Prize, several nominations, and many excellent reviews.



‘A collection that sputters and crackles’

Jury Report, Jan Campert Prize

Publisher

De Arbeiderspers

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Simone Atangana Bekono

Simone Atangana Bekono (1991) writes poetry and prose. Her poetry debut, *Hoe de eerste vonken zichtbaar waren* (How the First Sparks Were Visible, 2017), which was awarded the Poetry Debut Prize Aan Zee in 2018. Simone Atangana Bekono's poetry constantly alternates between combativeness and tenderness, showing how the personal can be simultaneously poetic and political.



**‘Finely-spun, powerful
epic poems’**

Maria Barnas, *de Volkskrant*

Translations

How the First Sparks Became Visible. Translated by David Colmer. London: Emma Press, 2020 (in preparation).

Publisher

Lebowski

Rights

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Gerda Blees

If the world and everything in it can be infinitely dissected into parts, where does this leave humans? This is the question that Gerda Blees (1985) seeks to answer in *Dwaallichten* (Wandering Lights), a debut that immediately captured the attention of juries, critics and readers with its distinctive interrogation of our complicated existence. These are poems in which French kissing and particle physics go hand in hand.



‘Open, non-judgmental, contrarian while at the same time attentive and loving’

Janita Monna, *Trouw*

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Podium

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Lieke Marsman

Lieke Marsman (1990) debuted with *Wat ik mijzelf graag voorhoud* (Things I Tell Myself, 2010), which was awarded no less than three literary prizes. She published her second poetry collection, *De eerste letter* (The First Letter) in 2014, followed by *Man met hoed* (Man With Hat) in 2017.



‘Lieke Marsman has evolved a stringent poetics of limit and capacity, of body and language and self.’

Lavinia Greenlaw

Publisher

Pluim

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Asha Karami

In 2018, Asha Karami won second place at the National Poetry Slam championship, having competed as an 'anti-performance' performer. Her highly lauded debut, *Godface* (2019), was nominated for the Herman de Coninckprijs, De Grote Poëzieprijs and E. du Perronprijs.



**‘Incomparable,
disorienting.’**

Janita Monna, *Trouw*

Publisher

De Bezige Bij

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Roelof ten Napel

In 2018 Roelof ten Napel (1993) published his first collection of poetry, *Het woedeboek* (The Book of Fury). Nominated for three awards, the collection made waves with its content; Ten Napel's sharp reckoning with his religious upbringing, a modern-day apocryphal composed of tightly-knit lyrics, psalms, and romantic verse.



**‘Roelof ten Napel
is a true star.’**

Jeroen Dera, *De Standaard*

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Hollands Diep

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Maartje Smits

Maartje Smits (1986) completed her undergraduate studies at the Gerrit Rietveld Art Academy. In 2015, she published *Als je een meisje bent* (If You're a Girl), a playful and powerfully feminist collection. Two years later, it was followed by *Hoe ik een bos begon in mijn badkamer* (How I Started a Forest in my Bathroom, 2017). Smits was one of the first Dutch poets to bear witness to the rise of environmental consciousness.



‘Language that should be heard and tasted.’

de Poëziekrant

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De Harmonie

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Jonathan Griffioen

Jonathan Griffioen (1987) writes about growing up in a small provincial town in his first collection *Wijk* (District, 2015), which was nominated for the C. Buddingh'-prize. His second collection, *Gedichten met een mazda 626* (Poems with a Mazda 626), followed in 2018, and was awarded the J.C. Bloemprijs 2019. It was also longlisted for the Grote Poëzie Prijs.



‘A unique voice with melody and a tight rhythm.’

**Dieuwertje Mertens,
*Het Parool***

Publisher
Lebowski

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Babs Gons

Babs Gons (1971) is a writer, spoken word artist, theatre maker, organiser, and teacher. She regularly performs at festivals and literary events both in the Netherlands and abroad, including South Africa, Sudan, Curaçao, and Brazil. Gons is the editor of *Hardop* (Out Loud, 2019), an anthology highlighting the work of eighteen spoken-word poets.



**‘A creative wordsmith
with a biting wit.’**

Giorgio Piet, *Hiphop in je smoel*

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Akwasi Owusu Ansah

Akwasi Owusu Ansah (1988) is a rapper, actor, spoken word artist and poet. At nineteen, the multifaceted artist formed the rap collective Zwart Licht, with whom he released three full-length albums. In 2014, Akwasi released his solo album *Daar ergens* (Somewhere There) through his own record label, Neerlands Dope, and four years later, published his first collection of poetry, *Laten we het maar niet over hebben* (Let's Not Talk About It, 2018).



‘An inspiring man who speaks directly from the heart.’

Meander

Publisher

Ambo Anthos

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Ellen Deckwitz

Ellen Deckwitz (1982) first made her name, when she was crowned Dutch Slam Poetry Champion 2009. In 2011, she published *De steen vreest mij* (The Stone Fears Me), a surreal and darkly humorous look at family relationships and childhood fears, that won her the C. Buddingh' prize. She also published a bestselling handbook for emerging poets, a series of essays about poetry, published as *Olijven moet je leren lezen* (You Must Learn to Read Olives, 2016).



‘A clever counternarrative about inherited scars and the bond between two people.’

**Alfred Schaffer,
*de Groene Amsterdammer***

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Pluim

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Tsead Bruinja

Tsead Bruinja (1974) writes in both Frisian and Dutch and is the current Poet Laureate of The Netherlands. Bruinja has published several poetry collections of poetry including *De wizers it read* (The Meters in the Red, 2000) *Stofsûgersjongers* (Vacuum Cleaner Singers, 2013), *Binnenwereld, buitenwijk* (Inner World, Outer Suburb, 2015) and the bilingual *Hingje net alle klean op deselde kapstôk / Hang niet alle kleren aan dezelfde kapstok* (Don't Hang All Clothes On The Same Coat Rack, 2018).



‘This is someone who wants to be heard, who wants to analyze, and sometimes gets pleasantly entangled in this attempt.’

Maria Barnas,
De Groene Amsterdammer

Publisher
Querido

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