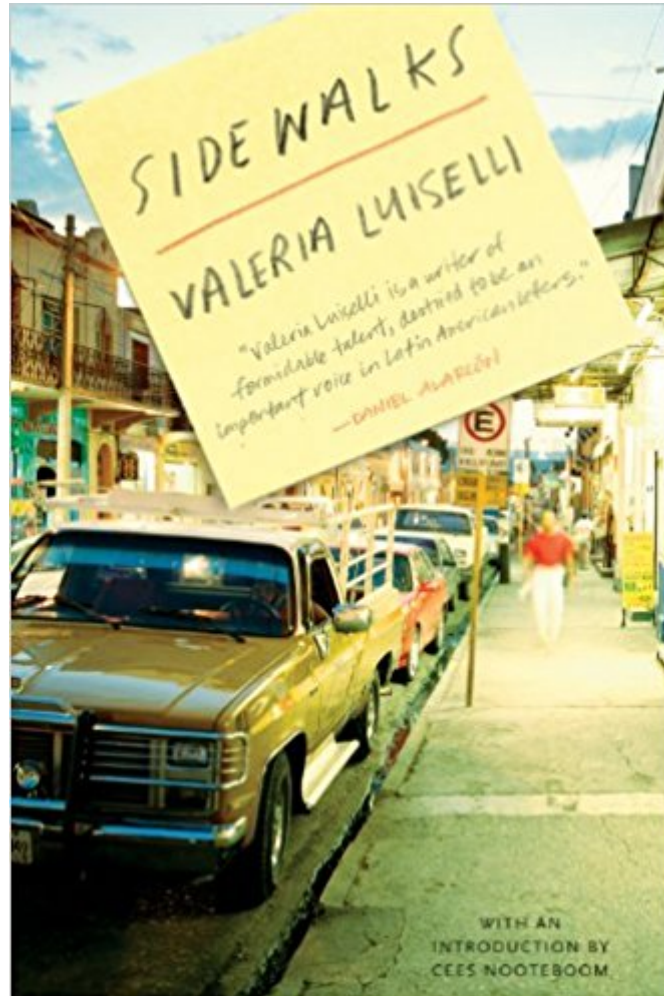




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Synopsis

Grantland Book of the Year Vol. 1 Brooklyn, A Year of Favorites, Jason Diamond Book Riot, 2014
"Valeria Luiselli is a writer of formidable talent, destined to be an important voice in Latin American letters. Her vision and language are precise, and the power of her intellect is in evidence on every page."
"I'm completely captivated by the beauty of the paragraphs, the elegance of the prose, the joy in the written word, and the literary sense of this author."
Valeria Luiselli is an evening cyclist; a literary tourist in Venice, searching for Joseph Brodsky's tomb; an excavator of her own artifacts, unpacking from a move. In essays that are as companionable as they are ambitious, she uses the city to exercise a roving, meandering intelligence, seeking out the questions embedded in our human landscapes. Valeria Luiselli was born in Mexico City in 1983 and grew up in South Africa. Her novel and essays have been translated into many languages and her work has appeared in publications including the New York Times, Granta, and McSweeney's. Some of her recent projects include a ballet performed by the New York City Ballet in Lincoln Center; a pedestrian sound installation for the Serpentine Gallery in London; and a novella in installments for workers in a juice factory in Mexico. She lives in New York City.

Customer Reviews

Luiselli's debut book of essays, published in conjunction with her first novel, *Faces in the Crowd* (2014), brings the captivating, meditative work of Mexican-born Luiselli stateside. In these short, linked essays, Luiselli explores themes of motion, travel, transition, and reflection. Whether wandering in a Venetian graveyard in search of Joseph Brodsky's resting place or navigating neighborhoods and contemplating the state of longing described by the Portuguese term *saudade*, erudite Luiselli writes with a cosmopolitan appreciation for cityscapes. She nods to such literary figures as Swiss writer Robert Walser, French poet Charles Baudelaire, and German critic Walter Benjamin, joining the long tradition of writerly saunters, strolls, and flâneries. Luiselli's prose moves quickly, and the resulting essays challenge readers to rethink notions of space and place. In "Relingos," Luiselli considers the cartography of empty space and addresses the imaginary architecture of Roland Barthes without sounding unpleasantly academic or didactic. By combining the perceptive intelligence of Hélène Cixous with the free-form sentences of W. G. Sebald, these essays establish Luiselli as one of her generation's finest nonfiction writers. --Diego BÃfÃez

"Together with [Luiselli's novel] *Faces in the Crowd*, her essays in *Sidewalks* are a wonderful contribution to the long tradition by which authors re-imagine their cities as dream-like spaces created for them to wander around, daydream and discover." [Los Angeles Times](#)"[Luiselli's] subtexts become almost a guide—[asides we might hear from the city itself, whispering to us as we walk of bicycle through it, speaking of its secrets. So it is with the best travel books and memoirs, those that go beyond simply recounting a journey. They allow the reader to wander with the writer; to tap into her voice and imagination.](#)" [Los Angeles Review of Books](#)"Luiselli's writing is full of verve." [Irish Times](#)"The disciplines conversed within *Sidewalks* include cartography, architecture, and urban planning; Luiselli bicycles through Mexico City, strolls the New York City streets, and visits Joseph Brodsky's grave in Venice. These wanderings are unified by a distinctive narrative voice: pensive, questioning, always something of a stranger in a strange land." [Publishers Weekly](#)

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