

MOVİDITA

THE MADRID REVIEW NEWSLETTER

June 2026



ISSUE 8 WASHES IN



Issue 8 of *The Madrid Review* will be published on 8th June to celebrate [World Ocean Day](#), a United Nations observance dedicated to celebrating and protecting the world's oceans. This issue opens with an in-depth interview with [UNEP/MAP Coordinator Tatjana Hema](#) on marine pollution and the future of the Mediterranean. The poetry and prose sections feature an especially international range of voices. Irish writers appear alongside contributors from India, Spain, Chile, Australia, England, Canada, Belgium and the United States, creating a publication that feels genuinely global in scope. Established literary figures sit beside newer and emerging writers, reflecting *The Madrid Review's* ongoing interest in combining recognised authors with independent contemporary voices and building a space where different literary traditions can meet.

Among the featured contributors are Luis Alemañ, Todd Turner, Steve Denehan, Charles Penty, Satya Bosman, Carmela de Keyser, Emily Tee, Gerard Smyth, Punyasloka Mohapatra, Roger Camp, Thomas Saunders, María Taylor, Edward Lees, Erin Wilson, Sophie Segura, Clive Donovan, Ursula Kelly, Shaun Barr, Sarah Lindenbaum, Joshua St Claire, Laura Seymour, Eleanor Davis, Lesley-Anne Evans, Aidan Coyle, Nayana Sivanandan, Antonia Saavedra, Jeff Harvey, Enzo Farías Molin, Marisa Mena, Geneviève Genicot, Byron Brown, Kevin MacAlán, and Simon Firth.

The fiction section is shaped by themes that echo this fluidity: migration, ecological instability, memory, family relationships, and maritime unease. Some stories are grounded in realism and autobiography, while others move into speculative fiction and surrealism, imagining oceans not only as settings but as active forces—responding, shifting, and sometimes resisting the pressures placed upon them by human activity. Across these narratives, water becomes both metaphor and material presence: a carrier of loss, change, and continuity.

The issue features a major interview with **Youth** (Martin Glover), recorded at his Space Mountain studio in Granada, where he reflects on his work across music production, visual art, and poetry. The conversation explores the relationship between place and creativity, and how different artistic forms inform one another within his practice.

Literary interviews and essays in the issue span an equally broad field. **Mark Haddon** discusses his autobiography *Leaving Home*, reflecting on memory and the shaping of personal narrative. **Sinéad Morrissey** offers insight into her new collection *Among Communists*, situating it within her wider engagement with history, inheritance, and political memory.

A detailed interview with marine biologist, author, and broadcaster **Helen Scales** explores her work at the intersection of science, storytelling, and ocean advocacy. Known for her writing on marine ecosystems and deep-sea life, Scales discusses how narrative can help translate scientific understanding into public awareness, and how attention to the ocean's complexity can shift the way we think about environmental responsibility.

Open water swimmer and mental health advocate **Andy Donaldson** reflects on endurance, resilience, and the psychological dimensions of long-distance swimming, drawing thoughtful connections between mental wellbeing and immersion in natural environments.

Elsewhere, prizewinning poet **Mark Fiddes** discusses *Hotel Petroleum*, his latest collection, while a feature on **Olvido García Valdés** highlights the work of the Asturian poet, essayist, and translator, known for a prizewinning body of work that combines precision, philosophical depth and lyrical restraint.

Journalist and author **Esther Peñas** appears in conversation, alongside environmental expert Teresa Vicente, whose work focuses on ecological law and the protection of natural systems.

Matthew Stewart offers a contextual piece on Cordoban poet **Pablo García Casado**, while **Tishani Doshi** reflects on her new Bloodaxe collection *Egrets, While War*, and **Matthew Clapham** considers Benidorm as both place and cultural symbol.

John Liddy revisits James Joyce's *Ulysses*, offering a personal reading of its enduring complexity, while **Cristina Jurado** surveys emerging trends in speculative fiction for the summer, tracing shifts in tone, theme, and imagination across the genre.

Our books editor **Cliff Shephard** turns his attention to **Ben Lerner's** *Leaving the Atocha Station* and recent editions of *L'Étranger*, while **Kathleen Meredith** provides a guide to what visitors can expect at the Madrid Book Fair. **Vincent Raison** reflects on London, and debut columnist **Andrea Eschen** recounts an audacious Banco de España bank heist in Madrid that out-dramatises *La Casa de Papel*, blending reportage with cultural observation.

Taken together, Issue 8 moves with a sense of openness and exchange - across geographies, genres, and traditions - shaped by a shared attentiveness to water in its many forms: as element, boundary, memory, and connection.



We join Youth at his Space Mountain studio in the new issue.

MADRID BOOK FAIR

The Feria del Libro de Madrid takes place in the city's Retiro Park later this month. Now in its 85th edition, it runs from 29th May to 14th June, with opening hours from 10:30 to 14:00 and 17:00 to 21:00 on weekdays, and until 22:00 on Fridays.

Among the most prominent confirmed names are the Cuban writer **Leonardo Padura**, the Spanish novelist **Arturo Pérez-Reverte**, and Nobel Prize-winning author **J. M. Coetze**.

Beyond the headline guests, the fair is also structured around curated programmes, thematic spaces, and independent pavilions that reflect the diversity of contemporary publishing in Spanish and beyond.

Visitors can expect daily talks, public interviews, book launches, and long signing queues that have become something of a ritual in themselves.

Check out all the details [on the official site](#) – they have full listings of when and where you can find the writers you want to meet, along with maps, schedules, and updated programming throughout the event.



INDÓMITAS

Indómitas returns this year to the Madrid Book Fair as one of its most distinctive and quietly radical spaces: a pavilion within the fair that behaves like a parallel festival. Situated in El Retiro Park, it gathers around fifty independent publishers from Spain, Latin America, the United States and across Europe, all united less by style than by attitude – a shared willingness to treat publishing as an experimental, artistic and often unpredictable practice.

Across two weekends (29–31 May and 5–7 June), Indómitas transforms a conventional book fair setting into something closer to a laboratory of literary form. The books on display are not simply objects for reading, but hybrid artefacts: artist publications, visual essays, small-press experiments, handmade editions, and works that sit somewhere between literature, design and performance. The result is a space where the idea of what constitutes a “book” is constantly being stretched and redefined.

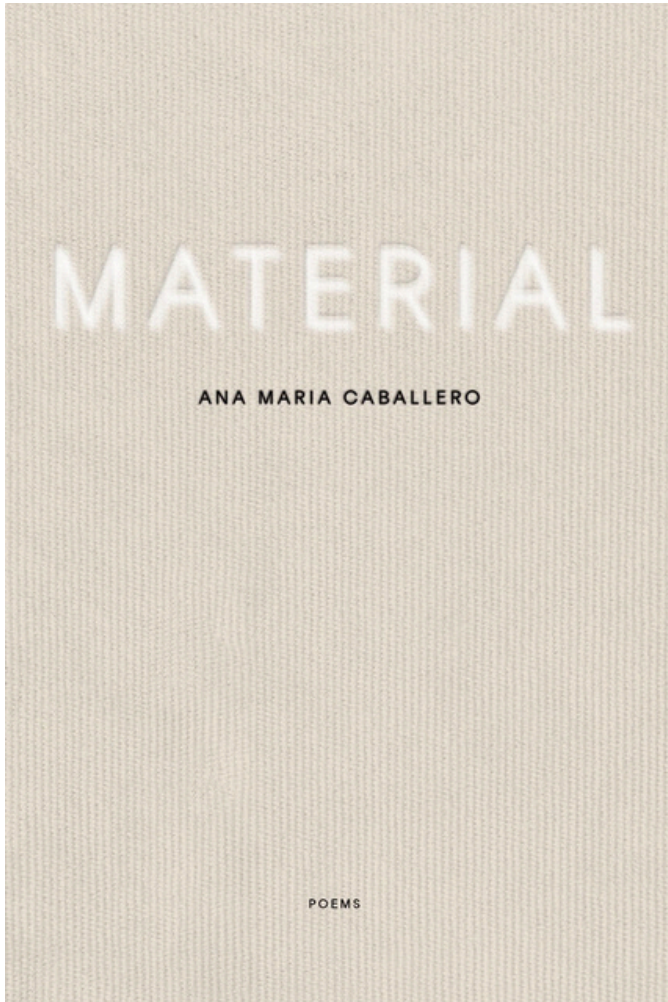
This year’s broader fair is dedicated to humour, and Indómitas adopts that theme in a particular register – not as entertainment, but as method. Humour here becomes irreverence, critique, and play: a way of resisting literary solemnity and opening space for risk.

Alongside the publishers, a parallel programme of activities runs from 1–3 June, including live typewriter poetry by hablalátinta, DIY fanzine workshops, a poetic chess performance where each move generates verse, and poster-making sessions using recycled materials. The pavilion closes with a performance by comedian Ignatius Farray, whose unpredictable style mirrors the spirit of the space itself.

What distinguishes Indómitas is its sense of continuity with a wider shift in Madrid’s literary culture over the past decade, where independent publishing, artist-run fairs, and experimental editorial projects have increasingly reshaped the city’s cultural landscape. Within that ecosystem, Indómitas occupies a curious position: both inside the institution of the book fair and gently pushing against its edges.

More than a showcase, it has become a statement about contemporary publishing: that books are not fixed forms, but evolving gestures – capable of mischief, collaboration, and surprise.

RECOMMENDED POETRY



Material by Ana María Caballero is a striking new poetry collection that moves confidently between language, embodiment, and contemporary digital form. Published by Trio House Press, the book extends Caballero's broader transdisciplinary practice, in which poetry is never confined to the page but treated as something active, unstable, and continuously re-performed through different media and contexts.

Across *Material*, Caballero explores how experience becomes language — and how language, in turn, reshapes what we think of as experience. The poems are attentive to texture, pressure, and perception, often working at the threshold between the physical and the abstract. Rather than presenting poems as finished statements, the collection treats them as evolving processes: records of movement, attention, and transformation.

This sensibility is consistent with Caballero's wider body of work, which includes performance, installation, and AI-assisted visual projects such as *Pace*, where choreography and text are translated into generative image systems. In this sense, *Material* feels both grounded and exploratory: a book that holds its literary form lightly, while remaining deeply engaged with contemporary questions about technology, the body, and authorship.